THE TEXTS OF THE WHITE YAJURVEDA
OR VÂJASANEYA-SAMHITÂ.

BOOK THE FIRST.

THEE for food. Thee for vigour. Ye are breezes.

To noblest work God Savitar impel you. Inviolable! swell his share for Indra.

No thief, no evil-minded man shall master you rich in off-spring, free from pain and sickness.

Be constant, numerous to this lord of cattle. Guard thou the cattle of the Sacrificer.

Books I. and II. contain the texts and formulas required at the New and Full Moon sacrifices, the regular performance of which is obligatory on the Brâhmanical householder during thirty years from his Agnyâdhâna or ceremonial establishment of his own sacrificial fires; or, according to some authorities, during his whole remaining life. Each of these sacrifices usually requires two days for its performance, the work of the first day consisting in introductory ceremonies such as the preparation of the Âhavanîya and Dakshiṇâgni, or Eastern and Southern fire-places, for the reception of fire from the Western fire-place, the Gârhapatya or Householder's hearth; the solemn taking of the *vrata* or vow of fasting and abstention during the sacrifice; and the performance by the sacrificer of the evening Agnihotra or burnt oblation of milk. On this day also, the day before the appearance of the New or the Full Moon, the Adhvaryu priest, who performs the practical part of the sacrifice, cuts a branch from a Parṇa or Palâsa tree (Butea Frondosa), or from a Ṣamî tree (Acacia Suma), trims it and uses it as a switch to drive the calves away from the cows whose milk is to form part of the offerings of the next day's special ceremony.

1 *Thee:* 'I cut' understood. The Palâṣa branch is addressed by the Adhvaryu. *For food:* as instrumental in obtaining the seasonable rain and the good harvest which will result from the sacrifice. *Thee for vigour:* 'I cut or trim,' in order to obtain the bodily strength which a sufficiency of food may be expected to bring. *Ye:* the Adhvaryu touches and addresses the calves. *Breezes:* as the winds purify the ground, so do ye with your droppings which are used for smearing, and so cleansing, the floors of houses; or, perhaps, meaning 'intruders,' preventing the milking of the cows; or, free to wander where you will, and then to return home. The following lines contain a benediction on the cows. *Noblest work:* the sacrifice, in which their milk is the most important element. *Savitar:* the Sun-God as the great vivifier and stimulator. *No thief, etc:* cf. R. V. VI. 28. 7. *Guard thou:* the Adhvaryu addresses the sacred branch which he hides on the eastern side of the Âhavanîya or of the Gârhapatya house.

2 Strainer of Vasu art thou. Thou art heaven. Earth art thou. Thou art Mâtarisvan's caldron.
Thou art the All-container. Stand thou firmly, secure by Law Supreme, and do not totter. Nor be thy Lord of Sacrifice unsteady.

3 Thou art the strainer, hundred-streamed, of Vasu. Thou art the strainer, thousand-streamed, of Vasu.
May Savitar the God with Vasu's strainer, thousand-streamed, rightly cleansing, purify thee.

4 Which didst thou milk? This is the cow Visvâyu. This Visvakarman. This is Visvadhâyas.
Thee, Indra's share, with Soma do I curdle. Be thou protector of the oblation, Vishnu.

5 I will observe the vow, Lord of Vows, Agni! May I have strength therefor. Success attend me.
Now into truth from untruth do I enter.

6 Who is it that unites thee? He unites thee. For what doth he yoke thee? For that he yokes thee.
You two for work, you two for its completion.

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2 *Strainer of Vasu:* cleanser, purifier, of the sacrifice; *vasu* meaning originally good, kind, wealthy. This *pavitram* or strainer, made of two or three blades of Kusa grass or Darbha (Poa Cynosuroides), used at religious ceremonies, is fastened with this formula on the hidden Palâsa or Samî branch (verse 1). *Thou art heaven:* he puts the *sthâlî* or cooking-pot on the Gârhapatya fire, and addresses it. He calls it heaven because as an implement of sacrifice it aids in producing rain. *Earth:* as being made of clay. *Mâtarisvan's caldron:* a fanciful expression for the atmosphere or mid-region of air, Mâtarisvan being here identified with Vâyu the Wind-God. *Lord of Sacrifice:* the *yajamâna* or householder who institutes and takes part in the sacrifice. The strainer is then put on the cooking-pot, and addressed.

3 *Purify thee:* the milk which is to be used in the Agnihotra sacrifice.

4 *Which didst thou milk?:* this is properly part of verse 3. In reply to this question, thrice repeated, of the Adhvaryu, the milker (who may be any one above the rank of a Sûdra) mentions the ordinary name of each of the three cows, and the Adhvaryu gives her a sacrificial name, thereby imparting to her the virtues and powers which the name signifies. *Visvâyu:* All-life-containing. *Visvakarman:* All-effecting. *Visvadhâyas:* All-supporting. *Thee:* the milk which is now removed from the fire. The mixture is then covered over with a vessel not made of earth, and entrusted to the guardianship of Vishnu or the sacrifice.

5 Spoken by the sacrificer who with his wife is about to take the prescribed *vrata* or vow of abstinence from certain food and enjoyment during the performance of the ceremonies. *Lord of Vows:* Agni is said to be the Gods' *Vratapati*, Lord or Keeper of vows. *Truth:* reality, godhead. *Untruth:* unreality, perishable humanity; that is, 'I attain to a divine body and am no longer a mere man.' He is thus bound to speak nothing but the truth.

6 *Unites thee?:* places the vessel containing the water, which has been formally brought forward, by the side of the Âhavanîya fire? The question

7 Scorched are the fiends, scorched the malignant beings. Burnt out are fiends, burnt out malignant beings.
Throughout the spacious middle air I travel.

8 Thou art the yoke. Injure thou him who injures. Harm him who harm us. Harm the man we injure.
Thou art the Gods' best carrier, bound most firmly, filled fullest, welcomest, Gods' best invoker.

9 Thou art unbent, receiver of oblations. Stand firmly in thy place and do not totter.
Nor be thy Lord of sacrifice unsteady.
Let Vishṇu mount thee. To the wind lie open. The demons are expelled. Let the five grasp it.

10 By impulse of God Savitar I take thee with arms of Aṣvins, with the hands of Pûshan,
Thee dear to Agni, dear to Agni-Soma.

11 Thee for abundance, not for evil spirit. May mine eye look upon the light of heaven.

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is asked by the Adhvaryu. *For what?* or For whom? *For that:* or For him: *kasmai*, like Latin cui, being either masculine or neuter. The meaning of the questions is ambiguous, the interrogative pronoun *ka*, Who?, in all its cases being also regarded as a name of Prajâpati, Lord of Creatures. See The Hymns of the Ṛigveda, X. 121. *You two:* the ladle used in offering the Agnihotras, and the winnowing-basket with which chaff and grain are separated. *Work:* the sacrifice. The words 'I take' are understood.

7 *Scorched:* the ladle and winnowing-basket are heated, to symbolize the expulsion of malignant spirits who infest the air, after which the Adhvaryu is free to move in all directions.

8 The Adhvaryu addresses the yoke (*dhur*) of the cart which contains the grain and other elements of sacrifice. *Injure: dhûrva.* The play on the word is lost in translation. *Bound most firmly: sasnitamam;* or, in accordance with the etymology of the word, best provider, most liberal giver.

9 He addresses the cart. *Vishṇu:* the sacrifice. *Lie open:* he addresses the rice. *The five:* his fingers, with which, when he has mounted the cart, he touches the rice.

10 *By impulse: prasave. Savitar:* the Impeller and Vivifier. *Aṣvins:* twin Light-Gods, heralds of Dawn, who are the Adhvaryus of the Gods. *Pûshan:* a solar Deity who destributes their respective portions to the Gods. *Thee:* the rice. Agni and the dual Deity Agni-Soma are mentioned because an unaddressed oblation would cause doubt and contention among the Gods.

The offering to Agni at a Full Moon sacrifice is a rice-cake presented on eight potsherds, and that to Agni-Soma one on eleven.

11 *Thee:* the remainder of the rice; 'I leave' being understood. *For abundance:* or, according to Mahîdhara, for future oblation. *For evil spirit: arâtaye;* or, with Mahîdhara, for non-oblation. *Light:* comprehending, according to Mahîdhara, sacrifice, day, Gods, and Sun. *Those with doors:* houses, especially the house of the Sacrificer. *Throughout, etc.* see I. 7. *Navel:* or centre. *Aditi's lap:* the bosom of infinite Earth.

May those with doors stand on the earth securely. Throughout the spacious middle air I travel.
Upon the navel of the earth I place thee, on Aditi's lap. Protect the oblation, Agni!

12 Ye two are strainers that belong to Vishṇu. By Savitar's impulse, with this flawless strainer I purify you with the rays of Sûrya.
Bright Waters, flowing forward, foremost drinkers, lead forward now this sacrifice, lead forward the Sacrifice's Lord, the God-devoted Lord of the Sacrifice, the liberal giver.

13 Indra elected you in fight with Vṛitra: in fight with Vṛitra you elected Indra.
By over-sprinkling are ye consecrated. I sprinkle thee agreeable to Agni. I sprinkle thee welcome to Agni-Soma.
Pure for the work divine be ye, and holy, pure for the sacrifice to Gods. Whatever of yours the impure have by their touch polluted, hereby I cleanse for you from all defilement.

14 Giver art thou of happiness. Rejected are fiends, rejected are malignant beings.
Aditi's skin art thou. May Aditi receive thee. A wooden stone art thou. Thou art a broad-based stone. May the skin of Aditi receive thee.

15 Body of Agni art thou, the releaser of speech. I seize thee for the Gods' enjoyment.
A mighty stone art thou, formed out of timber.

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12 *Strainers:* he makes two (see I. 2), and addresses them. *Vishṇu:* the sacrifice. *Flawless strainer:* the wind. *You:* the sacrificial waters. *Foremost drinkers:* of the Soma with which they are mingled.

13 *Elected:* mixed with Soma, to inspirit him. *Vṛitra:* the cloud-demon who obstructs and withholds the rain. The root of the word is *vṛi*, to encompass, also, to choose; hence the play on the words *avṛiṇita*, he elected, *avṛiṇidhvam*, ye elected, and *Vṛitra*. Cf. R. V. III. 34. 3, vṛitram avṛiṇot, he (Indra) encompassed Vṛitra the Encompasser. *Thee:* the oblation. *Be ye:* the sacrificial vessels which he purifies by sprinkling.

14 *Giver, etc.:* he addresses the black-antelope's skin—'one of the symbols of Brâhmanical worship and civilization.' See Sacred Books of the East, XII. p. 23 note. It is spread under the wooden mortar in which the rice is husked and pounded, to prevent any loss of the sacred offerings. *Rejected:* more literally, 'shaken off,' by shaking the skin as it falls to the ground. *Aditi:* Earth.
Wooden stone: the mortar is addressed, made of wood but representing the pressing-stones with which Soma juice is extracted.

15 *Thou:* the rice-oblations poured into the mortar. *Releaser of speech:* of the voice of the priest which hitherto has been restrained. *Great wooden stone:* the pestle is addressed. *Havishkṛit:* oblation-preparer; the Sacrificer, his wife, or another.

Make ready for the Deities this oblation: with careful preparation make it ready.

Havishkṛit, come! Havishkṛit, come! Havishkṛit, come!

16 Thou art a cock whose tongue is sweet with honey. Call to us hither sap and manly vigour.

May we with thee in every fight be victors. Rain-grown art thou. May the rain-grown receive thee.

Cleared off are fiends, cleared off are evil beings. Expelled are fiends. May Vâyu separate you. May Savitar the God, the golden-handed, with flawless hand unto himself receive you.

17 Bold art thou. Cast away the Corpse-consumer. Drive off the fire that eats raw flesh, O Agni.

That which makes offerings to the Gods bring hither.

Firm art thou. Make earth firm. For the foe's slaughter I set thee on, devoted to the priesthood, devoted to the nobles and the kinsmen.

18 Agni, do thou accept our holy service.

Keeper art thou: make firm the Air's mid-region. For the foe's death I set thee on, devoted to priesthood and nobility and kinsmen.

Thou art a stay: uphold the sky securely. For the foe's death, etc.

I set thee on for sake of all the regions. Formers of layers are ye, and heap-formers. With Bhṛigus' and Angirases' heat be heated.

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16 *Thou:* the sacrificial implement, a peg or wedge, with which the pressing-stones are beaten, is addressed. *Cock:* on account of the noise it makes. *Sweet:* to the Gods, as announcing the preparation of sacrifice. *Rain-grown:* the winnowing-basket, made of reeds and strong grass that grow rapidly in the rainy season, is addressed. *Thee:* the husked rice, grown also in the Rains, which is poured into the winnowing-basket. *Cleared off:* together with the fallen husks. *Vâyu:* the wind. *You:* the husked and unhusked grain. *Flawless:* letting no grains fall through separated fingers. *Receive you:* the husked grain.

17 *Thou:* the poker or fire-shovel of Palâṣa wood is addressed. *Corpse-consumer:* the fire of the funeral pile. *That eats raw flesh:* domestic fire for cooking meat. These two forms of fire are excluded, and the sacrificial fire is to remain. *Firm art thou:* the potsherd on which the oblation is to be cooked is addressed. *The kinsmen:* of the Sacrificer.

18 *Keeper:* a second potsherd is addressed. *Stay:* a third potsherd is addressed. *I set thee on:* he addresses a fourth potsherd which he puts on the fire. *Ye:* the remaining potsherds, which he covers with live coals. *Bhṛigus and Angirases:* ancient priestly families, most intimately connected with the worship of Agni.

19 Giver of happiness art thou. Rejected are fiends, rejected are malignant beings. Aditi's skin art thou. May Aditi receive thee.

Bowl, rock art thou. May Aditi's skin receive thee.

Thou art the sky's supporting pillar.

Bowl from the rock art thou. The rock receive thee.

20 Grain art thou. Please the Gods. Thee for in-breathing. For out-breath thee. Thee for diffusive breathing. May I impart to life a long extension.

May Savitar the God, the golden-handed, with flawless hand unto himself receive you.

Thee for the eye. Juice art thou of the Great Ones.

21 By impulse of God Savitar I strew thee, with arms of Asvins, with the hands of Pûshan.

With plants let waters, plants with sap be mingled. United be the rich ones with the moving. The sweet ones and the sweet be joined together.

22 For generation's sake I join thee. This is Agni's. This Agni-Soma's. Thee for food.

Thou art the caldron, life of all that liveth. Spread thyself widely forth, thou, widely spreading. So may thy Lord of sacrifice spread widely.

Thy skin let Agni harm not. In highest heaven let the God Savitar bake thee.

23 Fear not. Shrink not. Let not the sacrifice be languid, not languid be the Sacrificer's offspring.

For Trita thee. For Dvita thee. For Ekata thee.

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19 *Giver, etc.:* the black-antelope's skin is again addressed. See I. 14. *Bowl, rock:* the nether pressing-stone now placed on the skin. *Bowl from the rock:* the upper and smaller stone regarded as the offspring of the nether stone.

20 *Grain:* the rice now poured on the nether stone is addressed. *Please:* *dhinuhi*, imperative of *dhi* from which Mahîdhara derives *dhânyam*, grain. *In-breathing, etc.:* three of the five or more vital airs. *Life:* of the sacrificer. *May Savitar, etc.:* repeated from I. 16. *Thee:* 'I look at' understood. *For the eye:* that the sacrificer's sight may be strengthened. *Thou:* the clarified sacrificial butter. *Great Ones:* the cows.

21 *Thee:* the ground rice which is now poured into a vessel which contains the two strainers (I. 12). *Plants:* the rice. *Rich ones:* the waters with which the flour is mixed. *The moving:* the plants, the rice.

22 *For generation's sake:* that children may be born to the Sacrificer. The mixture of rice and water is addressed. *This:* the dough is divided, one lump or cake for Agni and one for the dual deity, Agni-Soma. *Thee:* the clarified butter. *For food:* as in I. 1. *Caldron:* the rice-cake is likened to the caldron used at the Pravargya ceremony, introductory to the Soma Sacrifice. See Sacred Books of the East, XII. p. 44, note. *Agni:* the fire on which the cake is put.

23 *Fear not:* my touch. He addresses the cake and touches it. *Trita*

24 By impulse of God Savitar I take thee, with arms of Aṣvins, with the hands of Pûshan, thee who for Gods performest sacred service.

Indra's right arm art thou: sharp with a thousand spikes, a hundred edges. The keen-edged Wind art thou, the foeman's slayer.

25 O Earth, whereon men serve the Gods with worship, let me not do thy plant's root any damage.

Go to the pen, the cowstall. Heaven rain for thee.

On this earth's farthest end, God Savitar, bind him, with hundred fetters bind the man who hates us and whom we hate. Thence do not thou realease him.

26 May I drive Araru away from Earth, the seat of men's oblations to the Gods. Go to the pen . . . . . release him (as in verse 25).

O Araru, thou shalt not soar to heaven. Let not thy drop mount upward to the sky.

Go to the pen . . . . . . release him (as in verse 25).

27 I with the metre Gâyatrî enclose thee. I lay the Trishṭup metre round about thee. With Jagatî metre I confine and gird thee.

=τρίτος third; an ancient Vedic Deity, perhaps Agni in his third or lightning form. *Dvita* and *Ekata*, formed analogically from *dvi*, two, and *eka*, one, are Brâhmanical figments, and are said to be Trita's brothers. See Macdonell, Vedic Mythology, pp. 67-69. According to Mahîdhara the three are Agni's brothers. *Thee:* 'I pour out' understood; the water with which the cooking-vessel has been rinsed.

24 *Thee:* the *sphya*, a wooden implement shaped like a sword, used for stirring the boiled rice, drawing lines on the ground, and other sacrificial purposes. *Thousand spikes:* like, and representing in its power, the thunderbolt of Indra. *Foeman's slayer:* destroyer of Asuras or fiends and of those who hate and interrupt sacrifices.

25 *O Earth, etc.:* with this formula the Adhvaryu throws the *sphya* on a clump of grass placed between him and the altar. *Go to the pen, etc.:* be not wasted; mix with the droppings of the cows. He addresses the earth raised up by the *sphya*. *Rain for thee:* he addresses the altar. *Earth's farthest end:* that is, Naraka or hell. With this formula the loose soil is thrown upon the rubbish-heap.

26 The *sphya* is thrown a second time. *Araru:* a certain Asura or fiend. See R. V. X. 99. 10; A. V. VI. 46. 1. *Thy drop:* earth, or the altar in the shape of the earth, is addressed, while the *sphya* is thrown a third time. The *drop* is earth's life sustaining moisture which must not mount upward and be lost.

27 The names of the three chief Vedic metres are given to the three lines drawn with the *sphya* on three sides of the altar. *Thee:* Vishṇu, that is, the sacrifice. *Sprung from good soil:* the Vedi or altar is addressed.

Sprung from good soil art thou, and bliss-bestowing. Pleasant art thou, and a fair seat to rest on. Thou hast both strengthening food and drink in plenty.

28 Before the cruel foe's secret departure, Mighty One, raising high earth, life-bestower, which to the Moon they lifted by oblations, that earth the sages still point out and worship.

Deposit in its place the sprinkling-water. Thou art the slayer of the man who hates us.

29 Scorched are the demons, scorched the evil beings. Burnt out are fiends, burnt out malignant creatures.

Unsharpened, thou art slayer of the foemen. Thee, rich in food, I cleanse for the food's kindling.

Scorched . . . . . creatures (as above).

Thee rich in food, I cleanse for the food's kindling.

30 A zone for Aditi art thou. Pervader of Vishṇu art thou. For great strength I take thee. I look upon thee with an eye uninjured.

Thou art the tongue of Agni. Good invoker of Gods be thou at every holy station, at every sacrificial text I utter.

31 By Savitar's impulsion do I cleanse thee, with flawless strainer, with the rays of Sûrya.

By Savitar's impulsion do I cleanse you, with flawless strainer, with the rays of Sûrya.

Light art thou; thou art splendid; thou art Amrit. Thou, truly, art the Gods' beloved station, inviolable means of holy worship.

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28 *The cruel foe's:* probably the demon Araru is meant. *Mighty One:* Vishṇu, or the sacrifice, is addressed. *Point out:* in the spots of the Moon. *Deposit:* the Âgnîdhra or Fire-kindling priest is addressed. *Its place:* the altar. *Thou:* the water, which is called on to aid in defending the sacrifice from interruption.

29 *Scorched, etc.:* the formula is repeated from I. 7. The *sruva* or dipping-spoon is symbolically heated. *I cleanse:* by wiping it with sacred grass. *For the food's kindling:* with sacrificial butter. With this formula he cleanses the *sruk* or offering-spoon.

30 The Adhvaryu girds the Sacrificer's wife with a triple cord of Muñja grass (Saccharum Munja), and initiates her as her husband's associate in the ceremony. *Aditi:* Earth, represented by the Sacrificer's wife. *Pervader:* the southward end of the girdle is addressed. *Vishṇu:* the Sacrifice. *I:* the matron speaks as she looks down on the pot of sacrificial butter which the Adhvaryu places before her.

31 The Adhvaryu speaks. *Thee:* the clarified butter. *You:* the sprinkling waters. *Thou:* the butter. *Amrit:* nectar, the drink of the Gods; or, immortal. *Beloved station:* 'favourite resort (or, dainty)': Eggeling.

BOOK THE SECOND.

THOU art a black-buck dwelling in the covert. I sprinkle thee agreeable to Agni.

Thou art the altar. Thee welcome to the sacred grass I sprinkle.

Thou art the sacred covering-grass. I sprinkle thee grateful to the sacrificial ladles.

2 Thou art what giveth Aditi her moisture. Thou art the hair-tuft on the head of Vishṇu. I spread thee, wool-soft, good for Gods to sit on.

Hail to the Earth's Lord! To the World's Lord Hail! Hail to the Lord of Beings!

3 For safety of this all let the Gandharva Viṣvâvasu lay thee round as a protection. Thou art the Sacrificer's guard, thou, Agni, lauded and worthy to receive laudation.

Indra's right arm art thou. For safety.........laudation.

For safety of This All, with firm law, northward let Mitra-Varuṇa lay thee round as keeper. Thou art the Sacrificer's guard......laudation.

4 Thee, Sage, who offerest to Gods their banquet, we will enkindle till thou shinest brightly, thee mighty in the sacrifice, O Agni.

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1 *Thou:* the Adhvaryu addresses the fuel placed on the altar, as he unties and sprinkles it. *Black-buck:* sacrifice in the shape of a black deer: Mahîdhara. *Altar:* which he sprinkles. *Sacred grass:* the Barhis or sacrificial grass with which the altar is covered.

2 *Thou:* the remainder of the water, which he pours on the roots of the grass. *Aditi:* the earth. *Hair-tuft:* this formula is addressed to the Prastara, a tied-up bunch of grass put upon the sacred grass which covers the altar. *Thee:* the sacred grass. *Hail! etc.:* the fire is enclosed with three fenders or fencing sticks. Any part of the oblation that falls outside these sticks is offered to Agni's three brothers who are here called respectively Earth's Lord, World's Lord, and Lord of Beings.

3 Here begins the ceremony of laying the *paridhis* or enclosing-sticks, made of Palâṣa or other sacred wood, round the sacrificial fire. *Viṣvâvasu:* Lord of all Treasure (see R. V. X. 85. 21; 139. 4, 5.), chief of the Gandharvas, a class of celestial beings closely connected with light and the aerial waters. *Thee:* the first enclosing-stick, placed on the west side of the fire. *Indra's arm:* the second stick, placed on the south side. The third stick is laid on the north side. *Mitra-Varuṇa:* Mitra (the Friend) is the Irânian Mithra and identified with the Sun. Varuṇa (Encompasser), originally the starry heaven, is the chief Vedic deity next to Indra.

4 A *samidh* or kindling-stick is applied to light the fire. *Thee:* the Âhavanîya fire.

5 Thou art a kindler. From the east let Sûrya keep thee secure from every imprecation.

You are the arms of Savitar. I spread thee as soft as wool, good for the Gods to sit on. On thee sit Vasus, Rudras, and Âdityas!

6 Thou who art called Juhû art rich in fatness. On this dear seat, with the dear home, be seated.

Thou, Upabhṛit by name, art rich in fatness. On this...... be seated.

Thou who art called Dhruvâ, art rich in fatness. On this, etc.

In the Law's lap they have sat down in safety.

Guard these. Guard thou the Sacrifice, O Vishṇu. Keep thou the Sacrifice's Lord in safety.

7 O Agni, Winner of the Spoil, I cleanse thee, thee who wilt hasten to the spoil, Spoil-winner.

Obeisance to the Gods! Svadhâ to Fathers! Be both of you easy for me to handle.

8 May I to-day offer Gods unspilt butter. Let me not with my foot offend thee, Vishṇu.

Agni, may I approach thy shade abounding in store of riches. Thou art Vishṇu's mansion.

Hence Indra wrought his deed of manly vigour. The sacrifice stood firmly elevated.

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5 *Thou:* a second kindling-stick is applied and addressed. *From the east:* as it is protected by enclosing-sticks on the three other sides. *Sûrya:* the Sun-God, the expeller of evil spirits who would disturb the sacrifice. *You:* two blades of grass laid cross-wise on the grass which covers the altar. *Thee:* the Prastara (II. 2), which he unties and spreads. *Vasus:* a group of deities eight in number, associated with Indra, and, in later texts, with Agni. *Rudras:* a group of deities, sons of Rudra, eleven or thirty-three in number. *Âdityas:* sons of Aditi, a class of Gods of whom Varuṇa is chief. Six are enumerated in R. V. II. 27. 1. In R. V. IX. 114. 3 they are said to be seven in number, and in R. V. X. 72. 8 eight.

6 The Adhvaryu addresses and takes hold of three offering-spoons or ladles made of different sorts of wood, the Juhû, the Upabhṛit, and the Dhruvâ, which he lays down in order, the first on the Prastara and the others on the Barhis or altar-grass beneath it. *The Law's lap:* the bosom of sacrifice. *Vishṇu:* the sacrifice.

7 *Spoil:* or food, according to Mahîdhara. *I cleanse:* he trims the fire. *Svadhâ:* the prescribed sacrificial exclamation or prayer on presenting an oblation to the Fathers, Manes or Spirits of deceased ancestors. The word means also the food offered to them. *Both of you:* the offering spoons called Juhû and Upabhṛit.

8 *With my foot:* he must step to the south side of the altar with the left foot in advance of the right, and return with the right foot before the left. *Vishṇu:* the personified Sacrifice. *Shade:* shelter; place of refuge. *Hence:* starting from this place of sacrifice. *His deed:* the slaughter of the drought-demon Vṛitra. *Firmly elevated:* securely established and uninterrupted after Indra's victory.

9 O Agni, undertake the Hotar's office, take on thyself the duty of an envoy.
Heaven and Earth guard thee! Guard thou Earth and Heaven.
May Indra be, by this presented butter, maker to Gods of fair oblation. Svâhâ ! Let light combine with light.

10 Indra bestow on me that Indra-power! May wealth in full abundance gather round us. Let blessings wait on us, yea, real blessings.
Our Mother, Earth, hath been invited hither. May Earth, our Mother, in return invite us. I, through my Kindlership, am Agni. Svâhâ !

11 The Father Heaven hath been invited hither. May Heaven the Father in return invite us.
By impulse of God Savitar I receive thee with arms of Asvins, with the hands of Pûshan. I feed upon thee with the mouth of Agni.

12 God Savitar, this sacrifice of thine have they proclaimed unto Brihaspati the Brahman Priest.
Therefore protect the sacrifice, protect the sacrifice's lord, protect thou me.

13 The butter's rapid flow delight his spirit ! Brihaspati extend this act of worship. May he restore the sacrifice uninjured.
Here let all Gods rejoice. OM ! Step thou forward.

14 This is the stick for kindling thee, O Agni. By means of this grow strong and swell to greatness. May we too grow in strength and swell to greatness.
O Agni, thou who winnest food, I cleanse thee, thee who hast hastened to the food, Food-winner.

Hotar's: sacrificer's or invoker's ; he is the chief priest with whom the Adhvaryu is associated. *Envoy:* messenger to the Gods to whom he bears oblations. *Svâhâ!:* a sacrificial exclamation : Ave ! Hail ! Benedictio sit ! *Light combine:* the butter in the Juhû with that in the Dhruvâ, which he now mixes.

10 *That Indra-power:* the great power which I hope for. The formula is muttered by the Sacrificer. *May wealth, etc.:* taken from R. V. 1. 98. 3. *Earth:* Prithivî ; the broad, expansive one.

11 *Father Heaven:* or Heaven-Father ; Dyaushpitâ (Dyauh pitri) = Ζεὺς πατήρ, Jupiter; the Universal Father, the Consort of Earth. *I receive thee:* said by the Brahman or directing priest as he takes his allotted portion of the oblation.

12 *Brihaspati:* Lord of Prayer ; the Brahman Priest of the Gods, and the representative and impersonation of human priesthood.

13 OM : the sacred mystical syllable ; yea ; so be it ; Amen. *Step thou forward:* the Brahman's answer to the Adhvaryu.

14 The kindling-stick is consecrated by the Hotar. *Food:* or spoil, wealth, the prize.

15 After the victory of Agni-Soma may I obtain the victory. By impulse of sacrificial food I speed me onward.
May Agni-Soma drive off him who hates us, drive off the man whom we detest. By impulse of sacrificial food away I drive him.
After the victory of Indra-Agni may I obtain the victory. By impulse of sacrificial food I speed me forward.
May Indra-Agni . . . . . I drive him.
16 For Vasus thee. For Rudras thee. Thee for Âdityas.
Be, Heaven and Earth, accordant with each other. With rain may Mitra-Varuṇa assist thee.
May the birds go, licking what is anointed.
Go to the Maruts' speckled mares. Go, having become a speckled cow thyself, to heaven, and from that place bring the rain for us hither.
Thou art the eye's guard: guard mine eye, O Agni.
17 The stick which thou, God Agni, laidest round thee, what time thou wast kept hidden by the Paṇis, this do I bring to thee for thine enjoyment. May it remain with thee and ne'er be fruitless.
Approach, ye two, the place which Agni loveth.
18 The residue ye have to be your portion, mighty by food, ye Gods, ye who are stationed on the grass-bunch, and to be laid as fences.
All ye, applauding this my speech, be seated on this grass-bunch and there be joyful. Svâhâ! Vâṭ!

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15 The formula is recited by the Sacrificer as he separates the Juhû and the Upabhṛit spoons and moves the former eastward. *Victory:* their undisturbed appropriation of the rice-cake offered to the dual Deity at the Full Moon sacrifice. *Indra-Agni:* as in the case of Agni-Soma, but the formula is to be used at the New Moon sacrifice.

16 With the first three formulas the Adhvaryu anoints the three enclosing-sticks in the order in which they were laid down. *Thee:* 'I anoint' being understood. *Accordant:* in producing rain. *Mitra-Varuṇa:* who are especially Rain-Gods (see R. V. V. 63 and 69). *Birds:* the metres Gâyatrî and others, according to Mahîdhara. *What is anointed:* the Prastara. According to the Śatapatha-Brâhmaṇa, the formula is: 'May (the Gods) eat, licking the anointed bird (the Prastara).' See Sacred Books of the East, XII. p. 242. *Speckled mares:* which convey the Maruts, the Gods of storm and rain. *Speckled cow:* representing the Earth.

17 *The stick:* the Adhvaryu throws the western enclosing-stick on the fire. *Paṇis:* demons of darkness who steal the Gods' cows, the rays of light, and hide them in caverns. *Ye two:* the remaining sticks which are now thrown into the fire.

18 *The residue:* of the sacrificial butter. *Ye Gods: Viśve devâḥ*, the Viśvedevas or All-Gods. *Grass-bunch:* the Prastara. *Fences:* that is, representatives of the enclosing-sticks. *Svâhâ:* All hail! *Vâṭ:* a sacrificial exclamation on making an offering of clarified butter, meaning, probably, Take, or carry (to the Gods).

19 Rich in oil are ye. Guard the two yoke-fellows. Ye two are full of grace, to grace conduct me.

Glory to thee, O Sacrifice, and increase! Stand firm in my auspicious, righteous worship.

20 O Agni of unweakened strength, far-reaching, protect me from the lightning-flash, protect me from bondage. from defect in sacrificing, from food injurious to health protect me.

Make thou the food that feeds us free from poison in the home good to sit in. Svâhâ! Vâṭ!

Hail to the Lord of close embracements, Agni! Hail to Sarasvatî enriched with glory!

21 Veda art thou, whereby, O godlike Veda, thou hast become for Deities their Veda: thereby mayst thou become for me a Veda.

O Deities, ye knowers of the Pathway, walk on the pathway having known the Pathway.

God, Lord of Spirit, hail! bestow upon the Wind this sacrifice.

22 Blest be the Grass with sacred food and butter. Let Indra be united with the Âdityas, the Vasus, Maruts, and the Viṣvedevas. Let Svâhâ-offerings rise to heavenly ether.

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19 *Ye:* the Juhû and Upabhṛit spoons. *Yoke-fellows:* the two oxen who draw the cart containing the sacrificial elements.

20 *O Agni:* he grasps the two spoons, the *sruk* or Juhû and the *sruva*. *In the home good to sit in:* Mahîdhara alternatively supplies, 'establish me.' *Lord of close embracements:* oblation is offered to Agni as a God who presides over the production of children, and to Sarasvatî or Vâk, Goddess of Speech and Eloquence, who will make them famous.

21 The Matron, the Sacrificer's wife, unties the Veda, the tied-up bunch of sacred grass used for various purposes in sacrifice, passed from one priest to another, and handed to the Sacrificer, and to his wife when she recites a text or formula, as she does in this place. *Their Veda:* (from *vid*, to know, or obtain) their knower, or finder. *For me a Veda:* a finder, or obtainer. *O Deities:* he addresses all the invited Gods. *Pathway:* the sacrifice. *Walk on the pathway:* go your several ways; the formula of dismissing the Gods who are present at the sacrifice. *Lord of Spirit:* Genius of man's spiritual power and life; the Moon, according to Mahîdhara, or Parameṣvara the Supreme Lord. *The Wind:* representative of the New or Full Moon sacrifice. *This sacrifice:* special sacrifice, which is to be established in, or united with, the other.

22 *The Grass:* the Barhis or altar grass. Mahîdhara explains the verse differently: Together with Âdityas, Vasus, Maruts, and Viṣvedevas, thoroughly may Indra anoint the Grass with butter like to *havis* (sacred food). *Svâhâ-offerings:* duly consecrated oblations. *Heavenly ether:* the Sun in heaven.

23 Who liberates thee from the yoke? He frees thee. For whom? For him he looses thee. For plenty.

Thou art the Râkshasas' allotted portion.

24 We have combined with lustre, vigour, bodies; we have united with the blessèd spirit. May Tvashṭar, bounteous giver, grant us riches, and clear each fault and blemish from the body.

25 By Jagatî metre in the sky strode Vishṇu. Therefrom excluded is the man who hates us and whom we detest.

By Trishṭup metre in the air strode Vishṇu. Therefrom, etc.

By Gâyatrî upon the earth strode Vishṇu. Therefrom, etc.

From this food. From this resting-place excluded.

We have reached heaven. We have combined with lustre.

26 Thou, noblest ray of light, art Self-existent. Giver art thou of splendour. Give me splendour.

I move along the path that Sûrya travels.

27 Agni, may I become a good householder, through thee, Home-master, O Householder Agni. Mayst thou become an excellent Householder through me the master of the house, O Agni.

Through hundred winters may our household matters—not like a one-ox car—be smoothly managed.

I move along the path that Sûrya travels.

28 I have performed the vow, Lord of Vows, Agni! Full power was mine, and it has proved successful.

Now am I he I truly am, no other.

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23 He pours on the altar the holy water which has been brought forward (*praṇîtâ*) for the ceremony by the Adhvaryu from the Gârhapatya house. *Who?:* or Ka. See I. 6. *Thee:* the holy water. *He:* Prajâpati. *Plenty:* the prosperity of the Sacrificer. *Thou:* the refuse of the rice, which is strewn on the rice-cake potsherd, under the black-buck's skin, as the allotted share of the Râkshasas or fierce and malicious demons.

24 The Adhvaryu, having gone round the fire, pours out a full vessel of water which the Sacrificer catches with both hands hollowed and placed together, and recites the text. *Bodies:* limbs and members fit for the performance of religious duties, or, perhaps, our wives and sons. *Tvashṭar:* the divine Artificer, developer and shaper of the forms of living beings.

25 He makes the three ceremonial Vishṇu-strides in imitation of that solar deity's strides through the three divisions of the world. *By Jagatî:* supernatural powers are attributed to the Vedic metres as representations of effectual prayers.

26 *Thou:* the Sun, to which he looks.

27 *Hundred winters:* regarded as the natural duration of human life. See The Hymns of the Ṛigveda, and The Hymns of the Atharva-veda, Index. *I move:* he turns from left to right.

28 Having completed the vow, the Sacrificer discharges himself of further obligations. *He I truly am:* a man, not a semi-divine being as I was while performing the vow. See 1. 5 and note.

29 To Agni Hail! who bears gifts due to Sages. To Soma Hail! accompanied by Fathers.

Expelled are Asuras and fiends who sate upon the covering grass.

30 The Asuras, attracted by oblation, who roam at will assuming varied figures, from this our world may Agni drive them, whether they clothe themselves in large or little bodies.

31 O Fathers, here enjoy yourselves. Come hither, like bulls, come each to his allotted portion.

The Fathers have enjoyed themselves, and hither, like bulls, come each to his allotted portion.

32 Obeisance to your genial sap, O Fathers! Fathers, obeisance unto you for Ardour! Fathers, obeisance unto you for Svadhâ! Obeisance unto you for Life, O Fathers!

Fathers, to you obeisance for the Awful! Fathers, obeisance unto you for Passion! O Fathers, unto you be adoration.

Bestow upon us houses, O ye Fathers. Of what is ours, O Fathers, will we give you. With this your raiment clothe yourselves, O Fathers.

33 Fathers, bestow on me a babe, a boy enwreathed with lotuses, so that there may be here a man.

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29 The following are texts for the Piṇḍapitṛiyajña, the monthly ancestral sacrifice or offering of obsequial cakes to the Fathers or Manes as part of the New and Full Moon sacrifices. *To Agni:* part of the oblation is presented to him as the general receiver of all sacrificial offerings. *Sages:* a special class of Manes. *To Soma:* as especially connected with the Fathers. See R. V. VIII. 48. 13; A. V. XVIII. 4. 72, 73; Macdonell, Vedic Mythology, p. 109. *Expelled:* he draws a line of demarcation from north to south.

30 He lays down a firebrand to keep the fiends at a distance. *Varied figures:* even the forms of departed ancestors. *Large or little bodies:* this is Mahîdhara's explanation of the doubtful words *purâpuraḥ* and *nipuraḥ*.

32 Obeisance is offered to the Fathers six times in accordance with the seasons of the year. *Your genial sap:* the fresh juices of trees and plants in Spring. *Ardour:* the Summer. *Life:* the vivifying water of the Rains. *Svadhâ:* or, viands; the food offered to the Fathers, representing fruitful Autumn. *The Awful:* the cold Winter. *Passion:* the chilling Dewy Season which kills the plants, Similarly it was the belief of the Old Northmen that their dead patriarchs had the power of sending good seasons. See Corpus Poeticum Boreale, II. 414, 418. *Houses:* wives and families. *Raiment:* threads, or wool, or hairs from the Sacrificer's chest, placed on each obsequial cake.

33 The matron who wishes for a son eats the middlemost of the three cakes and recites this formula.

34 Bearers of vigour and immortal fatness, milk and sweet beverage and foaming liquor, ye are a freshening draught. Delight my Fathers.

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34 He addresses the waters which he pours on the cakes. *Immortal fatness:* imperishable *ghṛitam*, ghī, or clarified butter which goes to the Gods. According to Mahīdhara, *amṛitam* here means destroyer or banisher of all disease and death. *Sweet beverage: kīlāla;* a kind of Metheglin. *Foaming beverage: parisrut;* a sort of beer.

BOOK THE THIRD.

SERVE Agni with the kindling-brand, with drops of butter wake the Guest.
In him pay offerings to the Gods.

2 To Agni Jâtavedas, to the flame, the well-enkindled God,
Offer thick sacrificial oil.

3 Thee, such, O Angiras, with brands and sacred oil we magnify,
O very brilliant, Youthfullest.

4 Rich in oblations, dropping oil, to thee, sweet Agni, let them go.
Accept with favour these my brands.

5 Earth! Ether! Sky!
Like heaven in plenty and like earth in compass! Upon thy back, Earth, place of sacrificing to Gods, for gain of food I lay food-eating Agni.

6 This spotted Bull hath come and sat before the Mother and before
The Father, mounting up to heaven.

This Book contains formulas for the Agnihotra or morning and evening burnt-oblation of milk which is obligatory on the householder during (with some exception) the whole of his life, and for the Four-monthly sacrifices at the beginning of the three chief seasons, Spring, Rains, and Autumn.

1 This verse and the following contain texts for the Agnyâdhâna, the ceremonial laying-down or establishment of his own sacrificial fires by the young householder. *Guest:* Agni who is constantly maintained in mens' houses.

2 *Jâtavedas:* knower of (all) beings ; Omniscient. The text is taken from R. V. V. 5. 1.

3 *Angiras:* Agni, as the chief messenger to the Gods. *Youthfullest:* youngest of Gods, as being perpetually reproduced at sacrifice. *Them:* the three kindling-sticks of Asvattha wood, anointed with sacrificial butter, which are put on the fire with the texts 1, 3, 4 respectively.

5 *Earth! Ether! Sky:* he lays down the Âhavaniya-fire on the place prepared for it, with this solemn sacrificial exclamation which is said to comprehend the Universe, the aid of which the sacrificer thus obtains. Or, according to Mahîdhara, the three words refer to the respective creation of priests, nobles, and people; or self, human beings, and lower animals. *Like heaven etc:* 'May I become' understood. *In plenty:* in the number of its stars. So numerous may my sons and cattle be. *Like earth:* so may I spread with my offspring, or be the refuge of living creatures.

6 With the recitation of this and the two following verses, which form Hymn 189 of Book X. of the Ṛigveda, he offers worship to Agni and lays down the Dakshiṇâgni or Southern Fire. *Spotted Bull:* the Sun, here represented by Agni. *The Mother:* Earth. *The Father:* the Sky.

7 As expiration from his breath his radiance penetrates within:
The Bull shines out through all the sky.

8 He rules supreme through thirty realms. Song is bestowed upon the Bird
Throughout the days at break of morn.

9 Agni is light, and light is Agni. Hail!
Sûrya is light, and light is Sûrya. Hail!
Agni is splendour, light is splendour. Hail!
Sûrya is splendour, light is splendour. Hail!
Light is Sûrya, Sûrya is light. Hail!

10 Accordant with bright Savitar and Night with Indra at her side,
May Agni, being pleased, enjoy. All-hail!

11 Approaching sacrifice, may we pronounce a text to Agni who
Heareth us even when afar.

12 Agni is head and height of heaven, the Master of the earth is he:
He quickeneth the waters' seed.

13 You two will I invoke, O Indra-Agni, will please you both together with oblation.
Givers, you twain, of vigorous strength and riches, you twain do I invoke for gain of vigour.

14 This is thine ordered place of birth whence, sprung to life, thou shonest forth.
Knowing this, Agni, rise thou up and cause our riches to increase.

15 Here by ordainers was this God appointed first Invoker, best at worship, to be praised at rites,
Whom Apnavâna and the Bhrigus caused to shine, bright-coloured in the wood, spreading to every house.

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8 *Thirty realms:* all the divisions of the world, the number being used indefinitely. *The Bird:* or the winged One; the Sun, his morning *song* representing prayer.

9 Here begin the formulas of the Agnihotra, or morning and evening oblations of burnt milk. *Agni:* formula to accompany the evening oblation. *Sûrya:* formula to be employed in making the morning offering.

12 Taken from R. V. VIII. 44. 16. *The waters' seed:* as lightning, Agni impregnates the waters of the air.

14 *This:* the Gârhapatya fire. The verse is taken from R. V. III. 29. 10.

15 Taken from R. V. IV. 7. 1. *Ordainers:* regulators of sacrifice, the ancient fire-priests. *Apnavâna:* an ancient Rishi, connected with the priestly family of the Bhrigus and the earliest worship of Agni. Cf. R. V. VIII. 91. 4.

16 After his ancient splendour they, the bold, have drawn the bright milk from
The Sage who wins a thousand gifts.

17 Thou, Agni, art our bodies' guard. Guard thou my body.
Giver of life art thou, O Agni. Give me life.
Giver of splendour art thou, Agni. Give me splendour.
All that is wanting in my body, Agni, supply for me.

18 Enkindled we enkindle thee through hundred winters, thee the bright;
We healthy, thee who givest health; we strong, thee author of our strength;
We, never injured, Agni, thee uninjured injurer of foes.
O rich in shining lights, may I in safety rich the end of thee.

19 Thou hast attained, O Agni, to the splendour of Sûrya, to the eulogy of Ṛishis, and to the habitation which thou lovest.
May I attain to lengthened life, to splendour, to offspring and abundant store of riches.

20 Ye are food, may I enjoy your food. Ye are might, may I enjoy your might. Ye are energy, may I enjoy your energy. Ye are abundant riches, may I enjoy your abundant riches.

21 Sport, wealthy ones, in this abode, this fold, this spot, this dwelling-place.
Remain just here, and go not hence.

22 Composed art thou of every form and colour. With sap and ownership of kine approach me.
To thee, dispeller of the night, O Agni, day by day with prayer,
Bringing thee reverence, we come;

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16 Taken from R. V. IX. 54. 1. In the original hymn *the bold* are the Soma-pressers, and *the sage* is Soma. Here Mahîdhara, to suit the sacrificial occasion, explains the words as 'milkers' and 'cow.'

18 *Enkindled:* brightened or made illustrious by thy favour. *Hundred winters:* implying a prayer for life extended to that period. *Shining lights:* Moon and stars; he addresses Night.

19 *Splendour of Sûrya:* at night, when the setting Sun has entered the Âhavanîya fire. *Habitation:* or dainty offering.

20 He approaches the cow that has been milked for the oblation. *Ye:* thou and the other cows. *Food:* in the shape of milk and butter.

22 *Thou:* he touches and addresses the cow. *To thee:* he approaches the Gârhapatya fire and reverences it. This text and verses 23, 24 are taken from R. V. I. 1. 7-9.

23 Ruler of sacrifices, guard of Law eternal, radiant One,
Increasing in thine own abode.

24 Be to us easy of approach, even as a father to his son:
Agni, be with us for our weal.

25 O Agni, be our nearest Friend; be thou a kind deliverer and gracious Friend.
Excellent Agni, come thou nigh to us, and give us wealth most splendidly renowned.

26 To thee then, O most bright, O radiant God, we come with prayer for happiness for our friends.
So hear us, listen to this call of ours, and keep us far from every evil man.

27 O Iḍâ, come, O Aditi, come hither. Come hither, much-desired! From you may I obtain my heart's desire.

28 O Brahmaṇaspati, make him who presses Soma glorious,
Even Kakshîvân Auṣija.

29 The rich, the healer of disease, who findeth wealth, increaseth store,
The prompt,—may he be with us still.

30 Let not the foeman's curse, let not a mortal's treachery fall on us:
Preserve us, Brahmaṇaspati!

31 Great, heavenly, unassailable, ours be the favour of the Three,
Aryaman, Mitra, Varuṇa.

32 For over them, neither at home nor upon pathways perilous,
The evil-minded foe hath power.

33 For they, the Sons of Aditi, bestow eternal light upon
A mortal man that he may live.

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23 *Law eternal:* the order of the universe, or, specially, established sacrifice.

25 This and the following verse make up Hymn 24 of R. V. V., the two halves of 26, transposed, forming verses 3 and 4.

27 He approaches and addresses the cow. *Iḍâ :* or Iḷâ, Nourishment personified; here a symbolical name of the cow as representing plenty. *Aditi :* here and elsewhere a sacrificial name of the cow.

28 This verse and the two following are taken from R. V. I. 18. 1-3. *Brahmaṇaspati :*—Brihaspati; Lord of prayer, or Guardian of the Veda, the special deity and prototype of the Brâhmans and the priestly community, and Purohita or tribal Priest of the Gods. *Kakshîvân :* called Auṣija or son of Uṣij, a renowned Ṛishi, the seer of several hymns of the Ṛigveda. *Glorious :* or clear of voice.

29 *The rich, etc. :* Brahmaṇaspati.

31 This verse and the two following form, with a variation in 33, Hymn 185 of Book X. of the Ṛigveda. *Aryaman :* the name of one of the Âdityas, commonly invoked with Mitra and Varuṇa.

34 Ne'er art thou fruitless, Indra, ne'er dost thou forsake thy worshipper.
But now, O Liberal Lord, thy bounty as a God is ever poured forth more and more.

35 May we attain that excellent glory of Savitar the God:
So may he stimulate our prayers.

36 May thine inviolable car wherewith thou guardest worshippers
Come near to us from every side.

37 Earth! Ether! Sky! May I be rich in offspring, well-manned with men and opulent with riches. Friendly to men! do thou protect my offspring. Worthy of praise! do thou protect my cattle.
O pointed One, protect the food that feeds me.

38 We have approached the Omniscient, best finder-out of wealth for us. Splendour and strength bestow on us, O Agni, thou Imperial Lord.

39 Lord of the Home, this Agni Gârhapatya is best at finding riches for our children.
Splendour and strength bestow on us, O Agni, Master of the Home.

40 Rich, furtherer of plenty is this Agni, Master of the Herd.
Splendour and strength bestow on us, O Agni, Master of the Herd.

41 Fear not, nor tremble thou, O House. To thee who bearest strength we come.

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34 Indra, as Deity of the sacrifice, is associated with Agni. The verse is taken from R. V., Vâlakhilya, 3. 7.

35 Taken from R. V. III. 62. 10. This stanza is the Sâvitrî, the Gâyatrî *par excellence*, 'the celebrated verse of the Vedas which forms part of the daily devotions of the Brahmans. and was first made known to English readers by Sir William Jones's translation of a paraphrastic interpretation: he renders it, Let us adore the supremacy of that divine sun who illuminates all, from whom all proceed, to whom all must return, whom we invoke to direct our understandings aright in our progress towards his holy seat.' Wilson. See Rigveda Sanhitâ, Vol. III. p. 111. *Prayers:* or, thoughts.

36 Addressed to Agni *Come near to:* or, encompass.

37 *Earth! etc.:* see III. 5. *Friendly to men:* he approaches and addresses the Gârhapatya fire. *Pointed One:* flame of the fire.

38 He approaches the Âhavanîya fire. *The Omniscient:* Agni.

40 *Master of the Herd: purîshya;* the original meaning of *purîsha* is rubbish, loose soil, manure, and is used symbolically for the cattle which produce the manure.

41—43 Formulas to be used by the householder on approaching the Dakshina fire on departing from and returning to his house. *Fear not:* in the master's absence.

I, bearing strength, intelligent and happy, come to thee, House, rejoicing in my spirit.

42 The home on which the wanderer thinks, where cheerfulness and joy abound—
We call the Home to welcome us. May it know us who know it well.

43 Here have the cows been called to us, the goats and sheep have been called near,
And in our home we have addressed the meath that sweeteneth our food.
I come to thee for safety and for quiet. May joy be ours, felicity, and blessing.

44 We invocate the Maruts, the voracious, eaters of their foes,
Delighting in their mess of meal.

45 We expiate by sacrifice each sinful act that we have done,
Whether in village or the wild, in company or corporeal sense. Svâhâ !

46 Let us not here contend with Gods, O Indra, for, Fierce One ! here is thine own sacred portion,
Thine, Mighty One, whose friends, the bounteous Maruts, his song who pours oblation, streamlike, honours.

47 The skilful workers have performed their work with voice that gives delight.
Having performed the work for Gods, go, ye companions, to your home.

48 O ever-moving Cleansing Bath, thou movest gliding on thy way.

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42 *Meath : kîlâla ;* a sweet beverage, the nature of which is uncertain.

44 Formulas follow for the three Four-monthly sacrifices at the beginning of Spring, the Rains, and Autumn. The Sacrificer's wife is first called upon to confess her infidelities, if she has been guilty of any, and to declare the name or names of her lover or lovers. After confession, or declaration of innocence, she is made to recite the text. *Eaters :* consumers, destroyers. The correctness of this traditional interpretation is doubtful. See Prof. Oldenberg, Vedic Hymns, Part II. p. 14 *Mess of meal :* a sort of gruel or porridge.

45 Spoken by the Sacrificer's wife, or by her and her husband. *In village :* by oppression. *The wild :* by cruelty to wild animals. *In company :* by contemptuous behaviour. *Corporeal sense :* by abuse of the tongue or other unruly member.

46 Taken from R. V. I. 173. 12. Spoken by the Sacrificer.

47 Spoken by the Matron. *Skilful workers :* priests.

48 The Avabhritha, or Purificatory Baptism in a stream of fresh water, is performed by the Sacrificer and his wife. *Who loudly roars :* the terrible fiend.

With Gods may I wash out the sin that I have sinned against the Gods, with men the sin against mankind.
Preserve me safe from injury, O God, from him who loudly roars.

49 Full, fly away, O spoon, and filled completely fly thou back to us.
O Ṣatakratu, let us twain barter, like goods, our food and strength.

50 Give me, I give thee gifts: bestow on me, and I bestow on thee.
To me present thy merchandize, and I to thee will give my wares.

51 Well have they eaten and regaled: the friends have risen and passed away.
The sages, luminous in themselves, have praised thee with their latest hymn.
Now, Indra, yoke thy two Bay Steeds.

52 Thee will we reverence, thee, O Lord of Bounty, who art fair to see.
Thus praised, according to our wish come now with richly-laden car. Now, Indra, yoke thy two Bay Steeds.

53 We call the spirit hither with a hero-celebrating strain,
Yea, with the Fathers' holy hymns.

54 The spirit comes to us again for wisdom, energy, and life,
That we may long behold the Sun.

55 O Fathers, may the Heavenly Folk give us the spirit once again,
That we may be with those who live.

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49 Here begin the formulas for the presentation of the Sâkamedha offerings on the full moon of Kârttika (October-November). The Adhvaryu officiates. *Full:* of the boiled rice to be offered to Indra. *Spoon:* the ladle called *darvi*. *Filled completely:* with blessings in return. *Ṣatakratu:* Lord of a Hundred Powers; or sacrifices, according to the Commentators. *Barter:* cf. A. V. III. 15. 1: I stir and animate the merchant Indra. *Food and strength:* the sacred food purchasing strength for the worshipper.

50 *Give me, etc.: dehi me, dadâmi te;* do ut des: the fundamental principle underlying sacrifice. According to Mahîdhara, line 1 is spoken by Indra and line 2 by the Sacrificer.

51, 52 Taken from R. V. I. 82. 2, 3. Food is offered to the Fathers, and Indra is addressed. *They . . . . the friends:* the Fathers. See II. 31.

53—56 Taken from R. V. X. 57, 3—6. *The spirit:* the mind or thought of the worshippers which in paying obeisance to the Fathers has, as it were, gone to the world of the Departed and is now invited to return to earth. In the original hymn the application is different, the spirit of a deceased man being recalled. See Max Müller, Royal Asiatic Society's Journal, 1866. pp. 449 and 458. *Strain: stomena:* the R. V. has *somena*, with Soma.

56 O Soma, with the spirit still within us, blest with progeny,
May we be busied in thy law.

57 O Rudra, this is thine allotted portion. With Ambikâ thy sister kindly take it. This, Rudra, is thy share, the rat thy victim.

58 We have contented Rudra, yea, put off Tryambaka the God,
That he may make us wealthier, may make us yet more prosperous, may make us vigorous to act.

59 Thou art a healing medicine, a balm for cow and horse and man, a happiness to ram and ewe.

60 Tryambaka we worship, sweet augmenter of prosperity.
As from its stem a cucumber, may I be freed from bonds of death, not reft of immortality.
We worship him, Tryambaka, the husband-finder, sweet to smell.
As from its stem a cucumber, hence and not thence may I be loosed.

61 This, Rudra, is thy food: with this depart beyond the Mûjavâns.
With bow unstrung, with mufled staff, clothed in a garment made of skin, gracious, not harming us, depart.

62 May Jamadagni's triple life, the triple life of Kaṣyapa,
The triple life of Deities—may that same triple life be ours.

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56 *O Soma:* as being closely connected with the Fathers.

57 Rudra, the fierce Tempest-God, destroyer of men and cattle is to be propitiated. *This:* a rice-cake. There is to be one cake for each living son and servant of the Sacrificer, and one over for future additions, and these cakes are all to be on one potsherd. *Ambikâ:* the personification of Autumn with which Rudra kills. *The rat:* the supernumerary cake is to be buried in the earth thrown up by a rat or vole, and this symbolic sacrifice will satisfy Rudra and induce him to spare other animals.

58 *Tryambaka:* a name of Rudra as having three wives, sisters, or mothers, or Triocular, the Three-eyed God, as Ṣiva is represented in later literature.

59 *Thou:* Rudra in his gentle mood.

60 Spoken by the girls of the Sacrificer's family as they walk round the altar. The first two lines are taken from R. V. VII. 59. 12. *Husband-finder:* more usually a title of Aryaman. See A. V. XIV. 1. 17. *Hence and not thence:* from my father's house and not from my future husband's. Cf. R. V. X. 85. 25.

61 *Thy food:* provisions for thy journey; the remains of the rice-cakes packed in two baskets at the end of a pole and fastened on a tree, post, bamboo, or ant-hill. See Muir. Original Sanskrit Texts, II. 352. *Mûjavâns:* apparently a hill-tribe in the North-west.

62 Jamadagni and Kaṣyapa were ancient Vedic Ṛishis. See The Hymns of the Ṛigveda, Index.

63 Gracious, thy name; the thunder is thy father. Obeisance be to thee: forbear to harm me.
I shave thee for long life, for food to feed thee, for progeny, for riches in abundance, for noble children, for heroic vigour.

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63 The Sacrificer's head and beard are shaved. *Gracious:* the razor is addressed. *Thunder:* the *vajra* or thunderbolt, made of iron like the razor. *I shave thee:* the Adhvaryu speaks, using the word *nivartaydmi* (cause thee to be turned round) the technical term to be employed at this sacrificial all-round shaving.

BOOK THE FOURTH.

We have reached this earth's place of sacrificing, the place wherein all Deities delighted.
Crossing by Ṛik, by Sâman, and by Yajus, may we rejoice in food and growth of riches.
Gracious to me be these Celestial Waters!
Protect me, Plant. O Knife, forbear to harm him.

2 The Mother Floods shall make us bright and shining, cleansers of holy oil, with oil shall cleanse us.
For, Goddesses, they bear off all defilement. I rise up from them purified and brightened.
The form of Consecration and of Fervour art thou. I put thee on, the kind and blissful, maintaining an agreeable appearance.

3 The Great Ones' milk art thou. Giver of splendour art thou: bestow on me the gift of splendour.
Pupil art thou of Vṛitra's eye. The giver of eyes art thou. Give me the gift of vision.

4 Purify me the Lord of Thought! Purify me the Lord of Speech! Purify me God Savitar with perfect strainer, with the beams of Sûrya!

Books IV.—VIII. contain formulas for the Soma sacrifice in general.

1 *Place of sacrificing:* which has been carefully selected and prepared with shed, hall, etc. The Sacrificer recites the formula, holding in his hand the *araṇis* or two pieces of the wooden fire-drill, and grasping the chief post of the sacrificial hall. *Ṛik, Sâman, Yajus:* by means of the verse of praise, the chanted psalm, and the sacrificial formula. *Waters:* to be used in the Apsu-Dîkshâ or Consecration Ceremony by water or baptism. He moistens his right whisker for shaving. *Plant:* a blade of Kuṣa grass placed on his whisker. *Knife*: the razor, which is said to be a *svadhiti,* or thunderbolt. See III. 63. *Him:* the Sacrificer.

2 The first two lines are taken from R. V. X. 17. 10. The Sacrificers bathe in the consecrating waters. *Defilement:* the stain of sin as well as bodily impurity. *I rise up:* he steps out of the water. *Thee:* the linen garment prescribed for the occasion. *Fervour:* ardour, religious zeal, penance, or austere devotion.

3 *Great Ones' milk:* product of the cows; the fresh butter with which he is anointed from head to foot. *Pupil art thou:* the Adhvaryu anoints his eye with collyrium. It is said in the Taittiriya-Saṃhitâ, VI. 1. 5 that Vritra's eye-ball, when Indra conquered him, fell away and became ointment.

Lord of Thought: Prajâpati, Lord of Creatures. *Lord of Speech:* the same deity, or Bṛihaspati Lord of Prayer. *Perfect strainer:* or purifier, Vâyu the wind. *Lord of the strainer:* or of the means of purification, the Sacrificer who has gone through the ceremony. The meaning is, May I be able to accomplish the sacrifice in accordance with my preconceived wishes.

Of thee, Lord of the Strainer! who art by the strainer purified,
With what desire I purify myself, may I accomplish it.

5 We come to you for precious wealth, O Gods, as sacrifice proceeds.
O Gods, we call on you to give blessings that wait on sacrifice.

6 Svâhâ! from mind the sacrifice. Svâhâ! from spacious firmament.
Svâhâ! from Dyaus and Prithivî. Svâhâ! from Wind I seize. Svâhâ!

7 To Resolution, Motive, Agni, Svâhâ! All-hail to Wisdom, and to Mind, and Agni!
All-hail to Consecration, Fervour, Agni! Hail to Sarasvatî, Pûshan, and Agni!
Ye vast, divine, all-beneficial Waters, ye Heaven and Earth and spacious Air between them,
Let us adore Brihaspati with oblation. All-hail!

8 May every mortal man elect the friendship of the guiding God.
Each one solicits him for wealth: let him seek fame to prosper him.

9 Rik's, Sâman's counterparts are ye. I touch you. Protect me till the sacrifice be ended.
Thou art a place of refuge. Give me refuge. Obeisance unto thee! Forbear to harm me.

10 Strength of Angirases art thou. Wool-soft, bestow thou strength on me.
Thou art the garment-knot of Soma. Vishnu's refuge art thou, the Sacrificer's refuge.

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6 *Svâhâ:* Ave! All-hail! *The sacrifice:* 'I grasp, or take hold of' being understood. Various bendings of fingers and final closing of the hands are prescribed *Dyaus and Prithivî:* Heaven and Earth.

7 These formulas, with the oblations which they accompany, are specially called Audgrabhana or Uplifting, because they raise the Sacrificer to heaven. *Resolution:* the intention or purpose of sacrificing.

8 Taken from R. V. V. 50. 1. *Guiding God:* Savitar, the Impeller and Leader.

9 Two black-antelope skins, tacked together and stretched on the ground for consecration purposes, are addressed and touched. *Counterparts:* in full accord, as used in sacred ceremonies, with the recited verses and chanted hymns of sacrifice. The white on the skins resembles the Rik, and the black the Sâman. *Thou art,* etc.: he kneels with his right knee on the skin.

10 He binds on and addresses a girdle of two plaited strands of hemp and one of Muñja grass. *Angirases:* descendants of Angiras, a semi-divine

Thou art the womb of Indra. Make the crops produce abundant grain.

Stand up erect, O Tree. Protect me from harm until this sacrifice be ended.

11 Prepare ye vow-food. Agni is the Brahman, Agni is sacrifice, the tree is holy.

For aid we meditate divine Intelligence, most merciful,

Free-giver, bringing worship. May it guide us gently, as we would.

Favour us Gods, mind-born, endowed with mind and intellectual might! All-hail to them! May they be our protectors.

12 Waters that we have drunk! become refreshing, become auspicious draughts within our belly.

Free from all sin and malady and sickness, may they be pleasant to our taste, divine Ones, immortal, strengtheners of eternal Order.

13 This is thy sacrificial form.

Not offspring, waters I discharge. Freeing from sin and consecrate by Svâhâ enter ye the earth. Be thou united with the earth.

14 O Agni, watch thou well. May we take joy in most refreshing sleep.

Protect us with unceasing care. From slumber waken us again.

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patriarchal Ṛishi. See Index to The Hymns of the Ṛigveda. *Garment-knot:* the meeting ends of the cloth worn round the body; 'tuck': Eggeling. *Of Soma:* belonging to Soma after the consecration of the wearer, and to the Fathers before that ceremony. *Vishṇu's:* the Sacrificer's. *The womb of Indra:* he addresses a black-buck's horn which he ties to the fringe of his garment. See the legend. Sacred Books of the East. XXVI. 30—33. Mahîdhara gives a somewhat similar legend, from the Taittirîya-Saṃhitâ, ascribing Indra's birth to the union of Yajña (Sacrifice) with Dakshiṇâ Sacrificial Guerdon) instead of Vâk (Speech). *Make the crops:* he draws a line with the horn on the ground. *O Tree:* a staff of Udumbara (Ficus Glomerata) wood which the Adhvaryu gives to the Sacrificer.

11 *Vow-food:* or fast-food, chiefly milk which the attendants prepare. The Sacrificer pronounces this formula thrice. *The Brahman:* (neuter) the priesthood, or, according to Mahîdhara, the three Vedas. *The tree:* the Khadira (Acacia Catechu) and other trees whose wood is used for sacrificial purposes. *For aid:* to help us in the performance of the sacrifice.

12 Recited after drinking the milk.

13 *This, etc.: micturiens,* he takes up with the horn a lump of earth or something similar, and addresses embodied sacrifice: This earth is thy sacrificial form. *i. e.* place meet for worship. *Ye:* the waters of which he relieves himself. *Be thou:* he throws down the lump of earth.

14 With a prayer to the Guardian Agni he goes to sleep.

15 Thought hath returned to me, and life; my breath and soul have come again.

Our bodies' guard, unscathed, Vaiṣvânara Agni preserve us from misfortune and dishonour.

16 Thou, Agni, art the guardian God of sacred vows among mankind, thou meet for praise at holy rites.

Grant this much, Soma! bring yet more. God Savitar who giveth wealth hath given treasure unto us.

17 This is thy form, O Bright One, this thy lustre. Combine with this thy form and go to splendour.

Impetuous art thou, upheld by mind, and Vishṇu loveth thee.

18 Moved by thine impulse who hast true impulsion, may I obtain a prop to stay my body.

Pure art thou, glistering art thou, immortal, dear to all the Gods.

19 Thought art thou, mind, intelligence, the Guerdon, royal, worshipful, Aditi with a double head. Succeed for us in going forth, succeed for us in thy return. May Mitra bind thee by the foot. May Pûshan guard thy pathways for Indra whose eye is over all.

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15 Uttered on awaking. *Vaiṣvânara:* All-men's; friendly or dear to all Âryan men.

16 The first two lines are taken from R. V. VIII. 11. 1. *Grant etc.:* this formula is to be used when a gift has been offered to him after his consecration.

17 This is the formula for the Hiraṇyavatî-Âhuti or Offering with Gold. Having poured the butter left in the dhruvâ ladle into the juhû, he throws on the butter a piece of gold tied with Darbha grass. *This* (1): the butter. *This* (2): the gold which is identified with light. So in old Northern poetry gold is called the gleam of Ocean; the fire of Oran (a Scottish stream); the sun of the deep. See Corpus Poeticum Boreale, II. p. 468. *Impetuous: vegayuktâ* is Mahîdhara's explanation of *jûḥ*. According to the Ṣatapatha-Brâhmaṇa, the meaning is 'singer of praises.' Vâk or Speech is addressed. *Vishṇu:* Sacrifice; or Soma.

18 *Thine:* Vâk's, as represented by the cow which is to be given in exchange for the Soma required for the sacrifice. *Pure art thou:* he addresses the piece of gold which he takes up.

19 The Adhvaryu addresses the Soma-purchasing cow. *Guerdon:* priestly fee, consisting chiefly of a cow or cows. *Aditi:* regarded as the Cosmic Cow. See R. V. IX. 96. 15. *With double head:* as mistress of the *prâyaṇîya* (introductory) and *udayanîya* (concluding) libations; or facing both ways, regarded as Vâk or Speech. *In going forth:* to procure the Soma. *Bind thee:* to prevent wandering and loss. *Pûshan:* as the guide of travellers and guardian of ways.

20 Thy mother give thee leave to go, thy father, thine own brother, and thy friend of the same herd with thee!
Go thou, O Goddess, to the God. To Soma go for Indra's sake.
May Rudra turn thee back. Return safely with Soma as thy friend.

21 Thou art a Vasvî, thou art Aditi, thou art an Âdityâ, thou art a Rudrâ, thou art a Chandrâ.
Brihaspati vouchsafe thee rest and comfort! Rudra with Vasus looks on thee with favour.

22 On Aditi's head I sprinkle thee, on the earth's place of sacrifice.
Footstep of Iḍâ art thou, filled with fatness. Hail!
Rejoice in us. Thy kinship is in us. In thee are riches. Mine be riches! Let us not be deprived of abundant riches. Thine, thine are riches.

23 I with my thought have commerced with divine far-sighted Dakshiṇâ.
Steal not my life. I will not thine. May I, O Goddess, in thy sight find for myself a hero son.

24 Tell Soma this for me: This is thy share allied with Gâyatrî.
For me say this to Soma: This is thine allotted Trishṭup share.
Tell Soma this for me: This is thy share allied with Jagatî.
Tell Soma this for me: Win thou sole lordship of the metres' names.
Ours art thou: pure thy juice for draught. Let separators pick thee out.

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20 *Rudra:* as Lord of Cattle.

21 *Vasvî:* a female Vasu. See II. 5. *Âdityâ:* a daughter of Aditi; a female Âditya. *Rudrâ:* a female Rudra. *Chandrâ:* a female Moon; bright as the Moon-God.

22 *Aditi's head:* the surface of the earth. *Thee:* an oblation of clarified butter. *Footstep of Iḍâ:* he addresses the footprint of the cow identified with Iḍâ, a Goddess of Devotion, the daughter of Manu or man thinking on and worshipping the Gods. *In thee are riches:* he gives the impressed earth to the Sacrificer. *Mine:* the Sacrificer replies. *Let us not:* the Adhvaryu speaks for himself and others. *Thine, thine: totoḥ* for *tvayi tvayi;* spoken by the matron, to whom also the impressed earth has been given

23 Spoken by the matron, on whom the cow has been made to look. *Dakshiṇâ:* or Guerdon, the Soma-cow. See verse 19.

24 Spoken by the Sacrificer to the Adhvaryu. *With Gâyatrî:* this and the two other metres being used, respectively, at the morning, noon, and evening Soma-pressings. *Ours art thou:* the Soma-plant is addressed. *Pick thee:* selecting the parts that are fit for sacrificial use.

25 I sing my song of praise to him, Savitar, God between the Bowls, strong with the wisdom of the wise, of true impulsion, wealth-giver, the well-beloved thoughtful Sage.

To him at whose impulsion shone aloft in heaven the splendid light.

Most wise, the Golden-handed hath measured the sky with skilled design.

For living creatures, thee. Let living creatures breathe after thee. Breathe after living creatures.

26 Thee who art pure, with what is pure I purchase, the bright with bright, immortal with immortal.

The Sacrificer keep thy cow. Let thy gold pieces be with us.

Fervour's form art thou, and Prajâpati's nature. With the most noble animal art thou purchased. May I increase with thousandfold abundance.

27 As friend, the giver of good friends, approach us!

Take thou thy seat on the right thigh of Indra, yearning on yearning, pleasing on the pleasing.

Anghâri, Svâna, Bhrâja, and Bambhâri, O Hasta, and Suhasta and Kriṣânu,

These are your prices for the Soma purchase. Keep them securely, let them never fail you.

28 Keep me, O Agni, from unrighteous conduct: make me a sharer in the path of goodness.

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25 *The Bowls:* heaven and earth, so called from their hemispherical appearance. But see Hillebrandt, Vedische Mythologie, I. p. 177, and Ludwig, Ueber die Neuesten Arbeiten auf dem Gebiete der Ṛgvedaforschung, p. 87. *For living creatures, thee:* I tie thee (Soma) up in the wrapper, the ends of which are brought together, for the good of living creatures who will be benefited by the sacrifice.

26 *Thee:* the Soma *What is pure:* gold brought for the purchase. *The Sacrificer:* spoken by the Adhvaryu. The cow given in exchange for the Soma is now given back, and the gold pieces are similarly returned; the bargaining here being only a form, and the price of the Soma having probably been settled beforehand. See Sacred Books of the East, XXVI. 71; Haug's Aitareya-Brâhmaṇam, II. 59, note 2. *Fervour's form:* the Sacrificer addresses a she-goat, said to have sprung from the Fervour or Austere Devotion of Prajâpati, which has been placed looking westward. *Prajâpati's nature:* dear to the Gods as Prajâpati the Lord of Creatures; or because she produces young three times a year, hence also called *most noble* or most excellent

27 He gives the she-goat to the Soma-seller and takes the Soma with his right hand in exchange, reciting the formula. *Approach us:* O Soma. *Indra:* the Sacrificer (endowed during the ceremony with the attributes of Indra) on whose bared thigh the Soma is placed. *Anghâri, etc.:* the names of the seven Guardians of the celestial Soma, purchased from them by the Gods. Kriṣânu is frequently mentioned in the Ṛigveda. *These:* the articles given to the Soma-seller.

28 Recited by the Sacrificer. *Immortals:* especially Soma.

I, following Immortals, have arisen with longer life, with a good life before me.

29 Now have we entered on the path that leads to bliss without a foe,
The path whereon a man escapes all enemies and gathers wealth.

30 The skin of Aditi art thou. Sit on the lap of Aditi.
The Bull hath propped the sky and air's mid-region, the compass of the broad earth hath he measured.
He, King Supreme, approached all living creatures. Truly all these are Varuṇa's ordinances.

31 Over the woods the air hath he extended, put milk in kine and vigorous speed in horses,
Set intellect in hearts and fire in houses, Sûrya in heaven and Soma on the mountain.

32 Ascend the eye of Sûrya, mount the pupil set in Agni's eye
Where, radiant through the Wise One, thou speedest along with dappled steeds.

33 Approach, ye oxen, fit to bear the yoke; be yoked without a tear.
Slaying no man, urging the Brahman forward, go happily to the Sacrificer's dwelling.

34 Lord of the World, thou art my gracious helper: move forward on thy way to all the stations.
Let not opponents, let not robbers find thee, let not malignant wolves await thy coming.
Fly thou away having become a falcon. Go to the dwelling of the Sacrificer. That is the special place for us to rest in.

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29 He puts the Soma on his head and goes towards the cart in which the Soma has been brought, reciting the text taken, with one variation, from R. V. VI. 51. 16.

30 The antelope-skin is spread in the Soma cart by the Adhvaryu who recites the formula. *Skin of Aditi:* See I. 14. *Sit:* O Soma. *The Bull:* the mighty Varuṇa, here meaning Soma. The text is taken, with alteration of two words, from R. V. VIII. 42. 1. *Approached:* 'pervades:' Mahîdhara; 'hath taken his seat over:' Eggeling. *Living creatures:* or, worlds.

31 He wraps the Soma in a cloth, reciting the texts taken from R. V. V. 85. 2.

32 He addresses the antelope-skin which he hangs up in front of the Soma-cart. *Wise One:* the All-knowing Sun. The skin, representing the Sun and Agni, will keep off evil spirits.

33 *Ye oxen:* the pair that draw the Soma-cart. *The Brahman:* the priest, or the sacrifice. *Happily:* or, safely, uninjured by evil spirits.

34 Spoken by the Sacrificer. *Lord of the World:* Soma is addressed. *Stations:* the Patnîśâlâ or Matron's Hall, the Havirdhâna or Oblation-Store, and other places in the sacrificial enclosure.

35 Do homage unto Varuṇa's and Mitra's eye: offer this solemn worship to the Mighty God,
Who seeth far away, the Ensign born of Gods. Sing praises unto Sûrya, to the Son of Dyaus.

36 Thou art a prop for Varuṇa to rest on. Ye are the pins that strengthen Varuṇa's pillar.
Thou art the lawful seat where Varuṇa sitteth. Sit on the lawful seat where Varuṇa sitteth.

37 Such of thy glories as with poured oblations men honour, may they all invest our worship.
Wealth-giver, furtherer with troops of heroes, sparing the brave, come, Soma, to our houses.

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35 The Sacrificer recites the text taken from R V. X. 37. 1. *Varuṇa's and Mitra's eye:* Sûrya, the Sun represented by the Soma. *Dyaus:* Zeus, Heaven or Sky personified.

36 *Thou:* the prop that supports the pole of the cart, which has now become the support of Varuṇa represented by the Soma. *Ye:* two wooden pegs that keep the prop steady. *The lawful seat:* he addresses the seat or throne on which Soma is placed, the antelope-skin having been spread over it. Varuṇa is represented by Soma throughout the verse.

37 The Sacrificer recites the text taken from R. V. I. 91. 19, as Soma is brought into the sacrificial hall. *Glories:* powers: Eggeling.

BOOK THE FIFTH.

Body of Agni art thou. Thee for Vishṇu. Body of Soma art thou. Thee for Vishṇu. Thou art the Guest's Reception. Thee for Vishṇu. Thee for the Soma-bringing Falcon. Thee for Vishṇu. Thee for the giver of abundance, Agni. Thee for Vishṇu.

2 Birth-place art thou of Agni. Ye are sprinklers. Thou art Urvaśî. Thou art Âyu. Thou art Purûravas.

I rub and churn thee with Gâyatrî metre. I rub and churn thee with the Trishṭup metre. I rub and churn thee with the Jagatî metre.

3 Be ye for us one-minded, be one-thoughted, free from spot and stain.

Harm not the sacrifice, harm not the sacrifice's lord. Be kind to us this day, Omniscient Ones!

4 Preserver from the curse, Son of the Ṛishis, Agni is active having entered Agni.

Here for us kindly with fair worship offer oblation to the Gods with care unceasing. Svâhâ!

5 For him who flies around and rushes onward I take thee, for Tanûnapât the mighty, the very strong, of all-surpassing vigour.

Verses 1—4 contain formulas for the Âtithya or Ceremonial Reception and Entertainment of Soma when introduced into the sacrificial hall.

1 The Adhvaryu takes the *havis* or sacrificial food, that is, the elements of oblation, from the cart, and addresses it with the formula. *Thee*: the sacred food. *Vishṇu*: meaning, according to Mahîdhara, Soma the pervader of the sacrifice. *Thee*: 'I take' understood. *Falcon*: that brought the Soma from heaven. See R. V. IV. 27.

2 *Thou*: a piece of wood forming the lower part of the fire-drill, in which the spark is produced by rapid friction. *Sprinklers*: or, stallions, males. Two blades of Kuśa grass, placed on the fire-drill, are addressed. *Thou*: the lower piece of the drill. *Urvaśî*: a celebrated Apsaras or celestial nymph. *Âyu*: the butter in the pan is said to be Âyu the son of Urvaśî. *Purûravas*: the human husband of Urvaśî and father of Âyu. The upper piece of the drill is addressed as it is placed on the lower piece. The clarified butter, or sacrifice, is the child produced by the union. For the legend of Urvaśî and Purûravas, see R. V. X. 95 (The Hymns of The Rigveda, Vol. II. (2nd ed.) pp. 527—530), and Max Müller, Chips from a German Workshop, Vol. IV. (new ed.) pp. 107—114. *Thee*: Agni, the fire. *With Gâyatrî, etc.*: while verses in these metres are recited.

3 *Ye*: the Âhavanîya fire and the newly-kindled fire which is thrown on it. *Omniscient Ones*: *jâtavedasau*; 'ye knowers of beings:' Eggeling.

4 *Son of the Ṛishis*: produced in sacrifice by the priests.

5 Here follow formulas for the Tânûnaptra, a ceremony in which Tanûnapât, usually Agni (Son of Himself, born from other fire), here Vâyu the

Strength of the Gods, inviolate, inviolable still art thou, the strength that turns the curse away, uncursed and never to be cursed.

May I go straight to truth. Place me in comfort.

6 O Agni, Guardian of the Vow, O Guardian of the Vow, in thee

Whatever form there is of thine, may that same form be here on me: on thee be every form of mine.

O Lord of Vows, let our vows be united. May Dîkshâ's Lord allow my Consecration, may holy Fervour's Lord approve my Fervour.

7 May every stalk of thine wax full and strengthen for Indra Ekadhanavid, God Soma!

May Indra grow in strength for thee: for Indra mayest thou grow strong.

Increase us friends with strength and mental vigour. May all prosperity be thine, God Soma. May I attain the solemn Soma-pressing.

May longed-for wealth come forth for strength and fortune. Let there be truth for those whose speech is truthful. To Heaven and Earth be adoration offered.

8 That noblest body which is thine, O Agni, laid in the lowest deep, encased in iron, hath chased the awful word, the word of terror. Svâhâ!

That noblest . . . . . . encased in silver, etc. Svâhâ!

That noblest . . . . with gold around it, etc. Svâhâ!

Wind-God, is invoked, and the sacrificial butter is touched by sacrificer and priests as a form of adjuration or bond of friendship. *Who flies, etc.:* Vâyu. *Thee:* the sacrificial butter. *Go straight to truth:* faithfully keep the promise which I am making. *Place me in comfort:* according to Mahîdhara, establish me in the fair path, the performance of sacrifice.

6 Formulas for a kind of minor Consecration. The Sacrificer exchanges persons with, and becomes, Agni. *Dîkshâ's Lord:* Soma, Lord of Consecration. *Fervour:* or Penance.

7 The priests perform the Âpyâyana, the sprinkling of the Soma with water to make it swell. *Ekadhanavid:* according to Mahîdhara, receiver or finder of the one chief prize, *i. e.* Soma; or, knower of the Ekadhanas, pitchers which hold the water which is to be mixed with the Soma.

8 Formulas for the Upasads (services or sieges; Milton's 'beseeching and besieging'), offerings of butter to Agni, Soma, and Vishṇu thrice daily for three days or more. According to the legend, the Asuras or rebel demons, having been defeated in battle by the Gods, made three castles, one of iron on earth, one of silver in mid-air, and one of gold in the sky. Agni, at the Gods' request, in the form of the Upasad deity entered and burnt then and they became the three bodies of Agni mentioned in the text. *T awful word:* the threats of the Asuras.

9 For me thou art the home of the afflicted. For me thou art the gathering-place of riches. Protect me from the woe of destitution.

Protect me from the state of perturbation.

May Agni know thee, he whose name is Nabhas. Go, Agni, Angiras, with the name of Âyu.

Thou whom this earth containeth, down I lay thee with each inviolate holy name thou bearest.

Thou whom the second earth, etc. Thou whom the third earth, etc.

Thee, further, for the Gods' delight.

10 A foe-subduing lioness art thou: be fitted for the Gods.

A foe-subduing lioness art thou: be purified for Gods.

A foe-subduing lioness art thou: adorn thyself for Gods.

11 Indra's shout guard thee in the front with Vasus. The Wise One guard thee from the rear with Rudras. The Thought-swift guard thee on the right with Fathers. The Omnific guard thee, leftward, with Âdityas.

This heated water I eject and banish from the sacrifice.

12 Thou art a lioness. All-hail! Thou art a lioness winning Âdityas. All-hail!

Thou art a lioness winning Brâhmans and Nobles. All-hail!

Thou art a lioness that wins fair offspring, win abundant wealth. All-hail!

A lioness art thou. Bring the Gods hither for him who offers sacrifice. All-hail!

To living creatures, thee.

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9 The lines of the altar and of the pit from which earth is to be dug out for its construction are now marked out. *Thou:* the earth. *Thee:* the earth dug out of the pit. *Nabhas:* or, Vapour. *Âyu:* Life, said to be a name of Agni. Before this address to Agni, the Adhvaryu throws the Sphya or wooden sword to the place where the pit is to be dug. *Thou whom:* O Agni, who art in this loose dug earth which I scatter on the place where the high altar is to be. *Second. . . . third:* the ceremony and he formula are repeated with these substitutions for 'this.' *Thee, further:* he takes up earth a fourth time.

10 He sets apart the earth required for the high altar, addresses and sprinkles it.

11 *Indra's shout:* as God of Battles. *The Wise One:* Varuna, the moral Governor of the world, from whom no secrets are hid. *The Thought-swift:* Yama, God of the Departed. *The Omnific:* Visvakarman, an abstract deity representing the Supreme God as Creator of all things. *Heated water:* after having sprinkled waters on four sides he pours away the rest outside the altar place.

12 With four invocations he pours butter on the four corners of the altar place, and with the fifth on the centre. *Thee:* the offering-ladle. 'I raise' understood.

13 Firm art thou, steady thou the earth. Firm-seated art thou, steady thou the air.
Movelessly set art thou, steady the sky. Agni's completion art thou.

14 The priests of him the lofty Priest well-skilled in hymns harness their spirits, yea harness their holy thoughts.
He only knowing works assigns their priestly tasks. Yea, lofty is the praise of Savitar the God. All-hail!

15 Forth through This All strode Vishṇu: thrice his foot he planted, and the whole was gathered in his footstep's dust. All-hail!

16 Rich in sweet food be ye, and rich in milch-kine, with fertile pastures, fain to do men service.
Both these worlds, Vishṇu, hast thou stayed asunder, and firmly fixed the earth with pegs around it.

17 Heard by the Gods, ye twain, to Gods proclaim it.
Go eastward, O ye twain, proclaiming worship. Swerve ye not: bear the sacrifice straight upward.
To your own cow-pen speak, ye godlike dwellings.
Speak not away my life, speak not away my children.
On the earth's summit here may ye be joyful.

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13 He encloses the centre or navel of the altar place with sticks of Pîtudâru (Pinus Deodara). With three invocations he addresses, respectively, the middle stick, the southern, and the northern. *Completion:* or equipment; *purîsha:* all that is required to make Agni complete, bdellium (guggulu), sweet-scented reed-grass, and the tufts that have grown between the horns of a ram.

14 The Commentator gives rules for the construction of Havirdhânas or sheds for the carts that bring Soma and other elements of sacrifice, of the Sadas or Priests' shed, of the Soma-pressing place, and of the Dhishṇyas or side-altars or hearths. *The priests:* an offering of butter, taken up in four ladlings, is made to Savitar with recitation of this text from R. V. V. 81. 1. *Knowing works:* skilled in the rules which regulate religious functions.

15 Having laid a piece of gold in the right-hand track of the right-hand cart he makes an offering with this text from R. V. I. 22. 17. *Thrice:* on earth, in the air, in the sky.

16 *Ye:* the offering ladle and the pot or saucer of sacrificial butter which the Pratiprasthâtar or assistant priest takes up, and having laid a piece of gold in the left-hand track of the left-hand cart makes an oblation with the text taken from R. V. VII. 99. 3, the first line of which appears to be, originally, Vishṇu's benediction on heaven and earth when he parted and supported them. *Pegs:* such as those used for stretching a woven cloth or a skin. In later literature the word means also 'rays,' sunbeams. 'With beams of light didst thou hold fast the earth on all sides': Eggeling.

17 *Ye:* the Matron addresses the two axle-pins, which she anoints with the remains of the butter. *Straight upward:* to the Gods. *Cow-pen:* signifying wealth in cattle to the Sacrificer. *Dwellings:* the house-like carts. *Speak not away:* destroy not with ill-omened creaking. *Earth's summit:* the high sacrificial ground. *Be joyful:* in your rest.

18 Now will I tell the mighty deeds of Vishṇu, of him who measured out the earthly regions.
Who propped the highest place of congregation, thrice setting down his foot and widely striding.
For Vishṇu thee.

19 Either from heaven or from the earth, O Vishṇu, or, Vishṇu, from the vast wide air's mid-region,
Fill both thy hands full with abundant riches, and from the right and from the left bestow them.
For Vishṇu thee.

20 For this his mighty deed is Vishṇu lauded, like some wild beast, dread, prowling, mountain-roaming,
He within whose three wide-extended paces all living creatures have their habitation.

21 Thou art the frontlet for the brow of Vishṇu. Ye are the corners of the mouth of Vishṇu. Thou art the needle for the work of Vishṇu. Thou art the firmly-fastened knot of Vishṇu. To Vishṇu thou belongest. Thee for Vishṇu.

22 By impulse of God Savitars I take thee with arms of Asvins and with hands of Pûshan.
Thou art a woman. Here I cut the necks of Râkshasas away.
Mighty art thou, mighty the sound thou makest. Utter thy mighty-sounding voice to Indra:

23 Fiend-killing, charm-destroying voice of Vishṇu.
Here I cast out that charm of magic power which stranger or housemate for me hath buried.

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18 The Adhvaryu puts up a wooden prop to support the pole of the right-hand or southward cart, and recites the text taken from R. V. I. 154. 1. *Thee:* 'I support' understood.

19 Similarly the Pratiprasthâtar supports the left-hand or northward cart, reciting the text from Atharva-veda, VII. 26. 8.

20 The Sacrificer, after touching the middle reed-mat of the cart-shed, recites the text from R. V. I. 154. 2. *Paces:* see verse 18.

21 *Thou:* he addresses a post on which is a wreath of Darbha grass. *Ye:* the ends of the band of grass. *Needle:* 'sewer': Eggeling. This is a wooden peg used in stitching together the folding doors ('hurdles': Eggeling) of the cart-shed. *Knot:* he ties the string in a knot. *Thou belongest:* he touches the completed shed. *Thee:* 'I touch' understood.

22 Formulas to accompany the preparation of the Uparavas or sound-holes made in the earth to increase the noise of the pressing or pounding of the Soma. *Thee:* a wooden digging instrument, a trowel or short spade. *Woman:* connected as a helper with the men who manage the ceremony. Moreover, the word *abhri*, spade, is feminine. *Here:* he draws outlines of the holes. *Râkshasas:* the malignant fiends who would mar or obstruct the sacrifice. *Mighty:* he addresses each hole that he has dug. *Utter:* when thou art made use of at the Soma pounding.

23 *Of Vishṇu:* belonging to him as guardian of the sacrifice. *Charm of magic power:* *valaga* a collection of bones, nails, hair, etc., tied up in a

Here I cast out the charm of magic power buried for me by equal or unequal.

Here I cast out the charm that hath been buried for me by non-relation or relation.

I cast the charm of magic out.

24 Self-ruler art thou, conquering foes. Ruler for ever art thou, killing enemies.

Men's ruler art thou, slaying fiends. All ruler, killing foes, art thou.

25 I sprinkle you whom Vishṇu owns, killers of fiends and evil charms.

I lay down you whom Vishṇu loves, killers of fiends and wicked charms.

I scatter you whom Vishṇu loves, killers of fiends and wicked charms.

You two whom Vishṇu loves, who kill fiends and ill charms do I lay down.

You two whom Vishṇu loves, who kill fiends and ill charms I compass round.

To Vishṇu thou belongest. Ye are Vishṇu's.

26 By impulse of God Savitar I take thee with arms of Asvins, with the hands of Pûshan.

Thou art a woman. Here I cut the necks of Râkshasas away.

Barley art thou. Bar off from us our haters, bar our enemies.

Thee for heaven, thee for earth, thee for air's region.

Pure be the worlds, the Fathers' dwelling-places. Thou art the habitation of the Fathers.

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pieces of old matting or cloth, and buried arm-deep in the ground to injure enemies. See The Hymns of the Atharva-veda, X. I. 18. and note. The digger of these sound-holes dislodges by his act any such charms as have been buried there, and recites a formula as he throws up the earth from each hole.

24 By way of benediction the Sacrificer touches and addresses each of the completed holes, with a formula for each.

25 He sprinkles lustral water over the holes. *I lay down:* two pressing-boards, one on each of two pits. *I scatter:* blades of Darbha grass. *You two:* the pressing-boards. *I compass round:* with earth to keep them steady. *Thou:* the skin used in the Soma-pressing process. *Ye:* the five pressing-stones which belong to Vishṇu as guardian of the sacrifice.

26 Formulas for putting up a branch or post of Udumbara (Ficus Glomerata) in the centre of the Sadas or shed where the priests sit. *By impulse, etc.:* two lines repeated from verse 22. He throws barley into the sprinkling-water. *Barley: yava. Bar off: yavaya.* There is a play on the words. *Thee for heaven:* he sprinkles the top of the branch. *For earth:* the bottom. *For air's region:* the middle. *Pure be the worlds:* he pours the remaining water into the hole made for the branch. *Thou:* a layer of Darbha grass which he strews in the hole.

27 Prop heaven, fill full the air, on earth stand firmly. Dyutâna, offspring of the Maruts, plant thee !, Mitra and Varuṇa with firm upholding.
I close thee in, thou winner of the Brâhmans, winner of Nobles and abundant riches.
Strengthen the Brâhmans, strengthen thou the Nobles, strengthen our vital power, strengthen our offspring.

28 Firm-set art thou. Firm be this Sacrificer within this home with offspring and with cattle.
O Heaven and Earth, be ye filled full of fatness.
Indra's mat art thou, shelter of all people.

29 Lover of song, may these our songs encompass thee on every side;
Strengthening thee of lengthened life, may they be dear delights to thee.

30 Thou art the needle for the work of Indra. Thou art the firmly fastened knot of Indra. Indra's art thou. Thou art the Viṣvedevas'.

31 All-present art thou, carrying off. Oblation-bearing priest art thou.
Thou art the Swift, the Very Wise. Tutha art thou, who knoweth all.

32 Thou art the yearning one, the sage. Anghâri, Bambhâri art thou.

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27 He raises and addresses the branch or post. *Dyutâna:* the name of a Vedic Ṛishi, seer of R. V. VIII. 85. It is said to mean Vâyu, the son or attendant of the Storm-Gods. *I close thee in:* with earth put round it.

28 *Thou:* the Udumbara post, which he (the Sacrificer) touches. *O Heaven and Earth:* he pours clarified butter on the forked top of the post. *Indra's mat:* of grass, to thatch the Sadas or Priests' shed. *All people:* the Sacrificer and the officiating priests.

29 After enclosing the shed with mats, he addresses Indra as Lord of the Sadas with the text taken from R. V. I. 10. 12.

30 *Thou:* he addresses the rope with which the mats are fastened. *Needle:* 'Sewer': Eggeling. See verse 21. *Thou art Indra's:* he addresses the enclosed Sadas. *Viṣvedevas':* belonging to the All-Gods. See II. 18.

31 and 32 contain formulas for the consecration of the eight Dhishṇyas, side-altars or hearths, each of which is addressed in turn: (1) the Âgnîdhrîya or hearth of the Âgnîdhra or Fire-kindler (*carrying off*, meaning 'bearing oblations to the Gods'); (2) the Hotar's hearth; (3) the hearth of the Maitrâvaruṇa or first Assistant of the Hotar; (4) the hearth of the Brâhmaṇâchhaṇsi (*Tutha* meaning 'Brahman priest,' who knows how priestly fees are to be distributed).

32 (5) The hearth of the Potar or Cleansing Priest is addressed as *the yearning one;* (6) the hearth of the Neshṭar, the priest who leads forward the Sacrificer's wife, is addressed by the names of Anghâri and

Aid-seeker art thou, worshipping. Cleanser art thou, the cleansing-place. Kṛiśânu, Sovran Lord, art thou.

Thou art the Pavamâna of the assembly. Thou art the welkin ever moving forward. Swept clean art thou, preparer of oblations. Thou art the seat of Law, heaven's light and lustre.

33 A sea art thou of all-embracing compass. Aja art thou, who hath one foot to bear him. Thou art the Dragon of the Depths of ocean. Speech art thou, thou the Sadas, thou art Indra's. Doors of the sacrifice, do not distress me!

Lord, Ruler of the pathways, lead me onward. In this God-reaching path may I be happy.

34 Look ye upon me with the eye of Mitra.

O Agnis, ye, receivers of oblations, are by a lauded name lauded together. Protect me, Agnis! with your glittering army. Fill me with riches, Agnis! be my keepers. To you be adoration. Do not harm me.

35 Thou art a light that wears all forms and figures, serving the general host of Gods as Kindler.

Bambhâri, two of the guardians of the celestial Soma. See IV. 27; (7) the hearth of the Achhâvâka or Inviting Priest is addressed as *Aid-seeker*; (8) the Mârjâlîya hearth on which the sacrificial vessels are cleaned is addressed as *Cleanser*. After the completion of the Dhishṇyas the Âhavanîya fire is pointed at and addressed as Kṛiśânu, the chief guardian of the Celestial Soma. *The Pavamâna:* the Adhvaryu addresses the Bahishpavamâna place, the place where a morning Stotra or hymn of praise is sung outside the Vedi or altar *Assembly:* of priests. *Welkin:* the pit from which the earth for the altar and Dhishṇyas is taken is likened to the sky with openings between clouds. *Moving forward:* or, perhaps, precipitous, shelving downward. According to Mahîdhara, circumambulated by the priests. *Swept clean:* the slaughtering-place is addressed. *Seat of Law:* the Udumbara post, where Sâmans are chanted at sacrifice.

33 *A sea:* the seat of the Brahman priest, to which all Gods resort and where the Brahman of fathomless knowledge sits. *Aja:* the fire at the door of the Prâchînavaṃśa hall (the hall whose supporting beam is turned eastward) is addressed. Aja Ekapâd, or the One-footed Unborn, is perhaps the Sun or Lightning. See The Hymns of the Ṛigveda, VI. 50. 14, and Macdonell, Vedic Mythology, pp. 73, 74. *Dragon of the Depths:* Ahi Budhnya, frequently associated with Aja-Ekapâd, is a deity of the atmospheric ocean. See The Hymns of the Ṛigveda, Index, and Macdonell, Vedic Mythology, pp. 72, 73. The Gârhapatya fire is thus addressed. *Speech:* the Sadas or shed in which the priests perform religious duties with spoken words. *Doors, etc.:* that is, let me pass in and out without stumbling. *Ruler of the pathways:* the Sun is addressed. *God-reaching path:* sacrifice.

34 *Look ye:* the priests are addressed. *Mitra:* or, of a friend. *Agnis:* the fires of the Dhishṇyas. *Glittering: raudreṇa;* or, Rudra-like, awful, destructive of enemies.

35 With the text, he takes clarified butter mixed with sour curds. *Thou:* the clotted butter. *Kindler:* 'for,' says Mahîdhara,' 'the Gods are illuminated or brightened when they have enjoyed the sacrificial butter.'

Thou, Soma, wilt withhold thy wide protection from body-wounding hatreds shown by others. All-hail!
Let the Swift graciously enjoy the butter. All-hail!

36 By goodly paths lead us to riches, Agni, thou God who knowest every sacred duty.
Remove the sin that makes us stray and wander: most ample adoration will we bring thee.

37 Wide room and comfort may this Agni give us, and go before us cleaving down our foemen.
May he win booty in the fight for booty: May he quell foes in his triumphant onset.

38 O Vishṇu, stride thou widely forth, give ample room for our abode.
Drink butter, homed in butter! Still speed on the sacrifice's lord. All-hail!

39 To thee, God Savitar, belongs this Soma. Guard him securely: let not demons harm thee.
Now hast thou joined the Gods as God, God Soma: men have I joined here through abundant riches.
All-hail! from Varuṇa's noose am I delivered.

40 O Agni, Guardian of the Vow, O Guardian of the Vow, on me whatever form of thine hath been, may that same form be upon thee. Whatever form of mine hath been on thee, may that be here on me.
O Lord of Vows, our vows have been accomplished. Dîkshâ's Lord hath approved my Consecration, and holy Fervour's Lord allowed my Fervour.

41 O Vishṇu, stride thou widely forth, make ample room for our abode.
Drink butter, homed in butter! Still speed on the sacrifice's lord. All-hail!

Thou, Soma: with this formula he offers an oblation. *Let the Swift*: he offers to Soma a second time.

36 The Sacrificer recites the text taken from R. V. 1. 189. 1.

37 The Adhvaryu lays the fire on the Âgnîdhra hearth, and in its shed puts down the pressing-stones, the Soma-trough, and the Soma vessels, and offers oblation with the text.

38 He offers oblation in the Âhavanîya fire with the text.

39 He spreads the black-antelope skin in the right-hand or southward cart, and lays the Soma thereon with the text. *Delivered*: handing over the Soma has secured me from danger of punishment by Varuṇa.

40 He lays a kindling-stick on the Âhavanîya fire. *O Agni, etc.*: repeated from verse 6.

41 Formulas for the preparation of the Yûpa or Sacrificial Stake. The ceremony begins with an offering and a verse (repeated from 38) to Vishṇu, as he is the sacrifice and the stake belongs to him.

42 I have passed others, not approached to others. On the near side of those that were more distant, and farther than the nearer have I found thee.

So, for the worship of the Gods, with gladness we welcome thee God, Sovran of the Forest! Let the Gods welcome thee for the Gods' service. For Vishṇu thee. Plant, guard! Axe, do not harm it!

43 Graze not the sky. Harm not mid-air. Be in accordance with the earth.

For this well-sharpened axe hath led thee forth to great felicity.

Hence, with a hundred branches, God, Lord of the Forest, grow thou up.

May we grow spreading with a hundred branches.

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42 He them takes the rest of the butter and goes with the carpenter to the wood in search of a suitable tree, a Palâśa, Khadira, Vilva (Aegle Marmelos or Bel), or the like. When he has found it he recites the verse expressing the trouble he has taken. *Others:* other trees. *Sovran of the Forest: vanaspati;* a large tree; the technical name of the Sacrificial Stake regarded as a form of Agni. *For Vishṇu thee:* he touches it with the dipping-spoon. *Plant!:* a blade of Kuśa-grass which he puts where the first cut will be made.

43 He addresses the tree as it falls, and as it, as well as the axe, is a thunderbolt, entreats it to spare the three worlds. *To great felicity:* as bearing a most important part in sacrifice. *Hence:* from this stump.

BOOK THE SIXTH.

By impulse of God Savitar I take thee with arms of Asvins, with the hands of Pûshan. Thou art a woman. Here I cut the necks of Râkshasas away. Barley art thou. Bar off from us our haters, bar our enemies.

Thee for heaven, thee for earth, thee for the welkin. Pure be the worlds, the Fathers' dwelling-places. Thou art the habitation of the Fathers.

2 Thou art a leader, easy, to Unnetars, of access. Know this. It will stand upon thee.

Savitar, God, anoint thee with sweet butter. Thee for the plants laden with goodly fruitage!

Thou with thy top hast touched the sky, hast with thy middle filled the air, and steadied with thy base the earth.

3 Those seats of thine which we desire to visit, where there are many-horned and nimble oxen,

There, of a truth, was mightily imprinted the loftiest step of widely-striding Vishṇu.

I close thee in, the winner of the Brâhmans, winner of Nobles and abundant riches.

Strengthen the Brâhmans, strengthen thou the Nobles, strengthen our vital power, strengthen our offspring.

4 Look ye on Vishṇu's works, whereby the Friend of Indra, close-allied,

Hath let his holy ways be seen.

The Sacrificial Stake, which may be of any length from five cubits to seventeen or even more, is then brought to the enclosure and erected with the following formulas.

1 The formula is the same as that for the erection of the Udumbara post. See V. 26. *Thee:* the spade.

2 *Thou:* The first chip cut from the stake and thrown into the hole in which the stake is to stand. *Leader:* introducer of the stake into its receptacle. *Unnetars:* priests who pour the Soma juice into the cups. *Know this:* that the stake will stand on thee. *Savitar, etc.:* he anoints the stake. *Thee for the plants:* he anoints the cap or wooden top-ring and fastens it on the stake, that rice and other plants may thrive and be productive. *Thou with thy top:* the stake is erected.

3 He fixes the stake in the hole with the text which is a modification of R. V. I. 154. 6. *Oxen:* the stars with their ever-twinkling rays. Cf. R. V. I. 105. 10.

4 The Sacrificer touches the stake and recites the verse taken from R. V. I. 22. 19. *Let . . . be seen:* Mahîdhara takes *paspaśe* as from *spaśh*, to bind: 'bound on himself.' According to Sâyana, the meaning is *anutishṭhati*, performs.

5 The princes evermore behold that loftiest place where Vishṇu is,
Laid as it were an eye in heaven.

6 Thou art invested. Heavenly hosts invest thee! Riches of men invest this Sacrificer!
Heaven's son art thou. This is thine earthly station. Thine is the beast whose home is in the forest.

7 Encourager art thou. The hosts of heaven have come to yearning Gods, the best conductors.
God Tvashṭar, make the wealth of cattle quiet. Delightful to the taste be thine oblations.

8 Joy, wealthy ones! Bṛihaspati, save our riches.
I bind thee with the noose of holy Order, thou offering to the Gods. Bold be the Slayer.

9 By impulse of God Savitar I bind thee, with arms of Asvins and with hands of Pûshan, thee welcome unto Agni and to Soma.
Thee for the waters, thee for plants. Thy mother grant thee permission, and thy father, brother born of one dam, thy friend, thy herd-companion. I sprinkle thee welcome to Agni-Soma.

10 Drinker art thou of water. May the Waters, the Goddesses, add sweetness to the oblation prepared for Gods, even though already sweetened.

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5 He looks up to the cap of the stake. *Princes:* the wealthy institutors of sacrifice.

6 *Thou art invested:* he girdles the stake with a triple band of Kusa grass. *Heaven's son:* he addresses a chip of the stake which he inserts under the girdle of grass. The chip is cut from the stake which is produced from rain which comes from heaven. *Thine:* the stake is addressed.

7 Formulas for binding and slaughtering the victim. *Encourager:* he takes up and addresses some grass which, as a companion, encourages and guards him in his work. He touches the victim with the grass and recites the text. *Hosts of heaven:* the sacrificial animals which have consented to be immolated to the Gods. *Conductors:* of the Sacrificer, to heaven. *Tvashṭar:* as creator and lord of cattle. *Thine oblation:* he addresses the victim.

Wealthy Ones: the cows rich in milk. *I bind:* he puts a noose round the victim. *Bold be the Slayer:* this is Mahîdhara's explanation of 'dharshâ mânushaḥ,' which seems rather to mean, as Prof. Eggeling observes, 'be bold: I am (or he, the slaughterer is) a man.' 'Dare, being human,' addressed to the Immolator, would seem to give the meaning.

9 He binds the victim to the stake with the following formulas. *Thee:* 'I sprinkle' understood. *Waters . . . . plants:* rain and grass, to which the victim owes its existence. *Mother . . . father:* Earth and Heaven, according to Mahîdhara. *Grant thee permission:* consent to thy sacrifice.

10 *Drinker:* he holds lustral water under its mouth. *May the Waters:* he sprinkles the victim's chest and belly. *Thy breath:* he anoints the ani-

Thy breath join wind, thy limbs those meet for worship, the sacrifice's lord the boon he prays for.

11 Balmed, both of you, with butter, guard the cattle. Grant, Rich! the Sacrificer's prayer. Approach thou.

Meeting with heavenly Wind, from air's mid-region. Be thou united with this offering's body.

O Great One, lead the sacrifice's master on to a sacrifice of loftier order. All-hail to Gods! To Gods All-hail!

12 Become no serpent, thou, become no viper. To thee, O widely-spread, be adoration.

Advance, unhindered, on thy way. To rivers of butter move along the paths of Order.

13 Bear the oblation to the Gods, ye Waters celestial and pure and well-provided. May we become providers well-provided.

14 I cleanse thy voice, thy breath, thine eye, thine ear, thy navel, and thy feet, thy sexual organ, and thy rump.

15 Let thy mind, voice, and breath increase in fulness, thine eye be fuller, and thine ear grow stronger.

Whatever there is in thee sore or wounded, may that be filled for thee, cleansed and united.

Blest be the days. Plant, guard! Axe, do not harm him.

16 Thou art the demons' share. Expelled are demons. Here I tread down; here I repel the demons; here lead the demons into lowest darkness.

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mal's forehead, shoulder and loins. *Join wind:* like to like. *Meet for worship:* the Gods, or sacrifices offered to them.

11 *Both:* a chip from the stake and the whittle or slaughtering-knife with which he touches the victim's forehead. *Cattle:* honorific plural, the victim. *Rich!:* the Goddess of Speech, Vâk. *Approach:* and inspire the Sacrificer. *From air's, etc.*: 'Guard him' understood. *O Great One:* or, O Rain-born; he addresses a blade of grass thrown down behind the Şâmitra or Slaughtering-place. *All-hail!:* Some Gods, says Mahîdhara, have Svâhâ or All-hail! before them and some have it after them.

12 He throws the victim's halter into the pit. *Serpent . . . viper:* a snake is called the Rope with Fangs. See A. V. IV. 3. 2; XIX. 47. 8. *To thee:* the Matron, bringing water for washing feet, recites the text. *O widely-spread:* the sacrifice.

14 The Matron wipes each organ of the animal as she recites the appropriate clause of the text. In the original, *şundhâmi*, 'I cleanse,' is repeated as each organ is named.

15 The Adhvaryu and the Sacrificer sprinkle all the members of the victim and recite the text. *Plant:* a blade of grass laid upon the victim when turned over on its back. *Axe:* here meaning the slaughtering-knife.

16 *Thou:* the lower part of the blade of grass which he has smeared with blood. *Ye two:* sticks, called vapâsrapaṇîs, on which the omentum or caul when extracted from the victim, is wrapped for roasting. *O Vâyu:* the Adhvaryu throws the upper part of the grass-stalk into the Âhavanîya fire.

Invest, ye two, the heaven and earth with fatness.

O Vâyu, eagerly enjoy the droppings. Let Agni eagerly enjoy the butter. All-hail!

Go, both of you, by Svâhâ consecrated, to Ûrdhvanabhas, offspring of the Maruts.

17 Ye Waters, wash away this stain and whatsoever taint be here,
Each sinful act that I have done, and every harmless curse of mine.
May Waters rid me of that guilt, and Pavamâna set me free.

18 Be they united, with the Mind thy mind, and with the Breath thy breath.
Thou quiverest. Let Agni make thee ready. Waters have washed together all thy juices.
Thee for the Wind's rush, for the speed of Pûshan. From heated vapour may it reel and totter,—the disconcerted hatred of our foemen.

19 Ye drinkers-up of fatness, drink the fatness; drink up the gravy, drinkers of the gravy! Thou art the oblation of the air's mid-region. All-hail!
The regions, the fore-regions, the by-regions, the intermediate and the upper regions,—to all the regions Hail!

20 In every limb is Indra's out-breath seated, in every limb is Indra's in-breath settled.
God Tvashtar, let thine ample forms be blended, that what wears different shapes may be one-fashioned.
To please thee let thy friends, mother and father, joy over thee as to the Gods thou goest.

Butter: which is poured on the omentum. *Both of you:* the roasting-sticks which are thrown into the fire. *Ûrdhvanabhas:* He who is in the cloud on high; Vâyu.

17 The priests, the Sacrificer, and his wife purify themselves at the pit with the text which is found also in A. V. VII. 89. 3. Cf. R. V. I. 23. 22; X. 9. 8. *Pavamâna:* he who flows clear, or blows to purify; Soma, or Vâyu.

18 The Adhvaryu sprinkles the victim's heart with clotted butter. *Mind:* = heart; let thy heart be united with the heart of the Gods, and thy breath with theirs. *Thou quiverest:* he takes up the vasâ or melted fat and pieces of cooked meat. *Agni:* the fire. *Thee:* 'I take' understood. *Pûshan:* the Sun. *Heated vapour:* the wind.

19 *Ye drinkers:* the All-Gods, to whom the oblation is offered. *The gravy:* the vasâ. See verse 18. *Thou:* the gravy. *The regions, etc.:* I have borrowed Prof. Eggeling's translation of the words used to designate the intermediate points.

20 He touches the remains of the victim as he recites the text. The purpose of this part of the ceremony is to re-unite the separated portions and to re-animate the body for life in heaven.

21 Go to the sea. All-hail! Go to the air. All-hail! Go to God Savitar. All-hail!
Go thou to Mitra-Varuṇa. All-hail! Go thou to Day and Night. All-hail!
Go to the Metres. All-hail! Go to Heaven and Earth. All-hail! Go to the sacrifice. All-hail! Go to Soma. All-hail! Go to the heavenly ether. All-hail! Go to Vaiṣvânara Agni. All-hail! Bestow upon me mind and heart.
Thy smoke mount to the sky, to heaven thy lustre. Fill thou the spacious earth full with thine ashes.

22 Harm not the Waters, do the Plants no damage. From every place, King Varuṇa, thence save us.
Their saying that we swear our oath by sacred cows, by Varuṇa,
O Varuṇa, save us therefrom.
To us let Waters and let Plants be friendly; to him who hates us, whom we hate, unfriendly.

23 These waters teem with sacred food: rich in that food, one longs for them.
Rich be the holy rite therein. In sacred food be Sûrya rich.

24 I set you down in Agni's seat whose home is indestructible.
Indra-and-Agni's share are ye, Mitra-and-Varuṇa's share are ye.
The share of all the Gods are ye.
May waters gathered near the Sun, and those wherewith the Sun is joined,
Speed on this sacred rite of ours.

25 Thee for the heart, thee for the mind, thee for the heaven, thee for the Sun.
Bear up erect to heaven, to Gods, this rite, these sacrificial calls.

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22 He addresses the heart-spit, the stick on which the victim's heart has been roasted, and which is now buried where dry ground and moist ground meet. *Waters...plants:* being between both and not touching either. *From every place:* the St. Petersburg Lexicon suggests that *dhâmno-dhâmnaḥ* of the text is a corruption of *dâmno-dâmnaḥ*, 'from every bond or fetter.' *Their saying:* the meaning is not clear. Perhaps, Save us from our enemies' blame when they find fault with us for swearing by cows and by Varuṇa, when an oath on cows alone would be sufficient.

23 *These waters:* the Vasatîvarî waters, to be used in pressing out the Soma juice. *Rich in that food:* the Sacrificer.

24 The text is taken from R. V. I. 23. 17.

25 The Adhvaryu takes Soma down from the cart, lays him on the pressing-stones, and recites the text. *Heart....mind:* I take thee down in order to fulfil the wish and purpose of the Sacrificer. *Sacrificial calls:* or, according to Mahîdhara, the seven chief priests themselves.

26 Descend, O Soma, King, to all thy people. Down, unto thee, go, one and all, thy people!

May Agni with his fuel hear my calling. Hear it the Waters and the Bowls, Divine Ones! Hear, Stones, as knowing sacrifice, my calling. May the God Savitar hear mine invocation. All-hail!

27 Waters Divine, your wave, the Waters' offspring, fit for oblation, potent, most delightful—

Upon those Gods among the Gods bestow it, who drink the pure, of whom ye are the portion. All-hail!

28 Drawing art thou: I draw thee up that Ocean ne'er may waste or wane.

Let waters with the waters, and the plants commingle with the plants.

29 That man is lord of endless strength whom thou protectest in the fight,

Agni, or urgest to the fray.

30 By impulse of God Savitar I take thee with arms of Aṣvins, with the hands of Pûshan,

Free with thy gifts art thou. Perform for Indra this deep, most excellently ordered worship.

With the most noble bolt I pay the worship enriched with strengthening food and milk and sweetness.

Ye are Nigrâbhyâ waters, heard by Deities: make me content.

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26 *Bowls:* there is some doubt as to the exact meaning of *dhishaṇâs* here. From the context sacrificial implements of some kind are clearly implied. See Oldenberg, Vedic Hymns, II. 121. Mahîdhara explains the word as meaning Divine Voices or Words, *i. e.* hymns. *Stones:* for pressing Soma.

27 He pours butter into the water and recites the text. *The pure:* Soma.

28 *Drawing:* or ploughing. He removes the oblation by means of the Maitrâvaruṇa priest's cup, that is, he makes the sediment float away. *I draw:* he takes some water in the Maitrâvaruṇa's cup. *Waters with the waters:* the Vasatîvarî water and that in the cup, which he brings together. *Plants with the plants:* beans, lentils, etc., with rice and other grains.

29 If the ceremony be the liturgical rite called Agnishṭoma (Praise of Agni), an oblation is to be offered with this text taken from R. V. I. 27. 7.

30 Formulas for the Morning Soma-Pressing. *I take thee:* the stone called Upâṃsusavana or Low-voiced Presser. *Most noble bolt:* Soma, like a thunderbolt in power. *I pay the worship;* or, I make the Soma; the words are understood. *Nigrâbhyâ:* the technical name of the Vasatîvarî waters when poured into the Hotar's cup. This water is now brought, and the rest of the text, with the verse that follows, is recited over it.

31 Content my mind, content my speech, content my breath, content mine eye, content mine ear, content my soul, content my progeny, content my herds, content the troops of men about me: never may the bands of men about me suffer thirst.

32 For Indra girt by Vasus and accompanied by Rudras, thee. For Indra with Âdityas, thee. For Indra foe-destroyer, thee. Thee for the Soma-bringing Hawk. For plenty-giving Agni, thee.

33 Soma, what light there is of thine in heaven, what on the earth, what in mid-air's wide region,
Therewith give broad space to the Sacrificer for his enrichment: Comfort thou the giver.

34 Auspicious are ye, conquerors of Vṛitra, formed for bestowing wealth, the Immortal's Consorts.
Lead to the Gods this sacrifice, Divine Ones! and at our invitation drink of Soma.

35 Be not afraid; shake not with terror. Take thou strength.
Ye two Bowls, being firm, stay firm, and take ye strength.
Mishap—not Soma—hath been killed.

36 East, west, north, south, from every side to meet thee let the regions run.
Fill him, O Mother, let the noble meet together.

37 Thou, verily, O Mightiest, as God shalt gladden mortal man.
O Bounteous Lord, there is no comforter but thou. Indra, I speak my words to thee.

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32 He measures out Soma on the Upâmsu press-stone, five handfuls with a formula for each. *Soma-bringing Hawk:* see V. 1.

33 He touches the measured-out Soma.

34 He pours the Nigrâbhyâ waters on the Soma. *Conquerors of Vṛitra:* as blended with Soma the inspirer and strengthener of Indra. Cf. I. 13. *The Immortal's Consorts:* as closely connected with the imperishable Soma.

35 He addresses the Soma which he beats with the press-stone. *Take thou strength:* give sap or juice, according to Mahîdhara. *Two Bowls:* Heaven and Earth; or the sacrificial implements, bowls or boards, may be meant. See verse 26, note. *Take ye strength:* or, put juice (into the Soma). *Killed:* by the beating.

36 *Thee:* Soma. *Fill him:* or, satisfy him; the formula is obscure. "I take the last part of the formula to mean, 'May he (Soma) win (or, perhaps, join) the longing (waters).'"—Eggeling, Sacred Books of the East, XXVI. 245. *Mother:* each Region.

37 *Thou:* Indra. The text is taken from R. V. I. 84. 19. *Mortal man:* the Sacrificer.

BOOK THE SEVENTH.

FLOW for Vâchaspati, cleansed by hands from the two offshoots of the Bull.

Flow pure, a Deity thyself, for Deities whose share thou art.

2 Sweeten the freshening draughts we drink.

Soma, whatever name thou hast, unconquerable, giving life,

To that thy Soma, Soma! Hail!

3 Self-made art thou from all the Powers that are in heaven and on the earth.

May the Mind win thee, thee, All-hail! for Sûrya, O thou nobly-born.

Thee for the Deities who sip light-atoms.

Truly fulfilled, O Plant divine, be that for which I pray to thee.

With ruin falling from above may So-and-So be smitten, crash!

Thee for out-breathing, thee for breath diffused!

4 Taken upon a base art thou. Hold in, Rich Lord! be Soma's guard.

Be thou protector of our wealth: win strengthening food by sacrifice.

Formulas for the Grahagrahaṇa or drawing cups or libations of Soma juice. He first presses and draws the Upâṃṣu Graha or draught, so named from the Upâṃṣusavana or Low-voiced Press-stone used for the purpose. See VI. 30, note.

1 *Flow:* O Soma. *Vâchaspati:* Lord of Speech; Prâṇa, Breath, the Genius of Life which remains in the human body as long as the power of speech. *Hands:* of the priests. *Offshoots of the Bull:* two sprigs of the mighty Soma through which the juice is poured. *Flow pure:* he draws a second cup.

2 He draws a third cup, still addressing the Soma.

3 *Self-made:* the Upâṃṣugraha is said to be Prâṇa or Breath. *The Mind:* meaning Prajâpati. *Thee for the Deities:* he wipes off and addresses the Soma that has adhered to the cup. *Sip light-atoms:* or, according to Mahîdhara, guard the motes of light which are distinct from the rays of the Sun. *Truly fulfilled:* this formula is to be used when the Sacrificer wishes to invoke a curse upon an enemy. *Plant:* a sprig of the Soma plant. *So-and-So: asau*; iste: the name of the enemy is to be supplied. *Thee:* I put thee, the cup, down. *Out-breath: prâṇa. Breath diffused: vyâna;* another of the five or more vital airs, that which circulates or is diffused through the whole body. He puts down the Upâṃṣu press-stone which he addresses.

4 *Taken upon a base:* a frequently recurring expression for an offering that is supported or held up. The base or support being the cup or the earth on which it is deposited. Here the Antaryâma Graha (a cup to be drawn after sunrise with suppression of voice and breath) is addressed. *Hold in: antaryachha;* a play upon the word; retain the juice in the vessel, or, withhold from our enemies certain fiendish powers. *Rich Lord:* Indra is addressed.

5 The heaven and spacious earth I lay within thee, I lay within thee middle air's wide region.
Accordant with the Gods lower and higher, Rich Lord, rejoice thee in the Antaryâma.

6 Self-made art thou . . . . . light-atoms (verse 3 repeated).
Thee for the upward breath.

7 O Vâyu, drinker of the pure, be near us: a thousand teams are thine, All-bounteous Giver.
To thee the rapture-giving juice is offered, whose first draught, God, thou takest as thy portion.

8 These, Indra-Vâyu! have been shed; come for our offered dainties' sake:
The drops are yearning for you both.
Taken upon a base art thou. For Vâyu, Indra-Vâyu, thee.
This is thy home. Thee for the close-knit friends.

9 This Soma hath been shed for you, Law-strengtheners, Mitra-Varuṇa!
Here listen ye to this my call.
Taken upon a base art thou. For Mitra thee, for Varuṇa.

10 May we, possessing much, delight in riches, Gods in oblation, and the kine in pasture;
And that Milch-cow who shrinks not from the milking, O Indra-Varuṇa, give to us daily.
This is thy home. Thee for the righteous Twain.

11 Distilling honey is your whip, Aṣvins, and full of pleasantness:
Sprinkle therewith the sacrifice.
Taken upon a base art thou. Thee for the Aṣvins. This is thy home. Thee for the Honey-lovers.

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7 Formulas for the Aindra-Vâyava Graha, libation to the dual deity Indra-Vâyu. This verse is taken from R. V. VII. 92. 1. *Of the pure:* Soma. *First draught:* cf. R. V. I. 134. 1; 135. 1; IV. 46. 1; V. 43. 3; VIII. 89. 2.

8 Taken from R. V. I 2. 4. *These:* Soma juices. *Thou:* the Soma. *Thee:* 'I draw' understood. *This:* the earth, on which he deposits the cup. *Thy:* Indra and Vâyu or Indra-Vâyu being regarded as one Deity. *The close-knit friends:* Indra and Vâyu.

9 Formulas for the Maitrâ-Varuṇa Graha, libation to Mitra-Varuṇa. The text is taken from R. V. II. 41. 4.

10 He mixes the Soma with milk symbolizing wealth in cattle. The text is taken from R. V. IV. 42. 10. The added formula is repeated from verse 8. *Milch-cow:* wealth. *The righteous Twain:* Mitra and Varuṇa. *Ṛitâyubhyâm,* dative dual of *ṛitâyu,* observing the Law, devoted to the Right, is explained in the Ṣatapatha Brâhmana (Sacred Books of the East, XXVI. p. 272) as Ṛita, Right or Truth, that is, Mitra, and Âyu, Life, meaning Varuṇa.

11 Formulas for the Âṣvina Graha, the cup or libation offered to the Aṣvins. *Whip:* this Whip is glorified in A. V. IX. 1. It signifies, perhaps,

12 Thou in the first old time, as all were wont, so now drawest from him, light-finder, throned on sacred grass;
Preëminence and strength, from him turned hither, swift, roaring, who winneth those whereby thou waxest strong.
Taken upon a base art thou. Thee for Ṣaṇḍa.
This is thy home. Protect thou manly power.
Ṣaṇḍa hath been removed, may Deities who drink the pure libation lead thee forward. Invincible art thou.

13 Well stored with heroes and begetting heroes, with growth of wealth surround the Sacrificer.
The Bright, conjoined with Heaven and with Earth, with the brightly-shining one.
Expelled is Ṣaṇḍa. Thou art Ṣukra's dwelling.

14 May we, O radiant Soma, be the keepers of thine uninjured strength and growth of riches.
This is the first all-bounteous Consecration: he the first, Varuṇa, Mitra, and Agni.

15 He is the first Bṛihaspati, the Prudent. Offer ye juice with Svâhâ! to that Indra.
Content be priestly offices, those with good sacrifice of meath, those that are pleased when they have gained fair offerings with the solemn Hail!
The Kindler of the Fire hath sacrificed.

16 See, Vena, born in light hath driven hither on chariot of the air the calves of Pṛiṣni.

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the early stimulating and life-giving morning breeze which accompanies the first appearance of the Asvins, the Lords of Light, who precede and herald Dawn, and represents in the Atharva-veda hymn all creative, vivifying, and sustaining power. But see Prof. Max Müller, Vedic Hymns, Part I. p. 187. The Commentators explain *kaṣâ*, whip, as a name of Vâk, Voice, or Speech. *Honey-lovers:* or lovers of sweetness, the Asvins. The text is taken from R. V. I. 22. 3.

12 Formulas for the Ṣukra Graha, or libation to the Bright One, the Sun. The text, taken with a variation from R. V. V. 44. 1, is hopelessly obscure. *Thou:* Indra. *Him:* Soma. *Those:* the sacrificial waters. See the Hymns of the Ṛigveda, where the verse is differently interpreted. *Ṣaṇḍa:* an Asura or demon, for whom the cup is drawn, and then offered to a deity. He is said to be Ṣukra's son. *Invincible art thou:* the right hip of the high altar, on which the Adhvaryu deposits his cup, is addressed and secured from the attacks of demons.

13 The Ṣukra cup or libation is addressed by the Adhvaryu.

14 *Keepers:* givers, according to Mahîdhara.

15 *Priestly offices:* meaning, apparently, the priests themselves. According to Mahîdhara the deified sacrificial metres are intended. *Kindler of the Fire:* the Agnîdh, who is the last to sacrifice.

16 He draws the Manthin cup of Soma juice mixt with meal, with the very obscure text from R. V. X. 123. 1. Manthin is said to be the Moon,

Singers with hymns caress him as an infant there where the waters and the sunlight mingle.
Taken upon a base art thou. Thee for Marka.

17 To his oblation, swift as thought ye hurried and welcomed eagerly the prayers he offered.
With arrows in his hand the Very Mighty forced from him all obedience of a servant.
This is thy dwelling-place. Protect the people. Marka hath been removed.
Gods, drinkers of the Manthin, lead thee forward! Invincible art thou.

18 Well stored with people and begetting people, with growth of wealth surround the Sacrificer.
The Manthin joined with Heaven and Earth and with the Manthin-shining one.
Expelled is Marka. Thou art Manthin's dwelling.

19 O ye eleven Gods whose home is heaven, O ye eleven who make earth your dwelling.
Ye who with might, eleven, live in waters, accept this sacrifice, Ye Gods, with pleasure.

20 Taken upon a base art thou. Thou art Âgrayaṇa, good first libation.
Be thou the guard of sacrifice: protect the sacrifice's lord.
Vishṇu with might protect thee. Guard thou Vishṇu. Guard on all sides the Soma sacrifices.

21 Soma flows pure, Soma flows pure for this Priesthood, for the Nobility, pure for the worshipper who presses out the juice, flows pure for food and energy, for waters and for plants; flows pure for general prosperity. Thee for the Universal Gods. This is thy home. Thee for the Universal Gods.

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as Ṣukra is the Sun. *Vena:* the loving Sun; apparently the Sun rising in the mist of morning. *Priṣni:* the Speckled Cow, the variegated cloud. Her *calves* are the masses of mist which the Sun dispels. *Marka:* son of Ṣukra, and Purohita or tribal priest of the Asuras.

17 The text as it stands, taken from R. V. X. 61. 3, seems unintelligible and is probably corrupt. See The Hymns of the Rigveda, new ed. Vol. II. 465. The following formula is, *mutatis mutandis*, identical with that in verse 12. *Manthin:* Soma juice mixed and stirred up with meal.

18 The Pratiprasthâtar or assistant priest, on the north side of the Sacrificial Stake, addresses a chip of the Stake which he has sprinkled, and throws it on the Âhavanîya fire. Cf. verse 13.

19 The formula for the Âgrayaṇa Graha, a libation offered to the All-Gods, with the text taken from R. V. I. 139. 11. *Waters:* of air.

20 *Vishṇu:* the Sacrifice.

21 *Thee:* he deposits the cup.

22 Taken upon a base art thou. For Indra Lord of the Bṛihat, strong with vital vigour, I take thee lover of the invocation.

Indra, what mighty vigour thou possessest, for that do I take thee, take thee for Vishṇu.

This is thy home. Thee for the recitations.

For the Gods take I thee, the Gods' protector; yea, for the sacrifice's life I take thee.

23 For Mitra-Varuṇa thee, the Gods protector, yea, for the sacrifice's life I take thee.

For Indra, thee, etc. For Indra-Agni, thee, etc. For Indra-Varuṇa, thee, etc. For Indra-Bṛihaspati thee, etc. For Indra-Vishṇu thee, etc.

24 Him, messenger of earth and head of heaven, Agni Vaiṣvanara, born in holy Order,

The Sage, the King, the Guest of men, a vessel fit for their mouths, the Gods have generated.

25 Taken upon a base art thou. Firm, firmly resting, the firmest of the firm, the most securely grounded of those who never have been shaken.

This is thy home. Thee for Vaiṣvânara.

I pour forth with firm mind, with voice, firm Soma. So now may Indra verily make our people all of one heart and mind and free from foemen.

26 Whatever drop of thine leaps forth, whatever stalk from the bowls' lap, shaken by the press-stone,

From the Adhvaryu's hand or from the filter, that, consecrated in my mind with Vashaṭ I offer unto thee with cry of Svâhâ!

Thou art the way by which the Gods ascended.

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22 Formula for the Ukthya Graha. *Bṛihat:* the Great (Psalm); one of the most important Sâma hymns, Sâmaveda II. ii. i. 12, taken from R. V. VI. 46. 1, 2 *Recitations:* Ukthas or hymns of praise.

23 *For Mitra-Varuṇa:* he gives a portion of the draught to the Maitrâvaruṇa priest. *For Indra:* to the Brâhmaṇâchhaṃsî. *For Indra-Agni:* to the Achhâvâka.

24 Formula for the Dhruva Graha, or Firm Libation; probably so called because, drawn in the morning, it remains unoffered till the evening. The text is taken from R. V. VI. 7. 1.

25 *Firm: dhruva.*

26 Formula for the Viprud-Homa or Drop-Oblation, to expiate any dropping of Soma during the ceremony of pressing and drawing the juice. *Vashat:* the sacrificial exclamation, May he (Agni) carry (it to the Gods). The text is taken, with two variations, from Ṛ. V. X. 17. 12. *Thou:* the Châtvâla or pit, into or towards which the Adhvaryu throws one of two blades of grass taken from the altar. *Ascended:* through sacrifice to heaven.

27 Giver of splendour, grow thou pure for splendour for my outward breath.
Giver of splendour, grow thou pure for splendour for my spreading breath.
Giver, etc. ... ... for my upward breath.
Giver, etc. ... ... for my power of speech.
Giver, etc. ... ... for my sense and will.
Giver, etc. ... ... for my hearing power.
Givers of splendour, grow ye pure for splendour for my orbs of sight.
28 Giver of splendour, grow thou pure for splendour for my living self.
Giver, etc. ... ... for my energy.
Giver, etc. ... ... for my vital power.
Givers of splendour, grow ye pure for splendour for all sprung from me.
29 Who art thou? Which of all art thou? Whose art thou? Who art thou by name?
Even thou on whose name we have meditated, thou whom we have delighted with our Soma.
30 Taken upon a base art thou. For Madhu thee. Taken upon a base art thou. For Mâdhava thee.
Taken, etc. For Sukra thee. Taken, etc. For Suchi thee. Taken, etc. For Nabhas thee. Taken, etc. For Nabhasya thee. Taken, etc. For Food thee. Taken, etc. For Energy thee. Taken, etc. For Sahas thee. Taken, etc. For Sahasya thee. Taken, etc. For Tapas thee. Taken, etc. For Tapasya thee. Taken, etc. For Aṃhasaspati thee.

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27 The Avakâsa formulas, the Sacrificer being made to look at the libation cups in the order in which the offerings have been made, with a slightly varied formula addressed to each. *Givers:* he looks at and addresses the Sukra and the Manthin cups.

28 *Givers:* he looks at the two Soma troughs, Pûtabhrit and Âdhavanîya.

29 He looks at the Dronakalasa or large wooden Soma reservoir. *Who?:* Ka, Prajâpati, according to Mahîdhara. See I. 6, note. *Which of all?:* or, Eminently Prajâpati. *Whose?:* or Prajâpati's.

30 Formulas for the Ritu Grahas or libations to the deified Seasons. The cups are drawn in turn by the Adhvaryu and the Pratiprasthâtar. *Madhu:* Honey, or sweetness; here a name of the first month of the year, Chaitra, Mid-March to Mid-April. *Thee:* 'I take' understood. *Mâdhava:* Honey-like, vernal; the month Vaisâkha, April-May. *Sukra:* Bright; the month Jyaishtha, May-June. *Suchi:* Pure; Âshâdha, June-July. *Nabhas:* Mist; Srâvana, July-August. *Nabhasya:* Misty; Bhâdra, August-September. *Food:* Ish; Âsvina, September-October. *Energy:* Ûrj; Kârtika, October-November. *Sahas:* Strength; Mârgasîrsha, November-December. *Sahasya:* Strong; Pushya, December-January. *Tapas:* Pain; Mâgha, January-February. *Tapasya:* Painful; Phâlguna, February-March. *Aṃhasaspati:* Lord of Trouble; the Genius of the thirteenth or intercalary month.

31 Moved, Indra-Agni, by our hymns, come to the juice, the precious dew.
Drink ye thereof, impelled by song.
Taken upon a base art thou. For Indra-Agni thee. This is thy dwelling. Thee for Indra-Agni.
32 Hitherward! they who light the flame and straightway strew the sacred grass,
Whose Friend is Indra ever young.
Taken upon a base art thou. For Indra-Agni thee. This is thy dwelling. Thee for Indra-Agni.
33 Ye Viṣvedevas who protect, reward, and cherish men, approach
Your worshipper's drink-offering.
Taken upon a base art thou. Thee for the Universal Gods. This is thy home. Thee for the Viṣvedevas.
34 O ye All-Gods, come hitherward: hear this my invocation: seat
Yourselves upon this sacred grass.
Taken upon a base art thou. Thee for the Universal Gods. This is thy home. Thee for the Viṣvedevas.
35 Here drink the Soma, Indra girt by Maruts! as thou didst drink the juice beside Ṣâryâta.
Under thy guidance, in thy keeping, Hero! the singers serve, skilled in fair sacrifices.
Taken upon a base art thou. For Indra girt by Maruts thee. This is thy home. For Indra girt by Maruts thee.
36 The Bull whose strength hath waxed, whom Maruts follow, free-giving Indra, the Celestial Ruler,
Mighty, all-conquering, the victory-giver, him we invoke to give us new protection.
Taken upon a base art thou. For Indra girt by Maruts thee. This is thy home. For Indra girt by Maruts thee.
Taken upon a base art thou. Thee for the Maruts' energy.

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31 The Adhvaryu draws the Aindrâgna Cup, or libation to Indra and Agni, with the text from R. V. III. 12. 1. *This*: the mound on which he deposits the cup.

32 This text, from R. V. VIII. 45. 1, is also recited.

33 He draws the cup for the Viṣvedevas, the All-Gods or Universal Gods, with the text taken from R. V. I. 3. 7.

34 He recites another text, from R. V. II. 41. 13.

35 The Morning-Pressing having been finished, the formulas for the Mâdhyamdina-savana or Midday-Pressing begin. First the Marutvatîya Cups are drawn for Indra Marutvân or Marut-girt. The text for the first cup is taken from R. V. III. 51. 7. *Beside Ṣâryâta*: that is, at the sacrifice offered by Ṣâryâta, said to have been a king, son of Ṣaryâta who may be identified with Ṣaryâti son of Manu Vaivasvata. See R. V. I. 51. 12; 112. 17.

36 He draws the second cup for Indra Marutvân with the text taken from R. V. III. 47. 5.

37 Indra, accordant with the banded Maruts, drink Soma, Hero! as wise Vṛitra-slayer.
Slay thou our foemen, drive away assailants, and make us safe on every side from danger.
Taken, etc. For Indra girt by Maruts thee. This is thy home. For Indra girt by Maruts thee.

38 Drink, Indra Marut-girt, as Bull, the Soma: for joy, for rapture even as thou pleasest.
Pour down the wave of meath within thy belly: thou art the King of juices shed fortnightly.
Taken, etc..........Maruts thee (as above).

39 Great, hero-like, controlling men is Indra, unwasting in his powers, doubled in vastness.
He, turned to us, hath grown to hero vigour: broad, wide, he hath been decked by those who serve him.
Taken upon a base art thou. Thee for Mahendra.
This is thy dwelling-place. Thee for Mahendra.

40 Indra, great in his power and might, and like Parjanya rich in rain,
Is magnified by Vatsa's lauds.
Taken, etc. (as in 39).

41 His bright rays bear him up aloft, the God who knoweth all that lives,
Sûrya, that all may look on him. All-hail!

42 The brilliant presence of the Gods hath risen, the eye of Mitra, Varuṇa, and Agni.
Soul of all moving, soul of all that moves not, the Sun hath filled the air and earth and heaven.

43 By goodly paths lead us to riches, Agni, thou God who knowest every sacred duty.
Remove the sin that makes us stray and wander: most ample adoration will we bring thee.

44 Wide room and comfort may this Agni give us, and go before us cleaving down our foemen.

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37 An offering-prayer taken from R V. III. 47. 2.

39 He draws the Mâhendra Graha; the Cup for Mahendra, Great Indra, with the text taken from R. V. VI. 19. 1.

40 The text is from R. V. VIII. 6. 1. *Parjanya:* God of the rain-cloud. *Vatsa:* the seer of the hymn.

41 The text, taken from R. V. I. 50. 1, accompanies an offering (Dâkshiṇa-homa or oblation in the Southern fire) to Sûrya.

42 A second oblation is offered to Sûrya with the text from R. V. I. 115. 1.

43 The text, from R. V. I. 189. 1, accompanies an oblation in the Âgnîdhra fire to Agni.

44 He offers again with the text. Verses 43, 44 occur also in V. 36. 37.

May he win booty in the fight for booty: may he quell foes in his triumphant onset.

45 I through your beauty have attained to beauty. The Tutha, the omniscient, allot you!

Go forth, bright-gifted! on the path of Order. Look thou upon the heaven and air's mid-region. Unite thee with the priests who keep the Sadas.

46 This day may it be mine to find a Brâhman sprung from a lauded father and grandfather,

Offspring of Ṛishis and himself a Ṛishi, the fit recipient of priestly guerdon.

Go to the Gods, bestowed by me, and enter into him who gives.

47 To Agni, yea, to me let Varuṇa give thee. May I gain life that shall endure for ever.

Be thou strong vital power to him who gives thee, and comfort unto me the gift's receiver.

To Rudra, yea, to me let Varuṇa............for ever.

Be thou the breath of life to him who gives thee, and vigour unto me the gift's receiver.

To me Bṛihaspati let Varuṇa..............for ever.

Be thou a covering skin to him who gives thee, and comfort unto me the gift's receiver.

To Yama, yea, to me let Varuṇa...... .....for ever.

Be thou a steed to him who gives the guerdon, and vital power to me the gift's receiver.

48 Who hath bestowed it? Upon whom bestowed it?

Desire bestowed it, for Desire he gave it. Desire is giver and Desire receiver. This, O Desire, to thee is dedicated.

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45 The Sacrificer, having some gold with him, addresses the cows that are to be given to the priests. *The Tutha:* the Brahman priest, or, according to Mahîdhara, Prajâpati in his form. Cf. V. 31. *Allot you:* distribute you among the officiating priests. *Order:* the sacrificial ceremony. *Look thou:* he addresses the representative cow, meaning, I, through you cows, behold the heavenly world. *Unite thee with:* or, exert thyself to enrich. *Sadas:* the priests' shed. See V. 28.

46 The Sacrificer goes to the Agnîdh or Fire-Kindler and recites the text. *Go to the Gods:* he sits down beside the Agnîdh and gives him the gold and other gifts which are thus addressed. *Enter into:* return to me, the Sacrificer, in the shape of earthly and heavenly blessings.

47 The Adhvaryu recites the first formula as he receives the guerdon of gold. *Thee:* the gold. *To Rudra:* spoken as he receives the cow. *To me, Bṛihaspati:* spoken as he receives a cloth. *To Yama:* God of the Dead; spoken as he receives the horse.

48 Spoken on the receipt of any additional gift such as gruel, sesamum, etc. *Desire bestowed it:* the reward has been given in hope of receiving blessings in return. The text is taken, with variations, from A. V. III. 29. 7.

BOOK THE EIGHTH.

Taken upon a base art thou. Thee for the Âdityas.
Here, O Far-striding Vishṇu, is thy Soma. Guard it from injury. Let them not harm thee.

2 Ne'er art thou fruitless, Indra; ne'er dost thou desert thy worshipper.
But now, O Liberal Lord, thy bounty as a God is poured forth ever more and more. Thee for the Âdityas.

3 Never art thou neglectful: thou guardest both races with thy care.
The Soma feast, O Fourth Âditya, is thy strength. Amrit is stablished in the heavens. Thee for the Âdityas.

4 The sacrifice obtains the Gods' acceptance. Be graciously inclined to us, Âdityas.
Hitherward let your favour be directed and be our best deliverer from trouble. Thee for the Âdityas.

5 This is thy Soma draught, O bright Âditya: take delight therein.
To this mine utterance, O ye men, give credence, what good the man and wife obtain by praying:
A manly son is born and gathers riches, and thrives for ever sinless in the dwelling.

6 Fair wealth, O Savitar, to-day, to-morrow, fair wealth produce for us each day that passes.
May we, through this our song, be happy gainers, God! of a fair and spacious habitation.

This Book contains the formulas required for the Third or Evening Soma-Pressing, and first, as a preliminary ceremony, for the Âditya Graha or Libation to the Âdityas.

1 The Pratiprasthâtar draws the Soma from the trough into the Âditya vessel. *Thee:* 'I pour out' understood. *Here*: in the Sthâlî, bowl, or pot into which he pours the juice from the Âditya vessel which is then placed on it as a cover. *Them:* the evil spirits.

2 He draws the Âditya cup with the text from R. V., Vâlakhilya III. 7.

3 He withdraws the cup, and again takes the juice with the text taken with a variation from R. V. Vâlakhilya IV. 7. *Both races:* Gods and men. *Fourth Âditya:* next to Varuṇa, Mitra, Aryaman. *Amrit:* or Ambrosia; celestial Soma.

4 He mixes the Âditya libation with sour milk with the text from R. V. I. 107. 1.

5 *Bright Âditya:* Sûrya the Sun is addressed. *To this:* the Sacrificer's wife recites the text which is taken partly, and with variations, from A. V. XIV. 2. 9.

6 He draws the Sâvitra Graha or Cup for Savitar, with the text from R. V. VI. 71. 6.

7 Taken upon a base art thou.
Savitar's giver of delight art thou. Giver of joy art thou: vouchsafe me joy.
Speed thou the sacrifice, speed thou the sacrifice's lord to win his share. Thee for the God, for Savitar.

8 Taken upon a base art thou.
Thou art a good protector, firmly stablished. To the Great Bull be reverential homage. Thee for the Visvedevas.
This is thy home: Thee for the Visvedevas.

9 Taken upon a base art thou.
May it be mine to prosper the libations of thee Brihaspati's son, O radiant Soma, of thee, strong Indu, mated with thy Consorts.
I am in heaven above, on earth beneath it. The intermediate region was my father.
I saw the Sun both from above and under. I am what Gods in secret hold the highest.

10 Agni, associate with the Dames, accordant with the God Tvashtar, drink. All-hail!
Thou art Prajâpati, strong male, impregner: may I obtain from thee, strong male, impregner, a son who shall himself become a father.

11 Taken upon a base art thou.
Thou art bay-coloured, Yoker of Bay Coursers. Thee for the pair of tawny-coloured horses.
United with the Soma, ye, for Indra, are corn for his two tawny steeds to feed on.

12 That draught of thine which winneth cows or horses, offered with sacrificial text and lauded

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7 He addresses the Soma in the cup.

8 He draws from the Pûtabhrit, a vessel containing strained Soma juice, the Mahâvaisvadeva Cup or Libation to the Great All-Gods. *The Great Bull:* Prajâpati, the Lord of Creatures.

9 He drawn the Pâtnîvata Cup or Libation to Him with Consorts, here meaning Soma. *Brihaspati's son:* poured forth by priests whose representative is Brihaspati. *Indu:* drop, juice; a common name of Soma. *Consorts:* the waters with which Soma is mixed. *I am in heaven, etc.:* the Adhvaryu recites, identifying himself in his sacerdotal character with the Supreme Self.

10 He offers the Pâtnîvata Cup to Agni. *The Dames:* the Consorts of the Gods; with a reference also in this place to the wife of the Sacrificer. *Thou art Prajâpati:* spoken by the Matron who is led up by the Neshtar (see V. 31) and directed to look at and address the Udgâtar or Sâma-Chanter. *From thee:* through thy favour.

11 He draws the Hâriyojana Cup, or Libation to Indra Harnesser of the Haris or Bay Steeds. *Ye:* grains of parched corn which he throws into the cup.

12 The priests smell the grains taken from the cup, and throw them on the high altar.

With chanted hymns and songs of adoration—of that permitted do I take permitted.

13 Of sin against the Gods thou art atonement. Of sin against mankind thou art atonement.
For sin against the Fathers thou atonest. Of sin against oneself thou art atonement.
Of every sort of sin thou art atonement. The sin that I have knowingly committed, the sin that unawares I have committed, of all that wickedness thou art the atonement.

14 We with our bodies have again united, with lustre, vital sap, and happy spirit.
Giver of boons, may Tvashṭar grant us riches and smooth whate'er was injured in our body.

15 Lead us with thought to wealth in kine, O Indra, to princes, Lord of Bounty! and to welfare.
Lead thou us on to God-inspired devotion, to favour of the Gods who merit worship. All-hail!

16 Verse 14 repeated.

17 May this please Savitar and liberal Dhâtar, Prajâpati the Treasure-Guard, bright Agni,
Tvashṭar, and Vishṇu: blessing him with children, grant store of riches to the Sacrificer.

18 Gods, we have made your seats easy of access, who, pleased with us, have come to this libation.
Bearing and bringing hitherward your treasures, grant to this man, good Lords, abundant riches. All-hail!

19 The willing Gods whom, God, thou hast brought hither, send them to their own dwelling-place, O Agni.
As all of you have eaten and have drunken, approach the air, the heat, the light of heaven.

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13 *Thou:* a splinter of the Sacrificial Stake. Six of these splinters are thrown on the fire and severally addressed with a formula.

14 The priests touch the Chamasas, cups or bowls, filled with water, and recite the text taken from A. V. VI. 53. 3.

15 He makes nine offerings called Samishṭayajuses or final sacrificial texts and oblations, and with the first he recites the text taken from R. V. V. 42. 4. *Princes:* wealthy sacrificers who will liberally reward our services.

16 The second offering is made with repetition of verse 14.

17 The third offering, with the text from A. V. VII. 17. 4. *This:* our oblation. *Liberal:* or *râti* may mean the Oblation personified. *Dhâtar:* the Creator, or Ordainer. *Grant:* ye, the Deities mentioned.

18 The fourth, with the text whose first three Padas are taken from A. V. VII. 97. 4. *Easy of access:* sacrifice leading the worshipper to heaven.

19 The fifth, with the text from A. V. VII. 97. 3. *Eaten:* the sacrificial rice-cakes. *Drunken:* libations of Soma.

20 Here, Agni, as this sacrifice proceedeth, have we elected thee to be our Hotar.
Special have been thine offerings and thy labour. Well knowing sacrifice, as sage, come near us.

21 Do ye, O Gods, discoverers of the Pathway, go forward on the path when ye have found it.
O God, thou Lord and Master of the Spirit, bestow—All-hail!—this sacrifice on Vâta.

22 Go, Sacrifice, to the sacrifice: seek thou the sacrifice's lord, seek thine own home. All-hail!
Lord of the sacrifice, this is thy sacrifice, followed by many heroes, loud with hymns of praise. Accept it thou. All-hail!

23 Become no serpent thou, become no viper.
King Varuṇa hath made a spacious pathway, a pathway for the Sun wherein to travel.
Where no way was he made him set his footstep, and warned afar whate'er afflicts the spirit.
To Varuṇa be reverential homage! Varuṇa's noose beneath our feet is trampled.

24 The waters, face of Agni, have I entered, O Waters' Child, repelling evil spirits.
Offer the fuel in each home, O Agni. Let thy tongue dart—All-hail!—to meet the butter.

25 Thy heart is in the flood, within the waters. With thee let plants and waters be commingled,
That, Lord of Sacrifice, we may adore thee with singing praise and telling forth our homage. All-hail!

26 This, O celestial Waters, is your offspring. Support him dearly loved and gently nurtured.

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20 The sixth, with the text whose first line is taken from A. V. VII. 97. 1.

21 The seventh, with the text repeated from II. 21. *Pathway:* the sacrifice. *The path:* your own homeward way. *O God:* Prajâpati.

22 The eighth, with the text. *This is thy sacrifice:* he offers the ninth and last oblation of the series.

23 After this set of oblations, the Adhvaryu throws the black-buck's horn (see IV. 10, note) and the girdle into the Châtvâla or pit. *Thou:* the girdle of rope (see VI. 12). The Sacrificer then recites the text from R. V. I. 24. 8. *To Varuṇa:* spoken by the Sacrificer as he steps into the Avabhṛitha or other water. *Varuṇa's noose;* affliction sent as a punishment for sin by the Moral Governor of the world.

24 The Sacrificer throws a kindling-stick into the water and makes an offering thereon with four ladlefuls of butter.

25 The Adhvaryu floats a jar containing the dregs of the Soma, and recites the text. *Thy heart:* O Soma.

26 *This:* Soma. *Bring .... ward off:* I follow Mahîdhara. Prof. Eggeling refers *vakshva* in both cases to *vaksh* instead of *vaḥ:* 'thrive thou well therein and thrive thou thoroughly.'

This is thy station, O celestial Soma; therein bring happiness and ward off evil.

27 O restless Purifying Bath, thou glidest onward restlessly.
May I with aid of Gods remove the stain of sin against the Gods, and wash away with mortals' help the wrong that hath been done to men. Preserve me, God, from injury, from the loud-roaring demon foe. Thou art the fuel of the Gods.

28 Let, still unborn, the ten-month calf move with the following after-birth.
Even as the wind is moving, as the gathered flood of ocean moves,
So may this ten-month calf come forth together with the after-birth.

29 O thou who hast a womb of gold and offspring meet for sacrifice,
Him with all limbs unbroken have I brought together with his dam. All-hail!

30 Multiform, rich in wondrous operation, the strong juice hath enrobed itself with greatness.
Let the worlds praise her uniped and biped, three-footed and four-footed and eight-footed. All-hail!

31 Verily, best of guardians hath he in whose dwelling-place ye drink,
O Maruts, giants of the sky.

32 May Heaven and Earth, the Mighty Pair, besprinkle this our sacrifice,
And feed us full with nourishments.

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27 He immerses the jar. *Purifying Bath:* he addresses the Avabhritha. The text is repeated from III. 48. *Thou art the fuel:* he puts a kindling-stick on the Âhavanîya fire.

28 A course of expiation to be followed when a sacrificial cow, supposed to be barren, is found after immolation to be in calf. Cf. R. V. V. 78. 7—9, which Sâyana calls 'the liturgy of child-birth.' *Ten-month:* 'although the embryo be not of ten months' growth', says Mahîdhara, 'the priest makes it such by prayer and sacrificial text.'

29 *O thou:* the Vasâ or Sacrificial Cow is addressed. *Him:* the embryo calf.

30 *Multiform:* the fat juice of the embryo, with butter poured over it, is offered as an oblation. *Greatness:* derived from the cow. *Praise:* or celebrate; *prakhyâtâm kurvantu:* Mahîdhara. *Uniped:* as containing one chief element of sacrifice, the omentum. *Biped:* containing omentum and limbs for sacrifice. *Three-footed:* with elements of by-offerings in addition. *Eight-footed:* when in calf. Cf. R. V. II. 7. 5.

31 When the Samishtayajus oblations are finished, he takes the embryo wrapped in a bandage and offers it on the sacrificial hearth to the Maruts, with the text from R. V. I. 86. 1.

32 The embryo is covered up with coals, and the text from R. V. I. 22. 13 is recited.

33 Slayer of Vṛitra, mount thy car: thy Bay Steeds have been yoked by prayer.
May, with its voice, the pressing-stone draw thine attention hitherward.
Taken upon a base art thou. For Indra thee, for Shoḍaṣî. This is a dwelling-place for thee. For Indra thee, for Shoḍaṣî.

34 Harness thy pair of strong Bay Steeds, long-maned, whose bodies fill the girths,
And, Indra, Soma-drinker, come to listen to our songs of praise.
Taken upon a base, etc., as in 33.

35 His pair of tawny Coursers bring Indra of unresisted might
Hither to Ṛishis' songs of praise and sacrifice performed by men.
Taken upon a base, etc., as in 33.

36 Than whom there is none other born more mighty, who hath pervaded all existing creatures—
Prajâpati, rejoicing in his offspring, he, Shoḍaṣî, maintains the three great lustres.

37 Indra chief Lord and Varuṇa the Sovran have made this draught of thine the first and foremost.
I, after, drink their draught. May she, the Goddess of Speech, rejoicing, sate herself with Soma—All-hail!—with Prâṇa as her feast-companion.

38 Skilled in thy task, O Agni, pour lustre and hero strength on us,
Granting me wealth and affluence.
Taken upon a base art thou. For Agni thee, for splendour.
This is thy home. For Agni thee, for splendour.
Thou, lustrous Agni, mid the Gods art splendid. May I among mankind be bright with lustre.

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33 Formulas for additional Soma sacrifices, and, first, the Shoḍaṣî (sixteen-fold, or sixteen-hymned) libation to Indra who is called Shoḍaṣî as connected with this service. The libation is drawn at the Morning-Pressing in a four-cornered cup of Khadira wood, with the text from R. V. I. 84. 3.

34 Or this text from R. V. I. 16. 3 may be recited.

35 Or a third text from R. V. I. 84. 2.

36 He approaches the cup and recites the text. *Three great lustres:* Agni, Vâyu, Sûrya, or Fire, Wind, and Sun.

37 He drinks the cup. *The Goddess of Speech:* Sarasvatî. *Prâṇa:* the Genius of Vital Breath.

38 Formulas for the Dvâdasâha or Twelve-Day Ceremonial, of which the Pṛishṭhyashaḍaha, a period of six sacrificial days, forms part. On the first three days of this period the three Atigrâhyas (Additional or Superiority Cups) are drawn with appropriate texts for Indra, Agni, and Sûrya. The first cup is for Agni, with the text in Gâyatrî from R. V. IX. 66. 21.

39 Arising in thy might thy jaws thou shookest, Indra, having drunk
The Soma which the mortar pressed.
Taken upon a base art thou. For Indra thee, for mighty strength.
This is thy home. For Indra thee, for might.
Among the Gods thou art the mightiest, Indra. Among mankind I fain would be most mighty.

40 His herald rays are seen afar refulgent o'er the world of men,
Like flames of fire that burn and blaze.
Taken upon a base art thou. For Sûrya, for the Bright One, thee.
This is thy home. For Sûrya, for the Bright One, thee.
Thou among Gods art brightest, brightest Sûrya. Among mankind I fain would be the brightest.

41 His herald rays bear him aloft, the God who knoweth all that lives, Sûrya, that all may look at him.
Taken upon a base, etc., as in 40.

42 Smell thou the vat. Let Soma drops pass into thee, O Mighty One.
Return again with store of sap. Pour for us wealth in thousands thou with full broad streams and floods of milk. Let riches come again to me.

43 Idâ, delightful, worshipful, loveable, splendid, shining One,
Inviolable, full of sap, the Mighty One, most glorious,
These are thy names, O Cow: tell thou the Gods that I act righteously.

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39 The second Atigrâhya is drawn for Indra with the text in Gâyatrî from R. V. VIII. 65. 10. *Shookest:* in delight.

40 The third cup is drawn for Sûrya with a Gâyatrî text from R. V. I. 50. 3.

41 A Gâyatrî text from R. V. 50. 1. to accompany the drawing of an Atigrâhya Cup for Sûrya on the middle day of the great twelve-months sacrificial Sattra or Session called Gavâmayana or Procession of the Cows. The rest of the formula is repeated from verse 40.

42 Formulas for the Gargatrirâtra, a festival of three days, in which a thousand cows are given to the officiating priests, three hundred and thirty-three each day. The full number of a thousand is to be completed with a red cow who is led up to the sacrificial enclosure and stationed between the Havirdhâna shed and the Agnîdhra hearth where she is made to smell the Dronakalasa or large wooden Soma vat or reservoir. *O Mighty One:* the red cow is addressed.

43 *Idâ:* one of the cow's sacrificial names: see III. 27; IV. 22. *Inviolable:* more literally, 'unrestrained, or Aditi,' another name of the cow: see III. 27. *Full of sap:* or Sarasvatî, also a name of the cow.

44 O Indra, beat our foes away, humble the men who challenge us:
Send down to nether darkness him who seeks to do us injury.
Taken upon a base art thou. For Indra, foe-dispeller, thee.
This is thy home. For Indra, foe-dispeller, thee.

45 Let us invoke to-day, to aid our labour, the Lord of Speech, the thought-swift Viṣvakarman.
May he hear kindly all our invocations, who gives all bliss for aid, whose works are righteous.
Taken upon a base art thou. For Indra Viṣvakarman thee.
This is thy home. For Indra Viṣvakarman thee.

46 With strengthening libation, Viṣvakarman, thou madest Indra an undying guardian.
The people of old time bowed down before him because the Mighty One was meet for worship.
Taken upon a base, etc., as in 45.

47 Taken upon a base art thou.
I take thee lord of Gâyatrî for Agni. For Indra take I thee the lord of Trishṭup.
I take thee lord of Jagatî for All-Gods. Anushṭup is the song that sings thy praises.

48 I stir thee for the fall of cloud-borne waters. I stir thee for the fall of streams that gurgle. I stir thee for the fall of those that gladden. I stir thee for their fall who are most lovely. I stir thee for their fall that are the sweetest. I stir thee for the waters' fall, I stir thee, pure one, in the pure, in the day's form, in Sûrya's beams.

49 The Bull's majestic form is shining brightly, the pure the pure's preceder, Soma Soma's.
Whatever name invincible, stimulating, is thine, O Soma, for that name I take thee.
All-hail to Soma, unto thee, O Soma.

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44 Formulas for the drawing of the Mahâvratîya Graha, or Great Vow Libation, on the penultimate day of the Gavâmayana. He draws the cup for Indra with the text from R. V. X. 152. 4. *Foe-dispeller:* Vimṛidh; 'Averter of Scorn': Eggeling.

45 A second text for Viṣvakarman, the Omnific Indra, called also Vâchaspati, Lord of Speech.

46 A third alternative text. *Undying: avadhyam;* not slayable.

47 Formulas for drawing the Adâbhya Graha, the Undeceivable or Invincible Libation. *Lord of:* accompanied by. *Agni:* to whom the Gâyatrî metre is specially devoted. Three sprigs of the Soma plant are thrown into the vessel containing the Nigrâbhyâ (VI. 30) waters.

48 He approaches the Âhavanîya fire-house, and stirs the Nigrâbhyâ waters with the Soma sprigs. *I stir thee:* Soma. *In the pure:* water.

49 *The Bull's majestic form:* the Sun, identified with Soma.

50 O radiant Soma, eagerly draw nigh to Agni's well-loved food.
O radiant Soma, willingly go to the food that Indra loves.
Go, radiant Soma, as our friend, to the All-Gods' belovèd food.

51 Here is delight: enjoy yourselves; here surety, surety of your own. All-hail!
Loosing the suckling to his dam, the suckling as he milks his dam—
May he maintain the growth of wealth among us. All-hail!

52 Thou art the Session's happy termination.
We have attained the light and grown immortal.
We have gone up from earth to sky, have found the Gods and heaven and light.

53 Indra and Parvata, our champions in the fight, drive ye away the man who fain would war with us, drive him far from us with the bolt.
Welcome to him concealed afar shall be the lair that he hath found.
So may the Render rend our foes on every side, rend them, O Hero, everywhere.
Earth! Ether! Sky! May we be rich in offspring, rich in brave sons and rich in food to feed us.

54 Parameshṭhin when contemplated. Prajâpati in uttered speech.
Food when approached. Savitar in the partition. Viṣvakarman in Consecration. Pûshan in the Soma-purchasing cow.

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51 Formulas for the Sattrotthâna or Rising up from the Sacrificial Session. Two oblations are offered in the Ṣâlâdvârya, or Sacrificial Hall Door fire, and two texts are recited. *Here is delight:* the cows are addressed. *Loosing the suckling:* he offers the second oblation. *The suckling* is Agni, and *his dam* is the Earth whose moisture he drains, or whose produce in the shape of sacrificial food he consumes. *He:* Agni.

52 *Thou:* the Soma in the cup. *We have attained, etc.:* cf. R. V. VIII. 48. 3.

53 The Sacrificers creep eastward under the axle of the southern Havirdhâna or Soma cart with the text from R. V. I. 132. 6. *Parvata:* mountain; the presiding Genius of mountains and clouds, frequently associated with Indra, or, according to Sâyaṇa, another form of that God.

54 This and the four following verses contain thirty-four formulas for rectifying and expiating any neglect, error or mischance in the sacrificial performance. If the cow who should supply milk for the Gharma or Warm Libation fails to give any, another is to be milked and thirty-four oblations of butter are to be offered on her right tail-bone. See Sacred Books of the East, XXVI. 411, 412. The sacrifice, Soma, is identified with each of the Deities and sacred objects whose names are mentioned. *Parameshṭhin:* Supreme Lord; an epithet applied to various Deities. *Soma-purchasing cow:* see IV. 19, 26.

55 As Indra and the Maruts he is stationed ready for the sale :
Asura, being bought and sold. Mitra when purchased;
Vishṇu Śipivishṭa when on the Sacrificer's thigh he resteth;
Vishṇu Narandhisha brought on the barrow;

56 Soma when come: when seated on the platform, Varuṇa;
Agni in the sacred fire-place;
Indra upon the sacrificial barrow; Atharvan when deposited for pounding;

57 All-Gods when offered in the scattered fragments; Vishṇu, the guard of those who soothe his anger, when he is filled and swelling in the waters; Yama in pressing; Vishṇu in collection;
Vâyu what time they cleanse and purify him; the Bright when cleansed; the Bright with milk about him; Manthin commingled with the meal of barley;

58 All-Gods when he is drawn away in beakers; Life when uplifted for the fire-oblation; Rudra when offered; Vâta when reverted; Man-viewer when beheld; drink when they drink him; deposited, the Nârâśaṃsa Fathers;

59 Sindhu when ready for the bath that cleanses; the sea when he is carried to the waters; Water is he when he is plunged beneath it.
To those most mighty hath it gone, most manly in vigour, by whose strength the worlds were stablished,
Who rule as Lords resistless in their grandeur, Vishṇu and Varuṇa, at the prayer of morning.

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55 *Asura:* Lord; Divine Being. *Śipivishṭa:* a title of Vishṇu of uncertain etymology and meaning. 'Invested with rays of light,' according to Sâyaṇa. See The Hymns of the Rigveda, VII. 100. 6, note. *Sacrificer's thigh:* see IV. 27, note. *Narandhisha:* variously explained by Mahîdhara as 'world-destroying,' 'not injuring men,' and, in XXII. 20, as 'man-praising.' According to the St. Petersburg Lexicon the meaning is probably 'man-observing.'

56 *Atharvan:* an ancient priest, the first who obtained fire and instituted the worship of Agni.

57 *Fragments:* the severed stalks or filaments of the plant. *Filled and swelling:* see V. 7, note. *In collection:* when he is being procured and prepared for sacrifice. *The Bright:* Śukra. See VII. 13. *Manthin:* said to mean the Moon. See VII. 16.

58 *Vâta:* = Vâyu, the Wind-God. *Reverted:* carried away, for partition, to the Sadas or Priests' shed. *Nârâśaṃsa:* so called as referred to in certain Soma libations at which the name of Agni Narâśaṃsa, or Praise of Men, is mentioned.

59 *Sindhu:* the Indus, or, River. Water is now to be poured on any Soma that has been spilt during the performance, with recitation of the text taken, with variation, from A. V. VII. 25. 1. *Hath it gone:* the spilt portion of Soma.

60 To Gods, to sky the sacrifice hath gone: come riches thence to me!
To men, to air the sacrifice hath gone: come riches thence to me!
To Fathers, earth, the sacrifice hath gone: come riches thence to me!
Whatever sphere the sacrifice hath reached, may wealth come thence to me.

61 The threads that have been spun, the four-and-thirty, which stablish this our sacrifice with Svadhâ,
Of these I join together what is broken. All-hail! to Gods go the warm milk oblation!

62 Spread far and wide is sacrifice's milking: eightfold along the heaven hath it extended.
Pour, Sacrifice! in plenty on mine offspring: may I obtain prosperity for ever. All-hail!

63 Soma, send wealth in gold and steeds and heroes. All-hail! bring hitherward booty in cattle.

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61 *The threads:* the sacrificial formulas which have now come to an end. See verse 54. *With Svadhâ:* with the appropriate oblation.

62 The Sacrificer recites the text. *Eightfold:* directed to the quarters of the sky and the intermediate points.

63 He touches the spilt Soma as he recites the text.

BOOK THE NINTH.

Our sacrifice, God Savitar, speed onward: speed to his share the sacrifice's patron.

May the celestial Gandharva, cleanser of thought and will, make clean our thought and purpose: the Lord of Speech sweeten the food we offer.

2 Thee, firmly set, settled in man, in spirit.

Taken upon a base art thou. I take thee, draught acceptable to Indra. This is thy home. Thee, welcomest to Indra.

Thee set in waters, butter, realm of ether. Taken upon ......Indra.

Thee seated in the sky, earth, air's mid-region, among the Gods and in the vault of heaven. Taken, etc. as above.

3 The strength-arousing essence of the waters, gathered in the Sun, Essence of waters' essence, that, most excellent, I take for you.

Taken, etc., as above.

4 Cups of strength-giving sacrifice, inspirers of the sage's hymn—

Of you, the handleless, have I collected all the sap and strength.

Taken, etc., as above.

United are ye twain: with bliss unite me. Parted are ye: keep me apart from evil.

Books IX. and X. contain the formulas required for the performance of two important modifications of the Soma sacrifice, the Vâjapeya, Draught of Strength or Cup of Victory, and the Râjasûya, Inauguration or Consecration of a King. For the Vâjapeya, see Sacred Books of the East, XLI. pp. 1—40; Hillebrandt, Ritual-Litteratur, pp. 141—143; Weber, Über den Vâjapeya (Sitzungsberichte der K. Preussischen Akademie der Wissenschaften, pp. 765—813).

1 The Sacrificer offers an oblation of butter and recites the text. *Celestial Gandharva:* the God in the form of the Sun's disc, according to Mahîdhara. *Lord of Speech:* Prajâpati. *The food: vâjam.*

2 *Thee:* the first of the five Vâjapeya Cups which he draws for Indra. *Thee set in waters:* he draws the second cup. The rest of the formula is repeated from lines 2 and 3. *In the sky, etc.:* he draws the third cup. The rest as in lines 2 and 3. Soma is considered as pervading the three worlds, Earth, Air, and Sky.

3 He draws the fourth cup. *Gathered in the Sun:* meaning the purifying Vâyu or Wind. *That most excellent:* meaning Prajâpati. *For you:* O Gods. The rest of the formula is repeated as above.

4 He draws the fifth cup. *Handleless:* or noseless, or jawless; without spouts or side-handles. *Ye twain:* a cup of Soma and another of Surâ, a kind of wine or beer made from rice or barley with a kind of leaven to make it ferment. See Zimmer, Altindisches Leben, p. 280.

5 Thou art the thunderbolt of Indra, winner of wealth: with thee may this man win him riches.
In gain of wealth we celebrate with praises her, Aditi by name, the Mighty Mother,
On whom this Universe of life hath settled. Thereon God Savitar promote our dwelling!

6 Amrit is in the Waters, in the Waters healing medicine. Yea, Horses! at our praises of the Waters grow ye fleet and strong.
Whatever wave, O ye celestial Waters, wealth-giving, towering high, and swiftly rushing, is yours, therewith may this man win him riches.

7 It was the wind, or it was thought, or the Gandharvas twenty-seven—
These at the first harnessed the horse: they set the power of speed in him.

8 Steed, being yoked grow wind-swift: be beauteous as Indra's right-hand steed.
Omniscient Maruts harness thee! Tvashṭar put swiftness in thy feet!

9 What speed, O Horse, was laid in thee in secret, what passed in wind, bestowed upon the falcon,
With that same strength be strong for us, O Courser, wealth-winning and victorious in battle.
Starting to run your course, winners of riches, smell ye Bṛihaspati's portion, O ye Horses.

10 By impulse of God Savitar, true Impeller, may I ascend Bṛihaspati's highest heaven.

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5 Here begin the formulas for the chariot-racing which is a characteristic and important part of the Vâjapeya. The Sacrificer addresses the Chariot which he takes down from its stand, draws to the south of the Châtvâla or pit, and places by the altar. *On whom:* as Earth.

6 He takes water and sprinkles the chariot horses, reciting the text from A. V. I. 4. 4., the first line of which is taken from R. V. I. 23. 19. *Amrit:* nectar or ambrosia.

7 He harnesses the off horse with the text. *Wind . . . thought:* as emblems of rapidity. *Gandharvas:* see II. 3. note; here representing the Nakshatras, Lunar Mansions or stages through which the Moon passes, and signifying the flight of time.

8 He yokes the near horse. *Omniscient:* or, All-possessing.

9 He yokes a third horse as off side-horse. *In secret:* in the region of thy heart. *In battle:* or, at the gathering (of the Gods at sacrifice), according to the Ṣatapatha-Brâhmaṇa. *Bṛihaspati's portion:* a mess of boiled wild-rice, dedicated to Bṛihaspati the representative of the priesthood. The horses are made to smell it in order to assure their victory.

10 The Brahman mounts a chariot-wheel placed on a post, with the following line of text if the Sacrificer is a Brâhman. *Indra:* as the represen-

By impulse of God Savitar, true Impeller, may I ascend the highest heaven of Indra.

By impulse of God Savitar, true Impeller, Bṛihaspati's highest heaven have I ascended.

By impulse of God Savitar, true Impeller, I have ascended Indra's loftiest heaven.

11 Bṛihaspati, win the prize. Lift up your voices to Bṛihaspati. Make ye Bṛihaspati win the prize.

Do thou, O Indra, win the prize. To Indra lift your voices up. Make Indra winner of the prize.

12 True hath been this your league whereby ye made Bṛihaspati win the prize.

Bṛihaspati have ye caused to win the prize. Be freed, ye Forest-lords.

Faithful was this your league whereby ye have made Indra win the prize.

Ye have made Indra win the prize. Be ye set free, ye Forest-lords.

13 Through impulse of God Savitar, true Impeller, mine be Bṛihaspati's prize who winneth prizes.

On to the goal, ye Steeds, winners of prizes, blocking the ways and meting out the courses!

14 Bound by the neck and at the flanks and in the mouth, that vigorous Courser lends new swiftness to his speed.

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tative of the Kshatra or nobility; this part of the text being used when the Sacrificer is a Râjanya, a man of the princely, noble, or military class. The third line also is to be used when the Brahman descends from the wheel, if the Sacrificer be a Brâhman. and the fourth when he is a Râjanya.

Seventeen being the number sacred to Prajâpati, whose favour is to be won in the ceremony, seventeen four-horse chariots have been prepared and assembled, the goal round which they have to turn being the branch of an Udumbara tree (Ficus Glomerata) planted in the ground at a distance of seventeen bowshots from the starting-place.

11 The Brahman beats one of the seventeen drums ranged along the edge of the altar ground, and recites the text, the rest of the drums being considered to be simultaneously beaten. *Bṛihaspati:* this, if the Sacrificer is a Brâhman. *Lift up:* O Drums. *O Indra:* this, if the Sacrificer is a Râjanya.

12 After the racing he takes down, with the text, the drum that has been beaten, and the others in silence. *Your league:* the union of your voices. *Bṛihaspati . . . Indra:* as in verse 11. *Forest-lords:* trees, the drums made chiefly of wood.

13 This refers to an earlier stage of the proceedings when the Sacrificer mounts the chariot.

14 The Adhvaryu makes an offering of butter, or addresses the running horses with two verses taken respectively from R. V. IV. 40. 4, 3. *Dadhikrâs*, or in the crude form, Dadhikrâ: a kind of divine horse, probably a personification of the morning Sun. The word appears to be an apocopated form of Dadhikrâvan in the following verse, with which it is interchangeable.

Drawing himself together as his strength allows, Dadhikrâs speeds along the windings of the paths. All-hail!

15 His pinion, rapid runner, fans him on his way, as of a bird that hastens onward to its aim,

And, as it were a falcon's gliding through the air, strikes Dadhikrâvan's side as he speeds on with might. All-hail!

16 Bless us the Coursers when we call, while slowly they move, strong singers, to the Gods' assembly.

Crushing the wolf, the serpent, and the demons, may they completely banish all affliction. All-hail!

17 May all those vigorous Coursers listen to our cry, hearers of invocation, speeders on their way;

Winners of thousands, fain to win where meed is won, who gather of themselves great wealth in every race.

18 Deep-skilled in Law Eternal, wise, immortal, O Coursers, help us in each fray for booty.

Drink of this meath, be satisfied, be joyful: then go on paths which Gods are wont to travel.

19 To me come plenteous growth of wealth! Approach me these, Heaven and Earth, who wear each form and figure!

Hither may Father come to me, and Mother. Soma with immortality approach me!

20 To the Friend, Hail! To the Good Friend, Hail! To the Later-born, Hail! To Resolution, Hail! To the Vasu, Hail! To the Lord of Days, Hail! To the Failing Day, Hail! To the Failing sprung from the Transitory, Hail! To the Transitory sprung from the Final, Hail! To the Final Mundane, Hail! To the Lord of the World, Hail! To the Sovran Lord, Hail!

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16 He addresses the horses with the text from R. V. VII. 38. 7. *Strong singers:* or, perhaps, high-mettled.

17 He addresses them again with the text from R. V. X. 64. 6. *Meed:* the priestly fee.

18 He addresses them a third time with the text from R. V. VII. 38 8. *This meath:* a mess made of wild-rice which the horses are made to smell before the race and to drink after it. See verse 9.

19 The Sacrificer having dismounted from the chariot touches the mess of wild-rice and recites the text. *Father:* Heaven. *Mother:* Earth; or perhaps the Sacrificer's parents are intended.

20 The Adhvaryu makes twelve oblations with the dipping-spoon, or makes the Sacrificer recite the following twelve formulas, one for each month, addressed to Prajâpati as the Presiding Genius of the Year. *The Friend:* perhaps the first month after the winter solstice when the weather becomes milder. *The Lord of Days:* the month containing the longest day. The meaning of some of these fanciful expressions is obscure, and their applicability to the respective months is not apparent. Cf. XVIII. 28; XXII. 32.

21 May life succeed through sacrifice. May life-breath thrive by sacrifice. May the eye thrive by sacrifice. May the ear thrive by sacrifice. May the back thrive by sacrifice. May sacrifice thrive by sacrifice.

We have become the children of Prajâpati. Gods, we have gone to heaven. We have become immortal.

22 In us be your great might and manly vigour, in us be your intelligence and splendour.

Obeisance to our Mother Earth! Obeisance to our Mother Earth!

This is thy Sovranty. Thou art the ruler, thou art controller, thou art firm and stedfast.

Thee for land-culture, thee for peace and quiet, thee for wealth, thee for increase of our substance.

23 Of old the furtherance of strength urged onward this Sovran Soma in the plants and waters.

For us may they be stored with honey: stationed in front may we be watchful in the kingdom. All-hail!

24 The furtherance of strength extended over this heaven and all the worlds as sovran ruler.

He, knowing, makes the churl a bounteous giver: wealth may he grant us with full store of heroes. All-hail!

25 Surely the furtherance of strength pervaded all these existing worlds in all directions.

From olden time the King moves round, well knowing, strengthening all the people and our welfare.

26 As suppliants, for aid we grasp Soma the King, and Agni, the Âdityas, Vishṇu, Sûrya, and the Brahman-priest Bṛihaspati.

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21 He offers six oblations, or makes the Sacrificer recites the following six formulas, one for each season, belonging to Prajâpati as Lord of the Year. *Sacrifice:* meaning the Vâjapeya now in course of performance. *The back:* or, possibly, a special arrangement of Sâmans called Pṛishṭha. *We have gone to heaven:* or, to light; here the Sacrificer, mounting by a ladder, touches the dough cap or head-piece of the sacrificial stake. *Become immortal:* he mounts higher till his head is above the top of the stake.

22 He looks towards the four quarters of the sky and the intermediate points, and addresses the text to them or to their presiding deities. *Obeisance:* here he looks on the ground. *Thy Sovranty:* he points to a seat of Udumbara wood, on which he spreads a goat-skin. *Thou:* addressed to the Sacrificer whom he seats on the Âsandi or throne. *Thee:* 'I seat' understood.

23 He offers oblations of milk, rice and other grain collected in a vessel of Udumbara wood, and recites seven texts. These offerings are called Vâjaprasavanîya, Strength-Furthering, the first three texts beginning with *Vâjasya . . . prasavaḥ,* the furtherance of strength. *Of old:* in the beginning of creation. *The churl:* literally, 'him who is unwilling to give.'

26 Taken with a variation from R. V. X. 141. 3.

27 Urge Aryaman to send us gifts, and Indra, and Bṛihaspati,
Vâk, Vishṇu, and Sarasvatî, and the strong Courser Savitar.

28 Agni, speak kindly to us here, be graciously inclined to us.
Winner of thousands, grant us boons, for thou art he who giveth wealth.

29 Let Aryaman vouchsafe us wealth, and Pûshan, and Bṛihaspati.
May Vâk the Goddess give to us. All-hail!

30 Thee by the radiant Savitar's impulsion, with arms of Asvins, with the hands of Pûshan.
To Vâk Sarasvatî's controlling guidance, here the controlling leader, I consign thee.
I with Bṛihaspati's supreme dominion endow thee by the balm of consecration.

31 With the monosyllable Agni won vital breath: may I win that. With the dissyllable the Asvins won bipeds: may I win those. With the trisyllable
Vishṇu won the three worlds: may I win those. With quadrisyllabic metre
Soma won four-footed cattle: may I win those.

32 With five-syllable metre Pûshan won the five regions: may I win them.
With six-syllable metre Savitar won the six seasons: may I win them.
With seven-syllable metre the Maruts won the seven domestic animals:
May I win them. With octosyllabic metre Bṛihaspati won the Gâyatrî: may I win that.

33 With nine-syllable metre Mitra won the Trivṛit Stoma: may I win that. With decasyllabic metre Varuṇa won Virâj: may I win that.

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27 Taken from R. V. X. 141. 5, Vâk, the Goddess of Speech, being substituted for Vâta the Wind-God.

28 Taken with a slight variation from R. V. X. 141. 1.

29 The first line is taken from R. V. X. 141. 2, Pûshan being substituted for Bhaga the Distributor of food or wealth.

30 *Thee*: 'I besprinkle' understood. The priest sprinkles the Sacrificer with the remainder of the sacrificial elements. *I endow thee:* addressing him by his name.

31 He offers oblations, or makes the Sacrificer recite the Ujjitis or Victory. Formulas. *Monosyllable:* metre of one syllable. *Six Seasons:* Spring, Summer, Rains, Autumn, Winter, Dews. See II. 32.

32 *Seven domestic animals:* ox, horse, sheep, goat, mule, ass, man. See The Hymns of the Atharva-veda, II. 34. 1, note; III. 10. 6 and note.

33 *Trivṛit Stoma:* Triple Praise-Song; a recitation in which first the first three verses of each triplet of R. V. IX. 11 are sung together, then the second verses, and lastly the third.

With hendecasyllabic metre Indra won Trishṭup: may I win that.
With dodecasyllabic metre the All-Gods won Jagatî: may I win that.

34 The Vasus by thirteen-syllable metre won the Thirteenfold Stoma: may I win that. The Rudras by fourteen-syllable metre won the fourteenfold Stoma: may I win that. The Âdityas with fifteen-syllable metre won the Fifteenfold Stoma: may I win that. Aditi with sixteen-syllable metre won the Sixteenfold Stoma: may I win that. Prajâpati with seventeenfold metre won the Seventeenfold Stoma: may I win that.

35 This is thy portion, Nirṛiti! Accept it graciously. All-hail!
To Gods whose guide is Agni, to the eastward-seated Gods, All-hail!
To Gods whose guide is Yama, to the southward-seated Gods, All-hail!
To Gods whose guides are the All-Gods, those who are seated westward, Hail!
Hail to the northward-seated Gods, to those whose guides are Mitra and Varuṇa or the Marut host!
To Gods whose guide is Soma, who, worshipful, sit on high, All-hail!

36 Gods who have Agni as their guide, whose seat is eastward, Hail to them!
Gods who have Yama as their guide, whose seat is southward, Hail to them!
Gods who have All-Gods as their guides, whose seat is westward, Hail to them!
Gods who have Mitra-Varuṇa for guides, north-seated, Hail to them!
Gods who have Soma as their guide, high-seated, worshipful, Hail to them!

37 Agni, subdue opposing bands and drive our enemies away.
Invincible, slay godless foes: give splendour to the worshipper.

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35 Here begin the formulas for the Râjasûya or King's Inauguration, the Ceremony in verse 30 being merely an *entr'acte*. A rice-cake is prepared for Anumati or Divine Favour; then the Sacrificer takes a firebrand, goes towards the south, and having made up a fire in a natural cleft in the ground, or on barren land, offers to Nirṛiti, or Earth in her lowest depths. *This:* mess of meal. He offers in five fires, or in five parts of the fire, to the five classes of Gods mentioned, with an address to each class.

37 He then offers the Apâmârga oblation, an exorcising ceremony performed with seeds of the Apâmârga plant (Achyranthus Aspera: see The Hymns of the A. V. IV. 17. 6), having taken a firebrand from the southern fire, and reciting the text from Ṛ. V. III. 24. 1.

38 Thee at the radiant Savitar's impulsion, with Asvins' arms and with the hands of Pûshan,
I offer with the strength of the Upâmsu. Slain is the demon brood. All-hail!
Thee for the slaughter of the brood of demons. The demons have we slain, have slain. So-and-So, So-and-So is slain.

39 Savitar quicken thee for sway of rulers, Agni of householders, of the trees Soma,
Brihaspati of Speech, for lordship Indra, Rudra for cattle, Mitra for true-speaking, Varuna for the sway of Law's protectors.

40 Gods, quicken him that none may be his rival, for mighty domination, mighty lordship,
Him, son of Such-a-man and Such-a-woman, of Such-a-tribe. This is your King, ye Tribesmen. Soma is Lord and King of us the Brâhmans.

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38 He puts the fire together and offers an oblation of Apâmârga seeds. *Upâmsu*: the Soma libation so named. See VI. 30. *Thee for the slaughter*: with these words he throws the dipping-spoon towards the place where he offers oblation. *So-and-So*: in the performance of the ceremony the name of the enemy whom the Sacrificer wishes to destroy is to be substituted for the *asau* (iste) of the text. Cf. VII. 3.

39 Oblations are prepared for the eight Devasûs, Quickening or Furthering Gods, and the Adhvaryu recites the formulas holding the Sacrificer by the right arm, and proclaiming his name and parentage. *Rulers*: or 'orders,' according to Mahîdhara; *savânâm*, from *su* 'to impel,' the root of Savitar, Impeller. *Householders*: Grihapati, Lord of the Household, being a title of Agni. *Trees*: Soma being called Vanaspati, Tree or Plant *par excellence*. *Speech*: Brihaspati being Lord of Speech, i. e. Prayer. *Lordship*: or preëminence, Indra representing royalty and being King of Gods. *Cattle*: Rudra being Pasupati, Lord of Beasts or Cattle. *True-speaking*: Mitra, as the Sun, being called the Truthful (Solem quis dicere falsum Audeat?). *Law's*: Varuna being the Moral Governor of the world.

40 *Him*: he pronounces the name of the Sacrificer. *Such-a-man, etc.*: he declares the names of the Sacrificer's parents. *Tribe*: or people. *Tribesmen*: or, people: here the name of the tribe or people, e. g. Ye Kurus, or Pañchâlas, or Bharatas, as the case may be, is to be substituted in the performance of the ceremony.

BOOK THE TENTH.

THE Gods drew waters with their store of sweetness, succulent and observant, king-creating,
Wherewith they sprinkled Varuṇa and Mitra, wherewith they guided Indra past his foemen.

2 Wave of the male art thou, giver of kingship. Do thou—All-hail!—bestow on me the kingdom.
Wave of the male art thou, giver of kingship. Do thou on So-and-So bestow the kingdom.
Thou hast a host of males, giver of kingship. Do thou—All-hail!—bestow on me the kingdom.
A host of males hast thou, giver of kingship. Do thou on So-and-So bestow the kingdom.

3 Swift at your work are ye, givers of kingship. Do ye—All-hail!—bestow on me the kingdom.
Swift at your work are ye, givers of kingship. Do ye on So-and-So bestow the kingdom.
Endowed with strength are ye, givers of kingship, etc.
O'erflowing floods are ye, etc.
The Waters' Lord art thou, giver of kingship. Do thou, etc.
The Waters' Child art thou, etc.

The Râjasûya Ceremony is continued, with formulas for the collection and mixing of waters from different streams and sources for the Abhisheka, Aspersion or Consecration of a King. For fuller details of the Sacrifice, see Sacred Books of the East, XLI. pp. 73 seq.; Weber, Über den Râjasûya; Hillebrandt, Ritual-Litteratur, pp. 143—147.

1 The Adhvaryu first takes water brought from the Sarasvatî, the sacred river of the earlier Hindus, and recites the text. *Varuṇa and Mitra:* predecessors, as Kings, of Indrâ.

2 *Of the male:* raised by a male animal, beast or man. He steps into the water, and takes the ripple that rises in front of him. *On me:* to be transferred to the Sacrificer. *So-and-So:* the Sacrificer who is to be consecrated King, and whose name he mentions. *Host of males:* the ripples are likened to an opposing band of armed men. With this formula he takes up the wavelet that rises behind him.

3 Stanzas 1 and 2 are formulas for taking water from a tank or pool—that in stanza 1 being mixed with Sarasvatî water; he now takes water from a stream. *So-and-So:* as in verse 2. *Endowed with strength:* which is to be conferred upon the Sacrificer. He takes water that runs in the opposite direction. *O'erflowing:* signifying abundant wealth. He takes water that escapes from its channel. *Waters' Lord:* he takes water that has been brought from the sea. *Waters' child:* he takes water from an eddy.

4 With sun-bright skins are ye, givers, etc.
Brilliant as Suns are ye, etc.
Bringers of joy are ye, etc.
Dwellers in cloud are ye, etc.
Desirable are ye, etc.
Most powerful are ye, etc.
Endowed with might are ye, etc.
Man-nourishing are ye, etc.
All-nourishing are ye, etc.
Self-ruling Waters are ye, giving kingship. On So-and-So do ye bestow the kingdom.
Together with the sweet let sweet ones mingle, obtaining for the Kshatriya mighty power.
Rest in your place inviolate and potent, bestowing on the Kshatriya mighty power.

5 Brilliance of Soma art thou: may my brilliance grow like thine.
To Agni Hail! To Soma Hail! To Savitar Hail! To Sarasvati Hail! To Pûshan Hail! To Bṛihaspati Hail! To Indra Hail! To the Noise Hail! To Fame Hail! To Aṃṣa Hail! To Bhaga Hail! To Aryaman Hail!

6 Ye are two strainers, Varuṇa's own possession. I make you pure at Savitar's impulsion, with flawless strainer, with the beams of Sûrya.
Thou, friend of speech, heat-born, art undefeated. Soma's share art thou. Hail, ye king-producers!

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4 *With sun-bright skins:* he takes water from a pool on which the sun shines. *Brilliant:* rain-water that falls in sunshine. *Bringers of joy:* water from a lake. *Dwellers in cloud:* 'fold-dwellers': Eggeling; waters from a well. *Desirable:* or, perhaps, obedient: the water of dew-drops. *Most powerful:* he takes flowing honey. *Endowed with might:* fluids of an unborn calf. *Man nourishing:* milk. *All-nourishing:* clarified butter. *Self-ruling:* sun-motes which, after taking seventeen kinds of water, he takes and mingles with them. *Together:* he mixes them all in a vessel of Udumbara wood. *The Kshatriya:* the prince who is being consecrated King.

5 He spreads a tiger-skin, one of the emblems of royalty, before the Maitrâvaruṇa's *dhishṇyâ* or fire-hearth, and recites the formulas. *Of Soma:* because Indra became a tiger after he had drunk Soma, says the Commentator. The tiger, in the Atharva-veda, is the king of beasts and the type of heroic strength and courage. See A. V. IV. 8. 4, 7. *The Noise:* of his proclamation as king. *Aṃṣa:* the name of one of the Âdityas.

6 He makes two strainers (see I. 3), and interweaves them with gold. *Friend of speech:* the mingled waters are addressed in the singular number. Man, it is said, has the power of speech so long as there is water in his vital airs or breathings. *Heat-born:* from fire smoke, from smoke cloud, from cloud water. *Soma's share:* when the priests moisten the plant with water.

7 Sharers in joy are these majestic Waters, inviolate, industrious, investing,

In these as homes hath Varuṇa made his dwelling, he, Child of Waters, in the best of mothers.

8 Thou art the inner caul of princely power. Thou art the outer caul of princely power. Of princely power thou art the womb, the navel.

Thou art the Vṛitra-slaying arm of Indra. Mitra's art thou, thou Varuṇa's possession. With thee to aid may this man slaughter Vṛitra.

Cleaver art thou; thou Render; thou art Shaker. Protect him ye in front, protect him rearwards; protect him sidewards; from all quarters guard him.

9 Visible, O ye men. Informed is Agni, Master of the Household. Informed is Indra of exalted glory. Informed are Mitra-Varuṇa, Law-Maintainers. Informed is Pûshan, Lord of all Possessions. Informed are Heaven and Earth, the All-propitious. Informed is Aditi who gives wide shelter.

10 Appeased by sacrifice are biting creatures. Ascend the East. May Gâyatrî protect thee, the psalm Rathantara, the triple praise-song, the season Spring, and the rich treasure, Priesthood.

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7 *Sharers in joy*: 'playmates': Eggeling. He moves them into various consecration vessels of Palâśa and Udumbara wood. *Investing:* forming the raiment of Varuṇa in the ocean of air. *Best of mothers:* or, most maternal, as nourishing all life.

8 The royal Sacrificer puts on various garments, first a *târpya,* perhaps a silk under-garment (See Sacred Books of the East, XLI. 85 note) which is addressed in the first formula of the verse. *Inner caul:* or amnion. *Outer caul:* or chorion; he puts on a woollen garment which is thus addressed. *The womb:* he puts on a mantle. *The navel:* he puts on a turban with the ends hanging down, which is thus addressed. These garments symbolize the development of an embryo till it reaches maturity, and the progressive stages of the King's Consecration. *Vṛitra-slaying arm:* the Adhvaryu strings a bow, an emblem of military and princely rank. *Mitra's:* he addresses the right end of the bow. *Varuṇa's:* the left end. *Thee:* the bow. *Vṛitra*: the typical enemy; all foes. He then gives the King three arrows, and addresses each by name. *Shaker:* Kshumâ; causing the foe to tremble.

9 He recites the formulas announcing and introducing the newly-consecrated King. *Visible:* he stands before you. *Lord of all possessions:* or, all-knowing.

10 He puts a piece of copper in the mouth of a long-haired person, that is, a eunuch, seated in the Sadas. *Biting creatures:* such as serpents, or Râkshasas who disturb sacrifices. *Rathantara:* one of the most important Sâmans, consisting of verses 22, 23 of R. V. VII. 32 = Sâmaveda II. i. i. 11. *Triple praise-song:* or Trivṛit Stoma. See IX. 33.

11 Ascend the South. Be thy protectors Trishṭup, the Bṛihat Sâman, the fifteenfold praise-song, the season Summer, and the treasure Kingship.

12 Ascend the West. May Jagatí protect thee, the psalm Vairûpa, the seventeenfold praise-song, the Rain-time, and that store of wealth, the People.

13 Ascend the North. Thy guardians be Anushṭup, Vairâja psalm, the twenty-onefold praise-song, the season Autumn, that rich treasure Fruitage.

14 Ascend the Zenith. Paṅkti be thy keeper, Sâkvara, Raivata the pair of Sâmans,
Praise-songs the thirty-threefold and thrice-ninefold, both seasons, Winter, Dews, that treasure lustre.
The head of Namuchi hath been cast from me.

15 Brilliance of Soma art thou, may my brilliance grow like thine.
Save me from death. Vigour art thou, victory, everlasting life.

16 With golden bodies, at the flush of morning, ye rise on high, two Sovran Lords, and Sûrya.
Ascend your car, O Varuṇa and Mitra: thence view infinity and limitation.
Thou art Mitra, thou art Varuṇa.

17 Thee with the strength of Soma, Agni's lustre, with Sûrya's splendour, Indra's might I sprinkle.
Be lord of princes: safe past arrows guard him.

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11 The King is now called on to ascend, that is, to master, the four quarters of the sky and the zenith and so to assume universal sovranty. *Bṛihat:* See VII. 22 note.

12 *Vairûpa:* the name of an important Sâman

13 *Anushṭup:* a Vedic metre of four octosyllabic Pâdas or quarter-verses. *Vairâja:* another important Sâman.

14 *Paṅkti:* a metre of five octosyllabic Pâdas. *Ṣâkvara, Raivata:* two important Sâmans. *Dews:* one of the six seasons, comprising the months Mâgha and Phâlguna. *Lustre:* spiritual light. *The head of Namuchi:* he kicks away a piece of lead which has been placed on the hinder part of the tiger-skin (see X. 5). The lead symbolizes the head of the demon Namuchi torn off by Indra. See The Hymns of the Ṛigveda, Index.

15 The first line is repeated from X. 5. The King steps on the tiger-skin. *Save me:* he addresses a piece of gold placed under his foot. *Vigour art thou:* another piece of gold, pierced with nine holes, and placed on the King's head.

16 The Adhvaryu raises the King's arms, with the text taken, with variations, from R. V. V. 62. 8. *Infinity and limitation:* or Aditi and Diti, the former being infinite Nature and the latter a vague abstract conception regarded as a Goddess in contrast to her; the two together meaning the entire aggregate of visible nature.

17 The Purohita (the King's household priest) or the Adhvaryu sprinkles him as he stands looking eastward. He is also sprinkled by his brother,

18 = IX. 40.

19 Forth from the summit of the bull, the mountain, pouring spontaneously, the ships keep moving.

They, lifted up, have turned them back and downward, still flowing onward, after Ahibudhnya.

Thou art the stepping-forth of Vishṇu: thou art Vishṇu's outstep; Vishṇu's step art thou.

20 Prajâpati, thou only comprehendest all these created forms, and none beside thee.

Give us our heart's desire when we invoke thee. So-and-So's father is this man. Sire of this man is So-and-So.

May we—All-hail!—be lords of rich possessions.

What active highest name thou hast, O Rudra, therein thou art an offering, art an offering at home. All-hail!

21 Indra's bolt art thou. I by the direction of Mitra-Varuṇa, Directors, yoke thee.

I, the uninjured Arjuna, mount thee for firmness, thee for food.

By quickening of the Maruts be thou victor. May we obtain by mind: with power united.

22 Let us not, Indra, conqueror of the mighty, unfit through lack of prayer fail to obtain thee.

Ascend the car which thou whose hand bears thunder controllest, and the reins with noble horses.

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a friendly Râjanya, and a Vaiśya, man of the people or third class, from the three other vessels of consecrating water, made respectively of Udumbara, Banyan or Ficus Indica, and Aśvattha (Ficus Religiosa) wood. *Guard him*: O Soma, according to Mahîdhara.

19 *The bull, the mountain*: originally meaning a mighty cloud, and here the King, preëminent over all, from whose head the drops of consecrating water flow. *Ships*: streams of water. *Lifted up*: from the earth by the Sun. *Ahibudhnya*: a mysterious atmospheric deity, regent of the depths of the firmament; the Dragon of the Deep. See The Hymns of the Rig-veda, Index. *The stepping-forth*: the Sacrificer is made to take three steps on the tiger-skin in imitation of Vishṇu's three strides, as the Sun, over earth and through firmament and heaven.

20 The Sacrificer, with his son holding on to him behind offers an oblation in the fire at the door of the sacrificial hall (the Gârhapatya fire) and recites the text, taken, with additions, from R. V. X. 121. 10. *So-and-So's......So-and-So*: the names of son and father are to be substituted. *Rudra*: addressed as Lord of Cattle, the chief wealth of the earlier Hindus. *Active*: powerful to injure: Mahîdhara. *Thou*: he addresses the oblation of the residue of the sacrificial material.

21 He takes down the Vâjapeya chariot from its stand (see IX. 5) and yokes the four horses at the right corner of the altar. *Arjuna*: a name of Indra, whom the Sacrificer, as King, represents. *Be thou victor*: he addresses the off yoke horse. *By mind*: he stops the chariot in the midst of the assembled cows. *By power*: he touches a cow with the end of the bow.

22 He gives the owner of the cows, his brother, as many as, or more than, he has taken by the symbolical act of touching one in verse 21, and

23 All hail to Agni, Master of the Household! All-hail to Soma, Sovran of the Forest!
All-hail to the great vigour of the Maruts! All-hail to the effectual might of Indra!
Injure me not, O Mother Earth, and may I never injure thee.

24 The Haṃsa throned in light, the Vasu in mid-air, the Priest beside the altar, Guest within the house,
Dwelling in noblest place, mid men, in truth, in sky, born of flood, kine, truth, mountain, he is mighty Law.

25 So great art thou: life art thou; give me life.
Mate art thou: thou art splendour; give me splendour.
Strength art thou: give me strength. I draw you downward, two arms of Indra mighty in achievement.

26 Fair art thou, good to sit on, womb of kingship.
Sit on the fair one, sit on that which offers a pleasant seat: sit in the womb of kingship.

27 Varuṇa, Law's maintainer, hath sat down among his people, he Most wise, for universal sway.

28 Supreme Lord art thou. May these five regions of thine be prosperous. Brahman! Thou art Brahman. Savitar art thou, faithful in impulsion. Varuṇa art thou, he whose power is real. Indra art thou, whose strength is of the people. Rudra art thou, the very kind and gracious.

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then passes on in front of the Sacrificial Stake and stops the chariot before the hall where he recites the text which is partly taken, with variations, from R. V. V. 33. 3.

23 He offers the four Rathavimochanīya or Car-unharnessing oblations with their respective formulas.

24 He dismounts from the chariot reciting the text taken from R. V. IV. 40. 5. *Haṃsa:* or Swan; the Sun who floats through the sky.
In truth: or in the sacrifice. *Kine:* or rays of light. *Mountain:* cloud behind which he rises. *Mighty Law:* 'the great truth': Eggeling.

25 The Sacrificer touches one of two gold discs or beads fastened on the right wheel of the car-stand, and addresses it with the text. *Life:* cf. X.15. *Strength art thou:* he touches and addresses a branch of an Udumbara tree which has been hidden in the wheel-track. *I draw:* the Adhvaryu draws the Sacrificer's arms down to the mess of curds placed on the tiger-skin.

26 *Fair art thou:* the Adhvaryu addresses a throne of Khadira wood (Acacia Catechu) which has been placed on the tiger-skin. *Good to sit on:* he spreads a mantle on the seat. *Womb of kingship:* investing the embryo King. *Sit:* he addresses the Sacrificer.

27 The Adhvaryu touches the Sacrificer's breast with the text from R. V. I. 25. 10. *Varuṇa:* the moral Governor of the world, typifying the new King.

28 He puts five dice into the Sacrificer's hand, in the shape of golden shells, representing the four quarters of the sky and the zenith. See S. B. E. XLI. 10. 6. note. *Brahman!:* the Sacrificer addresses the Brahman priest.

Doer of much, Improver, Wealth-increaser!
Indra's bolt art thou. Be therewith my vassal.

29 May spacious Agni, Lord of Duty, gladly, vast Agni, Duty's Lord, accept the butter. All-hail!
Hallowed by Svâhâ, with the beams of Sûrya, strive for his central place among the kinsmen.

30 I creep forth urged onward by Savitar the Impeller; by Sarasvatî, Speech; by Tvashṭar, created forms; by Pûshan, cattle; by this Indra; by Bṛihaspati, Devotion; by Varuṇa, Power; by Agni, Brilliance; by Soma, the King; by Vishṇu the tenth Deity.

31 Get dressed for the Asvins. Get dressed for Sarasvatî. Get dressed for Indra the Good Deliverer.
Soma the Wind, purified by the strainer, Indra's meet friend, hath gone o'erflowing backward.

32 What then? As men whose fields are full of barley reap the ripe corn, removing it in order,
So bring the food of these men, bring it hither, who pay the Sacred Grass their spoken homage.
Taken upon a base art thou. Thee for the Asvins.
Thee for Sarasvatî, and thee for Indra, for the Excellent Protector.

Thou art Brahman: the priest's reply. *Varuṇa, etc.*: the priest's second reply to the Sacrificer's second address. *Indra art thou:* the third reply to the address repeated for the third time. *Rudra:* as above, the fourth time. *Doer of much:* the priest addresses the Sacrificer for the fifth time. *Indra's bolt:* the wooden sacrificial sword is addressed, which the Purohita or the Adhvaryu hands to the Sacrificer. It is to be used for marking out the gaming-ground; on which the dice are thrown, and the winning numbers presented to the King as tokens of victory and supremacy.

30 Formulas for the Dasapeya (To be Drunk by Ten) Libations or Sacrifices. The priests, officiating and others, a hundred in number, meet together at the ceremony on a Soma-pressing day, and having each counted ten ancestors who have offered Soma sacrifices, perform the Saṃsṛip or Creeping oblation, so called because the priests creep along to their respective fire-hearths. The formula is recited by each of the priests.

31 Formulas follow for the performance of the Sautrâmaṇî, a ceremony originally instituted to obviate or atone for excess in Soma drinking, subsequently a supplement to other sacrificial rites. *Get dressed:* he addresses the Surâ (see IX. 4) prepared for the ceremony. *Good Deliverer:* Sutrâman, whence the name of the sacrifice is formed. *Soma:* he purifies the Surâ in a vessel with blades of Darbha grass. *The Wind:* meaning, according to Mahîdhara, (purified) by the wind. According to the St. Petersburg Lexicon, *vâyu* here means 'inviting,' a rendering adopted by Prof. Eggeling. The word may, perhaps, mean 'purifying.' Cf. the plural *vâyavaḥ*, 'breezes,' I. 1.

32 He throws meal of Badarî or Jujube fruit into the purified Surâ and draws a draught of the liquor in a vessel of Vaikaṅkata (Flacourtia Sapida) wood, with the text, taken, with an important variation in the last Pâda, from R. V. X. 131. 2.

33 Ye Asvins, Lords of Splendour, drank full draughts of grateful Soma juice,
And aided Indra in his deeds with Namuchi of Asura birth.

34 As parents aid a son, both Asvins aided thee, Indra, with their wondrous powers and wisdom.
When thou with might hadst drunk the draught that gladdens, Sarasvati, O Bounteous Lord, refreshed thee.

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33 The Sacrificer recites two Inviting Texts taken from R. V. X. 131. 4, 5. *Namuchi:* see X. 14. This Asura, the friend of Indra, is said to have drunk up, with Surâ and Soma, the manly strength of Indra who, on his complaining to the Asvins and Sarasvatî, received from them a thunderbolt in the shape of the waters' foam with which he cut or tore off Namuchi's head.

BOOK THE ELEVENTH.

HARNESSING, first of all, the mind, Savitar having stretched the thought
With reverent look upon the light of Agni bore them up from earth.

2 By impulse of God Savitar we with our spirit harnessed strive
With might to win the heavenly.

3 Savitar, having harnessed Gods who go to light and heavenly thought,
Who will create the lofty light—Savitar urge them on their way!

4 The priests of him the lofty priest well skilled in hymns, harness their spirit, yea, harness their holy thoughts.
He only, skilled in rules, assigns their priestly tasks. Yea, lofty is the praise of Savitar the God.

5 I yoke with prayer your ancient inspiration: may the laud rise as on the prince's pathway.
All Sons of the Immortal One shall hear it, who have resorted to celestial dwellings.

Books XI.—XVIII. contain formulas for the construction of altars or hearths for the various sacrificial fires, and first and chiefly for building up with about 10,800 bricks, all laid with special consecrating texts, the Uttaravedi or High Altar which represents the Universe and is identified with Agni himself. This ceremony, called the Agnichayana requires a year for its complete performance and is of corresponding importance (see Sacred Books of the East, XLIII., Introduction). The High Altar is constructed in the shape of an outspread bird, probably an eagle or a falcon.

1 *Harnessing:* applying to the holy work. *Savitar:* the Impeller, here meaning Prajâpati, the Lord of creatures, who is identified with Agni, that is the Fire Altar which is now to be built. *Them:* oblations; or bricks, according to Mahîdhara. With this and the seven following formulas the Adhvaryu offers an eightfold oblation, that is, a single oblation of eight dipping-spoonfuls of clarified butter poured into the offering-ladle.

2 *To win the heavenly:* to merit heaven by the due performance of our task.

3 *Having harnessed:* engaged them in Agni's service. *By thought:* or devotion, or skill. *Lofty light:* the Sun, Agni. *On their way:* to perform their task.

4 Taken from R. V. V. 81. 1. *The lofty Priest:* Savitar; or Agni-Prajâpati. *Well skilled in hymns:* or 'inspirer of devotion': Eggeling. *Rules:* that regulate sacrifice.

5 Taken from R. V. X. 13. 1. *Your:* referring to the Sacrificer and his wife, according to Mahîdhara. *Inspiration: brahma;* according to Mahîdhara, the vital airs, the Seven Rishis, and Brâhmans who are engaged in the holy work. *The prince's pathway:* the prince or noble is the Sacrificer, whose praise is to pervade earth and heaven. *Sons of the Immortal One:* the Gods whose father is Prajâpati.

6 Even he, the God whose going forth and majesty the other Deities have followed with their might,
He who hath measured the celestial regions out by his great power, he is the Courser Savitar.

7 Our sacrifice, God Savitar! speed forward: speed to his share the sacrifice's patron.
May the celestial Gandharva, cleanser of thought and will, make clean our thoughts and wishes.
The Lord of Speech sweeten the words we utter!

8 God Savitar, speed this God-loved sacrifice of ours, friend-finding, ever-conquering, winning wealth and heaven.
Speed praise-song with the sacred verse, Rathantara with Gâyatra, Bṛihat that runs in Gâyatra. All-hail!

9 By impulse of God Savitar I take thee, with arms of Aṣvins, with the hands of Pûshan, in Angiras' manner, with Gâyatrì metre.
From the earth's seat bring thou Purîshya Agni, as Angiras was wont, with Trishṭup metre.

10 Spade art thou; woman art thou. Ours be power with thee to dig out Agni in his dwelling, as Angiras was wont, with Jagatî metre.

11 Savitar, bearing in his hand the gold spade which he took therewith,
Looking with reverence on the light of Agni, raised it from the earth,
With the Anushṭup metre and as Angiras was wont to do.

12 Run hither, urged to speed, O Horse, along the most extended space.

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6 Taken from R. V. V. 81. 3.

7 Repeated from IX. 1. *Celestial Gandharva:* Savitar, the Sun-God

8 *Praise-song: stoma. Sacred verse: ṛich;* recited verse of praise. *Rathantara:* see X. 10. *Bṛihat:* see VII. 22; X. 11.

9 *Thee:* the spade (see V. 22; VI. 1.) that is to be used for digging up earth and clay for the construction of the Altar. *In Angiras' manner:* as Angiras, one of the institutors of Agni's worship, and the priestly members of his family did aforetime. *Purîshya:* an epithet of Agni identified with the Altar, abiding in the loose earth or rubble used as mortar to fill the spaces between the bricks and to bind them together. Mahîdhara gives another meaning also: good to *purîshas*, that is, cattle. See III. 40.

10 *Woman: nârî;* the word for spade, *abhri*, being feminine. According to Mahîdhara, *nârî = na + ariḥ*, may mean, not having an enemy. See V. 22, note.

11 A formula to be used on taking up the spade.

12 Holding the spade, he addresses the animals, a horse, an ass, and a he-goat, that have been posted looking eastward. First the horse is addressed as representing the Sun in heaven, Vâyu in mid-air, and Agni on earth.

Thy loftiest birthplace is in heaven, thy navel is in air's mid-realm, the womb that bare thee is on earth.

13 Upon this course, O lords of wealth, harness, ye twain, the Ass who bears
Agni, and kindly favours us.

14 In every need, in every race we call, as friends, to succour us,
Indra, the mightiest of all.

15 Come, speeding on and trampling imprecations, come gladdening to the chieftainship of Rudra.
Speed through the wide air thou whose paths are pleasant, with Pûshan for thy mate, providing safety.

16 From the Earth's seat, like Angiras, bring thou Purîshya Agni forth.
After the wont of Angiras we to Purîshya Agni go.
Agni Purîshya we will bear after the wont of Angiras.

17 Agni hath looked along the van of Mornings, looked on the days, the earliest Jâtavedas,
And many a time along the beams of Sûrya: along the heaven and earth hast thou extended.

18 The Courser, started on his way, shakes from him all hostilities.
He longs to look with reverent eye on Agni in the mighty seat.

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13 *Lords of wealth:* the Sacrificer and the Adhvaryu.

14 He addresses the goat with the text taken from R. V. I. 30. 7.

15 Without touching the animals he makes them go eastward. He addresses the horse. *Imprecations:* ill-wishes, or slanderous words of the Sacrificer's enemies. *Rudra:* as Paṣupati, Lord of Beasts. *Speed:* here he addresses the ass, the steed of the Aṣvins. *Pûshan:* here said to mean Earth.

16 He addresses the goat, sacred to Agni. *Thou:* the spade. *We:* the three fires having been lighted, the Sacrificer, the Brahman, and the Adhvaryu go to the lump of clay, representing Agni Purîshya, which has been prepared for making the Ukhâ or Fire-pan and placed in a square hole in the ground. *Will we bear:* with this formula the Adhvaryu looks at the puppet or mock-man, the *anaddhîpurusha* (one of no use to Gods, men, or Manes), to which a passive part in the ceremony is assigned. Prof. A. Hillebrandt, (Ritual-Litteratur, p. 165) suggests that this doll or effigy may be a figure representing some enemy of the Sacrificer; and Prof. A. Weber that it is a sort of *corpus vile*, intended to bear the blame of any accidental hitches and oversights in the performance of the ceremony.

17 A hollow ant-hill is placed between the lump of clay and the Âhavanîya fire, and through the cavity the Adhvaryu looks at the clay, reciting the text taken, with variations, from A. V. VII. 82. 5.

18 He addresses the horse. *Hostilities:* attacks, toils and troubles, and evils of all kinds. *Agni:* represented by the lump of clay. *On the mighty seat:* manifested on the sacrificial ground.

19 O Courser, having come to earth, seek Agni with a longing wish.
Tell us by trampling on the ground where we may dig him from the earth.

20 Heaven is thy back, the earth thy seat, the air thy soul, the sea thy womb.
Looking around thee with thine eye trample the adversaries down.

21 Wealth-giver, Courser, from this place step forth to great felicity.
May we enjoy Earth's favour while we dig forth Agni from her lap.

22 Down hath he stepped, wealth-giver, racer, courser. Good and auspicious room on earth thou madest.
Thence let us dig forth Agni, fair to look on, while to the loftiest vault we mount, to heaven.

23 I thoughtfully besprinkle thee with butter, thee dwelling near to all existing creatures.
Broad, vast through vital power that moves transversely, conspicuous, strong with all the food that feeds thee.

24 I sprinkle him who moves in all directions: may he accept it with a friendly spirit.
Agni with bridegroom's face and lovely colour may not be touched when all his form is fury.

25 Round the oblation hath he paced, Agni the wise, the Lord of Strength,
Giving the offerer precious boons.

26 We set thee round us as a fort, victorious Agni, thee a Sage,
Of hero lineage, day by day destroyer of our treacherous foes.

27 Thou, Agni, with the days, fain to shine hitherward, art brought to life from out the waters, from the stone,

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19 He puts the horse's near forefoot on the lump of clay. *With a longing wish: ruchâ;* or, perhaps, with thy light, or eye.

20 He holds his hand over the horse's back. *The sea:* the ocean of air in which the Sun, represented by the horse, springs to birth.

21 He removes the horse's foot from the clay lump.

23 He sits down and offers two oblations on the lump of clay and the horse's hoof-print, and recites two texts taken (the first with variations) from R. V. II. 10. 4, 5. *Thee:* Agni, represented by the clay. Line 1 of verse 23 is first recited, then line 2 of 24; then line 2 of 23 and line 1 of 24.

24 *With bridegroom's grace:* or, 'revered by men.'

25 He draws a line with the spade three times round the lump of clay, and recites the texts taken respectively from R. V. IV. 15. 3; X. 87. 22; II. 1. 1.

27 *The waters:* of the firmament, as lightning. *Forest trees:* in the conflagrations caused by the friction of dry branches.

From out the forest trees and herbs that grow on ground, thou, Sovran Lord of men, art generated pure.

28 At Savitar's, the Shining One's, impulsion, with arms of Aşvins and with hands of Pûshan,

As Angiras was wont to do, I dig thee forth from the seat of Earth, Agni Purîshya.

Thee, Agni, luminous and fair of aspect, resplendent with imperishable lustre, gracious to living creatures, never harming,

As Angiras was wont to do, we dig thee forth from the seat of Earth, Agni Purîshya.

29 Thou art the Waters' back, the womb of Agni, around the ocean as it swells and surges.

Waxing to greatness, resting on the lotus, spread thou in amplitude with heaven's own measure.

30 Yea are a shelter and a shield, uninjured both, and widely spread.

Do ye, expansive, cover him : bear ye Purîshya Agni up.

31 Cover him, finders of the light, united both with breast and self,

Bearing between you Agni, the refulgent, everlasting One.

32 Thou art Purîshya, thou support of all. Atharvan was the first, Agni, who rubbed thee into life.

Agni, Atharvan brought thee forth by rubbing from the lotus, from

The head of Vişva, of the Priest.

33 Thee too as Vŗitra-slayer, thee breaker of forts, the Sage Dadhyach,

Son of Atharvan, lighted up.

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28 He digs round the lump of clay and recites the text.

29 Northward of the hole from which he has dug the hidden lump of clay (see verse 16. note) he spreads a black-antelope's skin with the neck turned to the east; on this he puts a lotus-leaf, and on this the lump of clay. *Thou:* he address the lotus-leaf representing the sky. *Waxing:* Agni, represented by the lump of clay. *Spread forth:* as the Sun, fill the whole heaven with thy grandeur

30 *Ye:* the antelope skin and the lotus-leaf, both of which he touches as he recites the two texts.

32 He touches the lump of clay reciting the first line of the text taken, in part, from R. V VI. 16. 13. *Purîshya:* according to Mahîdhara =*paşavya,* favourable to cattle. See XI. 9, note. *Atharvan:* see VIII. 56. Here he takes hold of the lump of clay with both hands. *The lotus:* the sky, or the waters of the air. *Vişva:* perhaps Heaven personified; or the Universe. The last line of the text is obscure, and has been variously explained. See Sacred Books of the East, XII. 217, 218, note.

33 Taken from R. V. VI. 16. 14. *Dadhyach:* see The Hymns of the Rigveda, I. 84. 13.

34 Pâthya the Bull, too, kindled thee the Dasyus' most destructive foe,
Winner of spoil in every fight.

35 Sit, Hotar, in the Hotar's place, observant: lay down the sacrifice in the place of worship.
Thou, dear to Gods, shalt serve them with oblation. Agni, give long life to the Sacrificer.

36 Accustomed to the Hotar's place, the Hotar hath seated him, bright, splendid, passing mighty,
Whose foresight keeps the Law from violation, excellent, pure-tongued, bringing thousands, Agni.

37 Seat thee, for thou art mighty: shine, best entertainer of the Gods.
Worthy of sacred food, praised Agni! loose the smoke, ruddy and beautiful to see.

38 Pour heavenly Waters honey-sweet here for our health, for progeny.
Forth from the place whereon they fall let plants with goodly berries spring.

39 May Vâyu Mâtariṣvan heal and comfort thy broken heart as there supine thou liest.
Thou unto whom the breath of Gods gives motion, to Ka, yea, unto thee, O God, be Vashaṭ!

40 He, nobly born with lustre, shield and refuge, hath sat down in light.
O Agni, Rich in Splendour, robe thyself in many-hued attire.

41 Lord of fair sacrifice, arise! With Godlike thought protect us well.

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34 From R. V. VI. 16. 15. *Pâthya the Bull:* or, the hero Pâthya, probably some celebrated Sacrificer. Prof. Max Müller (Vedic Hymns, Part I. p. 153) takes *vrishâ* here as a Proper Name, Vrishan Pâthya. *Dasyus:* hostile aborigines.

35 *Hotar:* Agni, the Sacrificing Priest, or Invoker, of the Gods. The text is taken from R. V. III. 29. 8.

36 The text is taken from R. V. II. 9. 1.

37 Taken from R V. I. 36. 9. *Seat thee:* on the lotus-leaf.

38 He pours water into the hole from which the lump of clay was taken. *Pour:* O Spade, or O Heaven, or O Adhvaryu: Mahîdhara.

39 He fans air into the hole, and with the first line of the text addresses the wounded earth. *Mâtariṣvan:* in the R. V. generally a name or form of Agni, here a designation of Wind as breathing, moving, or growing in his mother the Air. See I. 2, note. *Ka:* Prajâpati (see I. 6, note), that is, Vâyu in his form. *Vashaṭ:* a sacrificial exclamation; benediction.

40 He takes up the edges or corners of the antelope-skin and the lotus-leaf, ties them together, and wraps them round the lump of clay, reciting the text.

41 He takes the wrapped up lump of clay and stands up reciting the text. Cf. R. V. VIII. 23. 5.

With great light splendid to behold come, Agni, through sweet hymns of praise.

42 Rise up erect to give us aid, stand up like Savitar the God;
Erect as strength-bestower when we call aloud, with unguents and with priests on thee.

43 Thou, being born, art Child of Earth and Heaven, parted, fair Babe, among the plants, O Agni.
The glooms of night thou, brilliant child, subduest, and art come forth, loud roaring, from the Mothers.

44 Steady be thou, and firm of limb. Steed, be a racer fleet of foot.
Broad be thou, pleasant as a seat, bearing the store which Agni needs.

45 Be thou propitious, Angiras, to creatures of the human race.
Set not on fire the heaven and earth, nor air's mid-region, nor the trees.

46 Forth with loud neighing go the Steed, the Ass that shouteth as he runs.
Bearing Purîshya Agni on, let him not perish ere his time,
Male bearer of male Agni, Child of Waters, Offspring of the Sea. Agni, come hither to the feast.

47 The Law the Truth, the Law the Truth. As Angiras was wont to do, we bear Purîshya Agni on.
Ye Plants, with joyous welcome greet this Agni, auspicious One who cometh on to meet you.
Removing all distresses and afflictions, here settle down and banish evil purpose.

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42 With uplifted arms he holds it up towards the east, and recites the text taken from R. V. I. 36. 13. *Unguents...priests:* or, shining ministrants; priests who bear oblations.

43 *Among the plants:* the shrubs that serve as fuel; or phosphorescent plants in which he dwells; or, according to Mahîdhara, rice and other plants from which sacrificial cakes are made. *The Mothers:* the trees whose dry wood feeds him. The text is taken from R. V. X. 1. 2.

44 He addresses the ass (see verse 12). *The store:* the equipment of Agni, all that is required to make the Altar complete. See V. 13, note.

45 He addresses the goat, here called Angiras, a name of Agni (see III. 3), as sacred to that God.

46 He holds the lump of clay over the animals without touching them, first over the horse, reciting the text. *The Ass:* here ironically coupled with the horse. *Bearing:* the horse. *Male:* the ass, over which he now holds the lump of clay. *Offspring of the Sea:* born as lightning in the aërial ocean. *Agni, come hither:* he takes the lump down.

47 He holds the clay-lump over the goat, and recites the first Pâda or quarter-division of the text. *The Law, etc.:* meaning Agni as the Sun, being himself both Law and Truth.

48 Welcome him joyfully, ye Plants, laden with bloom and goodly fruit.
This seasonable Child of yours hath settled in his ancient seat.

49 Resplendent with thy wide-extending lustre dispel the terrors of the fiends who hate us.
May lofty Agni be my guide and shelter, ready to hear our call, the good Protector.

50 Ye, Waters, are beneficent, so help ye us to energy
That we may look on great delight.

51 Give us a portion of the sap, the most propitious that ye have.
Like mothers in their longing love.

52 To you we gladly come for him to whose abode ye lead us on:
And, Waters, give us procreant strength.

53 Mitra, having commingled earth and ground together with the light—
For health to creatures mix I thee Omniscient and nobly born.

54 The Rudras, having mixed the earth, set all aglow the lofty light.
Bright and perpetual their light verily shines among the Gods.

55 The lump of clay that hath been mixed by Vasus, Rudras, by the wise,
May Sinîvâlî with her hands soften and fit it for the work.

56 May Sinîvâlî with fair braids, with beauteous crest, with lovely locks,
May she, O mighty Aditi, bestow the Fire-pan in thy hands.

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49 The lump of clay has been deposited on a mound sprinkled and covered with gravel. It is now freed from its wrapper (see verse 40), with the text taken from R. V. III. 15. 1. Some of the goat's hair is then cut off, and the three animals are driven towards the north-east.

50 He pours on the lump of clay water that has been heated with the gum of the Parṇa or Palâsa tree, and recites the triplet from R. V. X. 9. 1—3.

53 He mixes the clay with the goat's hair and recites the text. *Mitra*: the Sun. *Earth*: meaning sky, according to Mahîdhara. *Light*: symbolized by the hair of the goat sacred to Agni. *Thee*: Agni, identified with the clay.

54 He mixes with gravel, iron-filings or rust, and small stones, and recites the text. *Rudras*: the Maruts, sons of Rudra the Storm-God.

55 He mixes the mass more thoroughly, and recites three texts. *Sinîvâlî*: the presiding Goddess of the day of New Moon, associated with child-birth.

56 *Fire-pan*: *ukhâ*; a sort of saucepan; a pot or cooking-vessel.

57 Aditi shape the Fire-pan with her power, her arms, her intellect,
And in her womb bear Agni as a mother, in her lap, her son.

58 With Gâyatrî, like Angiras the Vasus form and fashion thee! Stedfast art thou, thou art the Earth. Establish in me progeny, command of cattle, growth of wealth, kinsmen for me the worshipper.
With Trishṭup may the Rudras, like Angiras, form and fashion thee.
Stedfast art thou, thou art the Air. Establish in me, etc., as above.
With Jagatî, like Angiras, Âdityas form and fashion thee!
Stedfast art thou, thou art the Sky. Establish in me, etc.
Friends of all men, the All-Gods with Anushṭup form thee Angiras-like.
Stedfast art thou, thou art the Quarters. Establish in me, etc.

59 The zone of Aditi art thou. Aditi seize thy hollow space.
She, having made the great Fire-pan, a womb for Agni, formed of clay,
Aditi, gave it to her Sons and, Let them bake it, were her words.

60 The Vasus make thee fragrant, as Angiras did, with Gâyatrî!
The Rudras make thee fragrant with the Trishṭup, as did Angiras!
With Gâyatrî, like Angiras, may the Âdityas perfume thee.
Dear to all men, may the All-Gods with the Anushṭup sweeten thee, as Angiras was wont to do.
May Indra make thee odorous. May Varuṇa make thee odorous. May Vishṇu make thee odorous.

---

57 *Aditi:* as Mother of the Gods. *Thou:* the lump of clay out of which the Fire-pan is to be made, representing the hearth of the Âhavanîya fire. *Of sacrifice:* or of Makha, a certain mythical being. Cf. XXXVII. 3—10; R. V. IX. 101. 13; X. 171. 2.

58 He spreads the clay which is to form the bottom of the Fire-pan. *The Rudras:* here he lays down the first lower side of the pan. *Âdityas:* here he adds the upper side. With the rest of the formulas he continues the work.

59 He puts on the rim and addresses it. *Aditi seize:* he takes hold of the pan by the mouth. *She:* he places the completed pan on the ground. *Her Sons:* the Gods.

60 He fumigates the pan with the smoke of seven lumps of horse-dung, reciting seven formulas, one for each Deity or class of Deities mentioned.

61 Pit! Angiras-like may Aditi the Goddess, beloved by all Gods, dig thee in Earth's bosom.
Pan! Angiras-like may the Gods' heavenly Consorts, dear to all Gods, in the Earth's bosom place thee.
Pan! Angiras-like may Dhishaṇâs, Divine Ones, dear to all Gods, in the Earth's bosom light thee.
Pan! Angiras-like may the divine Varûtrîs, dear to all Gods, in the earth's bosom heat thee,
Pan! Angiras-like may the celestial Ladies, dear to all Gods, in the earth's bosom bake thee.
Angiras-like may the celestial Matrons, beloved by all the Gods, with unclipped pinions, within the lap of Earth, O Fire-pan, bake thee.

62 The gainful grace of Mitra, God, supporter of the race of man,
Is glorious, of most wondrous fame.

63 With lovely arms, with lovely hands, with lovely fingers may the God Savitar make thee clean, yea, by the power he hath.
Not trembling on the earth fill thou the regions, fill the Quarters full.

64 Having arisen wax thou great, yea, stand thou up immovable.
To thee, O Mitra, I entrust this Fire-pan for security. May it remain without a break.

65 Thee may the Vasus, Angiras-like, fill with the metre Gâyatrî.
Thee may the Rudras, Angiras-like, fill with the Trishṭup metre full.

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61 He digs a square hole and addresses it with the first line of the text. *Pan!:* he deposits it, with the mouth downwards, in the hole, on the north-side of the Invincible brick, the first-laid brick of the Altar. *Consorts:* the wives of the Gods are here said to be the life-supporting Plants. *Dhishaṇâs:* apparently regarded as Goddesses of Wealth and Abundance. See Prof. H. Oldenberg, Vedic Hymns, Part II. pp. 120—122. Here he deposits silently in the hole the bricks called All-lights, and heats the Fire-pan with fire from the Dakshiṇa or southward hearth, reciting the three following formulas. *Varutrîs:* Protecting Goddesses, said to be the Nychthemera or Days-and-Nights. *Celestial Ladies:* the Gnâs, or Divine Dames, said to be the deities of the sacred Metres. *Celestial Matrons:* the presiding deities of the stars. *With unclipped pinions:* moving freely and without interruption.

62 He trims the fire, reciting the text from R. V. III. 59. 6.

63 He removes the ashes, and recites the text. *Not trembling:* he turns the pan, and sets it down with the mouth upwards.

64 He takes up the Fire-pan with both hands, reciting the first line. *To thee:* he deposits it on another vessel that has been placed for the purpose.

65 He pours goat's milk into it, and recites the formulas.

Thee may Âdityas, Angiras-like, fill with the metre Jagatî.
With the Anushṭup metre may the All-Gods, dear to all men, fill thee full, as Angiras was wont.

66 Intention, Agni, Motive, Hail! Mind, Wisdom, Agni, Motive, Hail!
Thought, Knowledge, Agni, Motive, Hail! Rule of Speech, Agni, Motive, Hail!
To Manu Lord of creatures, Hail! To Agni dear to all men, Hail!

67 May every mortal man elect the friendship of the guiding God.
Each one solicits him for wealth: let him seek fame to prosper him. All-hail!

68 Break not, nor suffer any harm. Endure, O Mother, and be brave;
This work wilt thou and Agni do.

69 Be firm for weal, O Goddess Earth. Made in the wonted manner thou
Art a celestial design.
Acceptable to Gods be this oblation. Arise thou in this sacrifice uninjured.

70 Wood-fed, bedewed with sacred oil, ancient, Invoker, excellent,
The Son of Strength, the Wonderful.

71 Abandoning the foeman's host, pass hither to this company:
Assist the men with whom I stand.

72 From the remotest distance come, Lord of the Red Steeds, hitherward.
Do thou Purîshya, Agni, loved of many, overcome our foes.

---

66 Having offered the five Audgrabhaṇa oblations customary at Soma sacrifices (see IV. 7), he now offers seven connected with the building of the Fire-altar, and recites the appropriate formulas. *Intention*: our determination to build the altar. *Manu*: the representative Man, identified with Prajâpati.

67 He offers to Savitar with the text from R. V. V. 50. 1, repeated from Book IV. 8.

68 The Sacrificer or the Adhvaryu, standing towards the north-east, places the Fire-pan embedded in Muñja grass and hemp, on the Âhavanîya fire, and addresses it with the two texts.

69 *Earth*: the Fire-pan being made of clay.

70 When the fire has burnt up, he places on it a kindling-stick of Krimuka wood (a tree unknown to European botanists) with the text taken from R. V. II. 7. 6. *Son of Strength*: Agni, as sprung from the violent agitation of the fire-drill.

71 He puts on a stick of Vaikaṅkata (Flacourtia Sapida) with the text from R. V. VIII. 64. 15.

72 He puts on a third stick, of Udumbara (Ficus Glomerata) with the text. *Our foes*: *mṛidaḥ*; 'the scorners': Eggeling.

73 O Agni, whatsoever be the fuel that we lay on thee,
May that be butter unto thee. Be pleased therewith, Most Youthful God.

74 That which the termite eats away, that over which the emmet crawls—
Butter be all of this to thee. Be pleased therewith, Most Youthful God.

75 Bringing to him, with care unceasing, fodder day after day as to a stabled courser,
Joying in food and in the growth of riches, may we thy neighbours, Agni, ne'er be injured.

76 While on earth's navel Agni is enkindled, we call, for ample increase of our riches,
On Agni joying in the draught, much-lauded, worshipful, victor conquering in battle.

77 Whatever hosts there are, fiercely assailant, charging in lengthened lines, drawn up in order,
Whatever thieves there are, whatever robbers, all these I cast into thy mouth, O Agni.

78 Devour the burglars with both tusks, destroy the robbers with thy teeth.
With both thy jaws, thou Holy One, eat up those thieves well champed and chewed.

79 The burglars living among men, the thieves and robbers in the wood,
Criminals lurking in their lairs, these do I lay between thy jaws.

80 Him who would seek to injure us, the man who looks on us with hate
Turn thou to ashes, and the man who slanders and would injure us.

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73 He puts on a stick of some sacrificial tree, that has not been cut off but has fallen or been blown off by the wind, and recites the text from R. V. VIII. 91. 20.

74 He adds a fifth stick, that has been found lying on the ground, with the text from R. V. VIII. 91. 21. *Termite:* commonly called white ant, a great devourer of wood and a most destructive pest in houses.

75 He puts on, with eight texts, eight kindling-sticks of Palâsa wood. The first text is taken from A. V. XIX. 55. 1, 'day after day' being substituted for 'night after night.'

76 *Earth's navel:* the central and most important spot where Agni is now kindled.

81 Quickened is this my priestly rank, quickened is manly strength and force,
Quickened is his victorious power of whom I am the Household priest.

82 The arms of these men have I raised, have raised their lustre and their strength,
With priestly power I ruin foes and lift my friends to high estate.

83 A share of food, O Lord of Food, vouchsafe us, invigorating food that brings no sickness.
Onward, still onward lead the giver. Grant us maintenance both for quadruped and biped.

---

81 He puts on eleven sticks in ordinary cases, but twelve for a Kshatriya or a Purohita. In the latter case he recites the text taken, with variations, from A. V. III. 19. 1. *Quickened:* or, sharpened, intensified.

82 In the case of a prince or noble (Râjanya, Kshatriya) being the Sacrificer, he recites this text, the second line of which is taken from A. V. III. 19. 3.

83 He dips a kindling-stick in the vow-milk (see IV. 11, note) presented by the Adhvaryu, lays it on the fire, and recites the text.

BOOK THE TWELFTH.

FAR hath he shone abroad like gold to look on, beaming imperishable life for glory.
Agni by vital powers became immortal when his prolific Father Dyaus begat him.

2 Night and Dawn, different in hue, accordant, meeting together, suckle one same infant.
Golden between the heaven and earth he shineth. The wealth-possessing Gods supported Agni.

3 The Sapient One arrays himself in every form: for quadruped and biped he hath brought forth good.
Excellent Savitar hath looked on heaven's high vault: he shineth after the outgoings of the Dawn.

4 Thou art the goodly-pinioned Bird: thou hast the Trivṛit for thy head.
Gâyatra is thine eye, thy wings are Bṛihat and Rathantara.
The hymn is self, the metres are his limbs, the formulas his name.
The Vâmadevya Sâman is thy form, the Yajñâyajñiya thy tail, the fire-hearths are thy hooves.
Thou art the goodly-pinioned Bird: go skyward, soar to heavenly light.

This Book contains formulas relating chiefly to the treatment of Ukhya Agni or Agni of the Fire-pan, and the preparation of the Âhavanîya Fire-Altar.

1 The Sacrificer binds on his neck a circular piece of gold with twenty-one knobs sewed up in the black-antelope's skin and strung above his navel on a hempen string of three strands. The gold plate symbolises the Sun, that is, Agni, and the knobs represent the months, five seasons, the three worlds, and the Sun. He then recites the text taken from R. V. X. 45. 8.

2 With two small round mats of Muñja grass he takes hold of the Fire-pan and recites the text taken, with variations, from R. V. I. 96. 5, setting it down on a seat or stool of Udumbara wood as he recites the last sentence. The two mats symbolize Heaven and Earth, the Fire-pan is Agni or the Sun, and the seat is the ground. *One same infant:* Agni as the Sun.

3 He ties round his neck the main cord of the suspensory sling in which the Fire-pan is to be carried about, and recites the text from R. V. V. 81. 2. *The Sapient One:* the Sun, Agni. *Every form:* every object that he discloses after the darkness of night.

4 He raises up the sling, and addresses Ukhya Agni with the text. *Trivṛit:* the hymn of three triplets (see IX. 32). *The hymn:* meaning the Pañchadaṣa Stoma or form of recitation in fifteen verses. *Formulas:* sacrificial prayers and texts. *Vâmadevya:* belonging to Vâmadeva, the Ṛishi or inspired seer of Book IV. of the R. V., the name given to various Sâmans. *Yajñâyajñiya:* a Sâman named after the beginning (Yajñâ-yajñâ, at every sacrifice) of R. V. I. 168. 1. The text expresses the form (that of an eagle) in which the Fire-altar is to be built.

5 Thou art the rival-slaying stride of Vishṇu. Mount the Gâyatra metre : stride along the earth.
Thou art the foe-destroying stride of Vishṇu. Mount the Trishṭup metre : stride along mid-air.
Thou art the traitor-slaying stride of Vishṇu. Mount the Jagatî metre : stride along the sky.
Thou art the foeman-slaying stride of Vishṇu. Mount Anushṭup metre : stride along the Quarters.

6 Agni roared out like Dyaus what time he thunders : licking full oft the earth round plants he flickered.
At once, when born, he looked about, enkindled : he shineth forth between the earth and heaven.

7 Return to me, thou still-returning Agni, with life, with lustre, progeny, and treasure,
With profit, wisdom, riches, and abundance.

8 A hundred, Agni Angiras! be thy ways, a thousand thy returns.
With increment of increase bring thou back to us what we have lost. Again bring hitherward our wealth.

9 Return again with nourishment ; Agni, again with food and life. Again preserve us from distress.

10 Agni, return with store of wealth. Swell with thine overflowing stream that feedeth all on every side.

11 I brought thee : thou hast entered in. Stand stedfast and immovable.
Let all the people long for thee. Let not thy kingship fall away.

12 Varuṇa, from the upmost bond release us, let down the lowest and remove the midmost.
So in thy holy law may we made sinless belong to Aditi, O thou Âditya.

---

5 He makes four strides representing the course of Vishṇu as the Sun, with an address to each stride.

6 He holds up Ukhya Agni towards the east, reciting the text taken from R. V. X. 45. 4. *Round plants he flickered* : 'stroking the plants,' 'literally anointing (? either furbishing, or impregnating' : Eggeling.

7 He brings the Fire-pan lower and lower four times, reciting a text each time.

11 Holding the Fire-pan above his navel he addresses Agni with the text taken, with the exception of the first Pâda, from R. V. X. 173. 1.

12 He unties the cord of the suspensory sling and the string of the gold disc, reciting the text taken from R. V. I. 24. 15. *Varuṇa* : addressed in the original hymn as the Moral Governor of the world, armed with a noose or cord with which he binds the wicked.

13 High hath the Mighty risen before the Mornings, and come to us with light from out the darkness.
Fair-shapen Agni with white-shining splendour hath filled at birth all human habitations.

14 The Haṃsa homed in light, the Vasû in mid-air, the Priest beside the altar, Guest within the house,
Dweller in noblest place, mid men, in truth, in sky, born of flood, kine, truth, mountain, he is holy Law. The Great.

15 Knowing all holy ordinances, Agni, be seated in the lap of this thy mother.
Do not with heat or glowing flame consume her: shine thou within her with refulgent lustre.

16 Within this Fire-pan with thy light, O Agni, in thy proper seat,
Glowing with warmth, be gracious thou, O Jâtavedas, unto her.

17 Being propitious unto me, O Agni, sit propitiously.
Having made all the regions blest, in thine own dwelling seat thyself.

18 First Agni sprang to life from out of heaven, the second time from us came Jâtavedas.
Thirdly the Manly-souled was in the waters. The pious lauds and kindles him Eternal.

19 Agni, we know thy three powers in three stations, we know thy forms in many a place divided.
We know what name supreme thou hast in secret: we know the source from which thou hast proceeded.

20 The Manly-souled lit thee in sea and waters, Man's Viewer lit thee in the breast of heaven.
There as thou stoodest in the third high region the Bulls increased thee in the waters' bosom.

---

13 He holds Agni up to the south-east with the text taken from R. V. X. 1. 1.

14 He lowers him with the text (repeated from X. 24) taken from R. V. IV. 40. 5, and a sacrificial formula of one word. *The Great: brihat;* Truth, understood; that is, Agni. As he pronounces this formula he lays Agni on the seat.

15 He stands by Ukhya Agni, reverencing him with three texts.

18 He worships with the Vâtsapra rite, the recitation of Hymn 45 of Book X. of the Rigveda, ascribed to the Rishi Vatsaprî son of Bhalanda. *From out of Heaven:* or, from Dyaus or Heaven his father, in the shape of the Sun. *From us:* produced by men in the shape of sacrificial and domestic fire. *In the waters:* of the firmament, in the shape of lightning, the third form of Agni. *Manly-souled:* or, Friend of men.

19 *In secret:* unknown to those who know not the Veda: Sâyana.

20 *Manly-souled:* or, Friend of men; Varuṇa, according to Sâyaṇa, and Prajâpati, according to Mahîdhara. Prof. Ludwig thinks that Dyaus (cp. verse 8) may be meant, and Prof. Grassmann that Indra, the kindler of the lightning, is intended. *The Bulls;* or, the Mighty Ones; the Maruts.

21 Agni roared out, etc. (verse 6 repeated).
22 The spring of glories and support of riches, rouser of thoughts and guardian of the Soma,
Good Son of Strength, a King amid the waters, in forefront of the Dawns he shines enkindled.
23 Germ of the world, ensign of all creation, he sprang to life and filled the earth and heaven.
Even the firm rock he cleft when passing over, when the Five Tribes brought sacrifice to Agni.
24 So among mortals was immortal Agni stablished as cleansing, wise, and eager envoy.
He waves the red smoke that he lifts above him, striving to reach the heaven with radiant lustre.
25 Far hath he shone, etc. (verse 1 repeated).
26 Whoso this day, O God whose flames are lovely, makes thee a cake, O Agni, mixed with butter,
Lead thou and further him to higher fortune, to bliss bestowed by Gods, O thou Most Youthful.
27 Endow him, Agni, with a share of glory, at every song of praise sung forth enrich him.
Dear let him be to Sûrya, dear to Agni, preëminent with son and children's children.
28 While, Agni, day by day men pay thee worship they win themselves all treasures worth the wishing.
Allied with thee, eager and craving riches, they have disclosed the stable filled with cattle.
29 Agni, man's gracious Friend, the Soma's keeper, Vaiçvânara, hath been lauded by the Rishis.
We will invoke benignant Earth and Heaven: ye Deities, give us wealth with hero children.
30 Pay service unto Agni with your fuel, rouse your Guest with oil:
In him present your offerings.

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23 *The firm rock:* the massive cloud, according to Sâyaṇa and Mahîdhara. Some extraordinary forest conflagration may, perhaps, be referred to. *The Five Tribes:* literally, the five men; according to Sâyaṇa, men in general, and according to Mahîdhara, the institutor of the sacrifice and the four chief priests. But some special and remarkable occasion seems to be referred to, such as the associated sacrifice offered by representatives of the Five Confederate Âryan races or tribes. See The Hymns of the Rigveda, Index.

28 *Stable filled with cattle:* a common expression for great possessions.

29 *Soma's keeper:* as connected with the Moon, the great receptacle of the celestial Soma, the nectar or ambrosia of the Gods. See A. Hillebrandt, Vedische Mythologie, I. 330—336.

30 Formulas for the Vanîvâhanam or Driving Hither and Thither of Agni. The Sacrificer stations a car northward of Ukhya Agni, turned towards the east, and lays a kindling-stick on the fire, reciting the text.

31 May all the Gods, O Agni, bear thee upward with their earnest thoughts :
Not to be looked on, rich in light, be thou propitious unto us.

32 Agni, go forth resplendent, thou with thine auspicious flames of fire.
Shining with mighty beams of light harm not my people with thy form.

33 Agni roared out, etc. (verse 21 repeated.)

34 Far famed is this the Bharata's own Agni : he shineth like the Sun with lofty splendour.
He who hath vanquished Pûru in the battle, the heavenly Guest hath shone for us benignly.

35 Receive these ashes, ye celestial Waters, and lay them in a fair place full of fragrance.
To him bow down the nobly-wedded Matrons ! Bear this on waters as her son a mother.

36 Agni, thy home is in the floods : into the plants thou forcest way,
And as their child art born anew.

37 Thou art the offspring of the plants, thou art the offspring of the trees :
The offspring thou of all that is, thou, Agni, art the Waters' Child.

38 With ashes having reached the womb, the waters, Agni ! and the earth,
United with the mothers, thou blazing hast seated thee again.

39 Seated again upon thy seat, the waters, Agni ! and the earth,
In her, thou, most auspicious One, liest as in a mother's lap.

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31 He lifts up Ukhya Agni together with the seat (see verse 2), and standing on the south side puts him on the car.

32 He yokes in silence two oxen, and goes eastward reciting the text.

33 When the axle creaks he mutters the text repeated from XII. 6 and 21.

34 At his dwelling he takes down Ukhya Agni on a spot that has been raised and sprinkled, lays a kindling-stick on the fire, and recites the text taken from R. V. VII. 8. 4. *Bharata's :* God of Vasishtha, the Purohita or Tribal Priest of the Bharatas, a warlike tribe. *Pûru :* the Pûrus (one of the Five Âryan Tribes) who opposed the Bharatas. According to Mahîdhara, Puru was a Râkshasa or demon.

35 He takes the ashes from the Fire-pan in a basket or tray made of the leaves of a Palâça, Ficus Indica (banyan), or other sacred tree, and throws them into water, reciting the text. *To him :* Agni in the ashes. *Nobly wedded :* Consorts of Varuṇa who rules over the waters.

36 He takes ashes in the basket again, and throws them into the water as before, with two texts, the first of which is taken from R. V. VIII. 43. 9.

38 With his little finger he takes some ashes from the water, and throws part of them back, reciting the four texts.

40, 41 Return again, etc. Agni, return, etc. (verses 9 and 10 repeated).

42 Mark this my speech, Divine One, thou Most Youthful, offered to thee by him who gives most freely:
One hates thee, and another sings thy praises. I thine adorer laud thy form, O Agni.

43 Be thou for us a liberal Prince, Giver and Lord of precious things.
Drive those who hate us far away.
To the Omnific One All-hail!

44 Again let the Âdityas, Rudras, Vasus, and Brâhmans with their rites light thee, Wealth-bringer!
Increase thy body with presented butter: effectual be the Sacrificer's wishes.

45 Go hence, depart, creep off in all directions, both ancient visitors and recent comers.
Yama hath given a place on earth to rest in. This place for him the Fathers have provided.

46 Knowledge art thou: accomplishment of wishes. In me be the fulfilment of thy wishes.
Thou art the ashes, thou the mould of Agni. Rankers are ye, rankers around. Rankers right upward, be ye fixed.

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42 Having returned from the pool he throws into the Fire-pan some of the ashes taken from the water, and stands by the fire worshipping with two texts taken respectively from R. V. I. 147. 2 and II. 6. 4, the last line of the verse being an original Yajus or sacrificial formula.

43 *Prince:* or Patron.

44 He stands up after a burnt offering of butter and replaces the same fire-stick on the Ukhya Agni reciting the text.

45 Formulas for the construction of the Gârhapatya hearth, representing the domestic fire-place of the householder who institutes sacrifice. The Adhvaryu sweeps the ground where the hearth is to be built with a Palâsa branch, and throws away the grass and rubbish, reciting a Pâda of the text (see R. V. X. 14. 9) as he sweeps each side beginning with the east. *Go hence:* in the original funeral hymn this is, according to Sâyaṇa, addressed to the Pisâchas and other evil spirits that haunt the place of cremation. Here, says Mahîdhara, the ministers of Yama, Lord Paramount of the ground, are meant. *For him:* for the Sacrificer.

46 Over the site of the future altar he scatters saline earth, when he has thrown out the Palâsa branch towards the north, and addresses it with the text. *Knowledge:* of the cattle, inasmuch as they smell out and lick the soil on which a saline efflorescence appears. *Completion of thy wishes: mayi te pasavo bhûyâsuḥ;* on me may there be cattle for thee: Mahîdhara. *Thou art the ashes:* here he spreads sand over the saline earth. *Rankers:* he surrounds the altar site with twenty-one small enclosing stones, forming a range or rank. *Round:* set in a circle. *Upward:* set upright in the ground.

47 This is that Agni where the longing Indra took the pressed Soma deep within his body.
Winner of spoils in thousands like a courser, with prayer art thou exalted, Jâtavedas.

48 The splendour which is thine in heaven, O Agni, in earth, O Holy One, in plants, in waters,
Wherewith thou hast o'erspread mid-air's broad region, that light is brilliant, billowy, man-surveying.

49 O Agni, to the flood of heaven thou mountest, thou callest hither Gods, the thought-inspirers.
The waters, those beyond the light of Sûrya, and those that are beneath it here, approach thee.

50 May the Purîshya Agnis in accord with those that spring from floods,
May they, benevolent, accept the sacrifice, full, wholesome draughts.

51 As holy food, Agni, to thine invoker give wealth in cattle, lasting, rich in marvels.
To us be born a son and spreading offspring. Agni, be this thy gracious will to us-ward.

52 This is thine ordered place of birth whence, sprung to life, thou shonest forth.
Knowing this, Agni, mount on high and cause our riches to increase.

53 Ranker art thou : Angiras-like sit steady with that Deity.
Ranker-round art thou : Angiras-like sit steady with that Deity.

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47 Sitting on the south of the circle and looking northward the Adhvaryu lays down four bricks in the middle of the circle, the first with the text from R. V. III. 22. 1.

48 He lays the second brick with the text from R. V. III. 22. 2.

49 He lays the third brick with the text from R. V. III. 22. 3.

50 He lays the fourth with the text from R. V. III. 22. 4. *Purîshya:* according to Mahîdhara, friendly to cattle; 'Fires that dwell in mist': The Hymns of the R. V. *Born from floods:* the meaning of *prâvaṇebhiḥ* is uncertain.

51 He sits on the north side facing the south, and lays down the southward one of the two hinder bricks with the text from R. V. III. 22. 5.

52 He lays down the northern one with the text, repeated from III. 14, taken from R. V. III. 29. 10.

53 Sitting on the south side, facing the north, he lays the northern one of the two front bricks, reciting the text. *Angiras-like:* as thou wast wont to do with the ancient Fire-priest Angiras. *Ranker-round:* he lays down the second southward brick. *That Deity:* according to Mahîdhara, that famous deity Vâyu.

54 Fill up the room, supply the void, then settle steady in thy place.
Indr-Âgni and Bṛihaspati have set thee down in this abode.

55 The dappled kine who stream with milk prepare his draught of Soma juice—
Clans in the birthplace of the Gods, in the three luminous realms of heaven.

56 All sacred songs have magnified Indra expansive as the sea,
The best of warriors borne on cars, the Lord, the very Lord of Strength.

57 Combine ye two and harmonize together, dear to each other, brilliant, friendly-minded,
Abiding in one place for food and vigour.

58 Together have I brought your minds, your ordinances, and your thoughts.
Be thou our Sovran Lord, Agni Purîshya; give food and vigour to the Sacrificer.

59 Thou art Purîshya Agni, thou art wealthy, thou art prosperous.
Having made all the regions blest, here seat thee in thine own abode.

60 Be ye one-minded unto us, both of one thought, free from deceit.
Harm not the sacrifice, harm not the Patron of the sacrifice.
Be gracious unto us to-day, ye knowers of all things that be.

61 Even as a mother bears her son, Earth, Ukhâ hath borne within her womb Purîshya Agni.
Maker of all, accordant with the All-Gods and Seasons, may Prajâpati release her.

62 Seek him who pours not, offers not oblation; follow the going of the thief and robber.

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54 He lays down three *lokamprinds* or Space-filling bricks—those that have no special prayer appropriated to them—, and addresses each. *Indr-Âgni:* the two Gods combined as a dual Deity.

55 As he settles the two bricks (verse 53) he recites the text called the Sûdadohas from the word *sûdadohasaḥ*, streaming with milk, taken from R. V. VIII. 58. 3.

56 He brings mould from the place of the pit and throws it on the Gârhapatya hearth that is building, with the text taken from R. V. I. 11. 1.

57 He throws the Ukhya Agni, that is the fire in the pan, on the Gârhapatya hearth, with the four following texts.

61 He fills the Fire-pan with sand, looses it from the suspensory sling, and sets it down at the distance of a cubit north of the fire, reciting the text.

62 Formulas for averting Nirṛiti, the Goddess of Destruction. He lays down the black bricks dedicated to Nirṛiti, that have been baked with rice-husks, Nirṛiti's perquisites, in some natural hollow in the ground or a barren place, with the following texts.

This is thy way; leave us and seek some other. To thee, O Goddess Nirṛiti, be homage.

63 To thee, sharp-pointed Nirṛiti, full homage! Loose and detach this iron bond that binds him.
Unanimous with Yama and with Yamî to the sublimest vault of heaven uplift him.

64 Thou, Awful One, thou in whose mouth I offer for the unloosing of these binding fetters,
Whom people hail as Earth with their glad voices, as Nirṛiti in every place I know thee.

65 The binding noose which Nirṛiti the Goddess hath fastened on thy neck that none may loose it,
I loose for thee as from the midst of Âyus. Sped forward now, eat thou the food we offer.
To Fortune, her who hath done this, be homage.

66 Establisher, the gatherer of treasures, he looks with might on every form and figure.
Like Savitar the God whose laws are constant, like Indra he hath stood where meet the pathways.

67 Wise, through desire of bliss with Gods, the skilful bind the traces fast, and lay the yokes on either side.

68 Lay on the yokes and fasten well the traces: formed is the furrow, sow the seed within it.
Through song may we find hearing fraught with plenty: near to the ripened grain approach the sickle.

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63 *Yama:* here meaning Agni. *Yamî:* Yama's sister. See The Hymns of the Ṛigveda, X. 10. *Him:* the Sacrificer. *Iron bond:* of sin.

65 He throws down on the farther side of the bricks the suspensory sling, the cord of the gold plate (see 1) the two reed mats (2) and the wooden seat (2), and addresses the Sacrificer with the text. *From the midst of Âyus:* from the Gârhapatya hearth which is the middle of Agni: Mahîdhara. 'Âyus may rather have to be taken in the sense of 'life' or 'vital power': Eggeling. *Sped forward:* by being freed from the bonds of Nirṛiti. *To Fortune:* he pours out a jarful of water.

66 The Brahman-priest, the Sacrificer, and the Adhvaryu return to the sacrificial enclosure from the place where the Nirṛiti bricks were laid down, and the Adhvaryu stands worshipping Agni, in the form of the Gârhapatya hearth, with the texts, taken with variations, from R. V. X. 139. 3. *Pathways;* the R. V. has *dhanânâm*, that is in the meeting or conflict for booty; and Mahîdhara explains *pathînâm*, of the pathways, by 'with robbers or infesters of the way.'

67 Standing behind the right or southern hip of Agni or the Fire-altar, the Adhvaryu addresses the plough to which oxen are being yoked for the purpose, with two texts from R. V. X. 101, 4, 3. *Through desire of bliss with Gods:* or, through desire of pleasing the Gods; 'with mind devoted to the Gods': Eggeling.

69 Happily let the shares turn up the ploughland, happily go the ploughers with the oxen!
Suna and Sîra, pleased with our oblation, cause ye our plants to bear abundant fruitage.

70 Approved by Visvedevas and by Maruts, balmed be the furrow with sweet-flavoured fatness.
Succulent, teeming with thy milky treasure, turn hitherward to us with milk, O Furrow.

71 The keen-shared plough that bringeth bliss, good for the Soma-drinker's need,
Shear out for me a cow, a sheep, a rapid drawer of the car, a blooming woman, plump and strong!

72 Milk out their wish, O Wishing-Cow, to Mitra and to Varuṇa, To Indra, to the Asvins, to Pûshan, to people and to plants.

73 Be loosed, inviolable, Godward-farers! We have attained the limit of this darkness: we have won the light.

74 The year together with the darksome fortnights; Dawn with the ruddy-coloured cows about her; the Asvins with their wonderful achievements; the Sun together with his dappled Courser; Vaisvânara with Iḍâ and with butter. Svâhâ!

75 Herbs that sprang up in time of old, three ages earlier than the Gods,—
Of these, whose hue is brown, will I declare the hundred powers and seven.

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69 On the site of the Altar, near the enclosing stones, he ploughs four furrows, south, west, north, and east, with four texts, one for each furrow. The first text is from A. V. III. 17. 5, the first half being taken from R. V. IV. 57. 8. *Suna and Sîra*: two deities or deified objects which bless or are closely connected with agriculture. See A. V. III. 17, 5, note.

70 Taken from A. V. III. 17. 9.

71 Taken from A. V. III. 17. 3. with a variation. See S. B. E. XLI. 328.

72 *O Wishing-Cow*: O Furrow, productive as the Cow of Plenty.

73 He looses and addresses the oxen. *Inviolable*: *aghnyâ*, not to be slain or injured. The word is usually applied to cows. *Godward-farers*: as assistants at sacrifice. *Limit of this darkness*: R. V. I. 92. 6. Darkness here meaning distress arising from hunger and thirst, according to Mahîdhara.

74 He places a bunch of Kusa grass in the middle of the Altar site and offers an oblation with five takings of sacrificial butter, reciting the formula of thirteen utterances (Svâ-hâ, divided, counting as two) each of which represents a layer of the Fire-altar. See S. B. E. XLI. 334.

75 Having poured fifteen jars of water on the Altar site he sows the seed of various plants and herbs reciting five triplets. Verses 75—96 are taken from R. V. X. 97 which is a physician's charm addressed to the medicinal herbs, some of which he is about to apply to a patient. *Pâkâru*: perhaps dyspepsia; or some disease of the mouth, abscess or gumboil.

76 Ye, Mothers, have a hundred homes, yea, and a thousand are your growths.
Do ye who have a thousand powers free this my patient from disease.

77 Be glad and joyful in the Plants, both blossoming and bearing fruit,
Plants that will lead us to success like mares who conquer in the race.

78 Plants, by this name I speak to you, Mothers, to you the Goddesses:
Steed, cow, and garment may I win, win back thy very self, O man.

79 The Holy Fig tree is your home, your mansion is the Parṇa tree:
Winners of cattle shall ye be if ye regain for me this man.

80 He who hath store of Herbs at hand like Kings amid a crowd of men,—
Physician is that sage's name, fiend-slayer, chaser of disease.

81 Herbs rich in Soma, rich in steeds, in nourishment, in strengthening power,—
All these have I provided here, that this man may be whole again.

82 The healing virtues of the Plants stream forth like cattle from the stall,—
Plants that shall win me store of wealth, and save thy vital breath, O man.

83 Reliever is your mother's name, and hence Restorers are ye called.
Rivers are ye with wings that fly: keep far whatever brings disease.

84 Over all fences have they passed, as steals a thief into the fold.
The Plants have driven from the frame whatever malady was there.

85 When, bringing back the vanished strength, I hold these herbs within my hand,
The spirit of disease departs ere he can seize upon the life.

86 He through whose frame, O Plants, ye creep member by member, joint by joint,—
From him ye drive away disease like some strong arbiter of strife.

87 Fly, Spirit of Disease, begone, with the blue jay and kingfisher.
Fly, with the wind's impetuous speed, vanish together with the storm.

88 Help every one the other, lend assistance each of you to each,
All of you be accordant, give furtherance to this speech of mine.

89 Let fruitful Plants, and fruitless, those that blossom, and the blossomless,
Urged onward by Brihaspati, release us from our pain and grief;

90 Realese me from the curse's plague and woe that comes from Varuṇa;
Free me from Yama's fetter, from sin and offence against the Gods.

91 What time, descending from the sky, the Plants flew earthward, thus they spake:
No evil shall befall the man whom while he liveth we pervade.

92 Of all the many Plants whose King is Soma, Plants of hundred forms,
Thou art the Plant most excellent, prompt to the wish, sweet to the heart.

93 O all ye various Herbs whose King is Soma, that o'erspread the earth,
Urged onward by Brihaspati, combine your virtue in this Plant.

94 All Plants that hear this speech, and those that have departed far away,
Come all assembled and confer your healing power upon this Herb.

95 Unharmed be he who digs you up, unharmed the man for whom I dig:
And let no malady attack biped or quadruped of ours.

96 With Soma as their Sovran Lord the Plants hold colloquy and say:
O King, we save from death the man whose cure a Brâhman undertakes.

97 Most excellent of all art thou, O Plant: thy vassals are the trees.
Let him be subject to our power, the man who seeks to injure us.

98 Banisher of catarrh art thou, of tumours and of hemorrhoids;
Thou banishest Pâkâru and Consumption in a hundred forms.

99 Thee did Gandharvas dig from earth, thee Indra and Brihaspati.
King Soma, knowing thee, O Plant, from his Consumption was made free.
100 Conquer mine enemies, the men who challenge me do thou subdue,
Conquer thou all unhappiness: victorious art thou, O Plant.
101 Long-lived be he who digs thee, Plant, and he for whom I dig thee up.
So mayst thou also, grown long-lived, rise upward with a hundred shoots.
102 Most excellent of all art thou, O Plant; thy vassals are the trees.
Let him be subject to our power, the man who seeks to injure us.
103 May he not harm me who is earth's begetter, nor he whose laws are faithful, sky's pervader;
Nor he who first begot the lucid waters. To Ka the God let us present oblation.
104 Turn thyself hitherward, O Earth, to us with sacrifice and milk.
Thy covering skin Agni, urged forth, hath mounted.
105 All, Agni, that in thee is bright, pure, cleansed, and meet for sacrifice,
That do we bring unto the Gods.
106 I from this place have fed on strength and vigour, the womb of holy Law, stream of the mighty.
In cows let it possess me and in bodies, I quit decline and lack of food, and sickness.
107 Agni, life-power and fame are thine: thy fires blaze mightily, thou rich in wealth of beams!
Sage, passing bright, thou givest to the worshipper, with strength, the food that merits laud.
108 With brilliant, purifying sheen, with perfect sheen thou liftest up thyself in light.
Thou, visiting both thy Mothers, aidest them as Son: thou joinest close the earth and heaven.

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103 With the wooden sword he takes from outside the fire altar four bricks, each made of a lump of clay, and lays them on the body of the altar site, reciting a text as he deposits each. The first is from the front. *Earth's begetter:* Prajâpati.

104 He lays down a brick from the south. *Covering skin:* the surface of the earth.

105 He lays down a clay brick from behind.

106 He lays down a clay brick from the north.

107 He throws sand on the High Altar with six verses from R. V. X. 140.

109 O Jâtavedas, Son of Strength, rejoice thyself, gracious, in our fair hymns and songs.
In thee are treasured various forms of strengthening food, born nobly and of wondrous help.

110 Agni, spread forth, as Ruler, over living things: give wealth to us, Immortal God.
Thou shinest out from beauty fair to look upon: thou leadest us to conquering power.

111 To him, the wise, who orders sacrifice, who hath great riches under his control,
Thou givest blest award of good, and plenteous food, givest him wealth that conquers all.

112 The men have set before them for their welfare Agni, strong, visible to all, the Holy.
Thee, Godlike One, with ears to hear, most famous, men's generations magnify with praise-songs.

113 Soma, wax great. From every side may vigorous powers unite in thee.
Be in the gathering-place of strength.

114 In thee be juicy nutriments united, and power and mighty foe-subduing vigour.
Waxing to immortality, O Soma, win highest glory for thyself in heaven.

115 Wax, O most gladdening Soma, great through all thy filaments, and be
A friend of most illustrious fame to prosper us.

116 May Vatsa draw thy mind away, even from thy loftiest dwelling-place,
Agni, with song that yearns for thee.

117 Agni, best Angiras, to thee all people who have pleasant homes
Apart have turned to gain their wish.

118 In dear homes, Agni, the desire of all that is and is to be,
Shines forth the One Imperial Lord.

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113 He touches the sand that has been spread on the body of the altar, reciting the texts taken from R. V. I. 91. 16, 18, 17.

116 The following verses are addressed to the Fires as they are led forward, preceded by a horse, a white one by preference, representing Agni as the Sun; or, if no horse is available, by a bullock (see Sacred Books of the East, XII. 297). The first verse is taken from R. V. VIII. 11. 7.

117 Taken from R. V. VIII. 43. 18.

BOOK THE THIRTEENTH.

I TAKE within me Agni first, for increase of my wealth, good offspring, manly strength:
So may the Deities wait on me.

2 Thou art the waters' back, the womb of Agni, around the ocean as it swells and surges.
Waxing to greatness, resting on the lotus, spread forth in amplitude with heaven's own measure.

3 Eastward at first was Brahma generated. Vena o'erspread the bright Ones from the summit,
Disclosed his deepest nearest revelations, womb of existent and of non-existent.

4 In the beginning rose Hiraṇyagarbha, born Only Lord of all created being.
He fixed and holdeth up this earth and heaven. Worship we Ka the God with our oblation.

5 The Drop leaped onward through the earth and heaven, along this place and that which was before it.

This Book contains formulas for the laying down of the Lotus-leaf, the solemn setting of various bricks, the burial of the Tortoise, the disposal of the Victims' Heads, and other ceremonies connected with the construction of the Âhavanîya Fire-altar.

1 The Sacrificer standing on the farther side of the High Altar offers an oblation and recites the text. *I take Agni:* in order that Agni, that is, the Fire-Altar, may be made out of Agni himself.

2 He lays down a lotus-leaf, representing the sky, on a tuft of Kuṣa grass, with the text which is repeated from XI. 29.

3 Upon the lotus-leaf he lays the piece of gold hung round his neck (see XII. 1), with the text from A. V. IV. 1. 1. *Brahma:* or the Prayer. Prayer originated in the eastern heaven: when Vena, the Loving One, the early Sun, first rose in his glory he poured forth the type of human prayer, his morning song of joy and praise. See III. 8, note. According to Mahîdhara, Brahma here is the Sun. *O'erspread the Bright Ones:* or, disclosed bright flashes. According to Mahîdhara, *the Bright Ones* are the worlds. *Non-existent:* but possessing the potentiality of future existence.

4 On the piece of gold he lays a golden figure of a man, on his back, with his face eastward, a symbol of Prajâpati, Agni, and the Sacrificer, and recites the two texts taken respectively from R. V. X. 121. 1, and, with variations, from R. V. X. 17. 11. *Hiraṇyagarbha:* 'the Gold Germ,' 'Source of Golden Light,' the Sun-God identified with Prajâpati. *Ka:* Prajâpati. Or, What God (other than Prajâpati) shall we adore with our oblation? See I. 6, note.

5, 6, 7 *The Drop:* meaning, say the Commentators, Âditya, the Sun. *Oblations: hotrâs,* meaning, it is said, the regions of the sky. The Sacrificer thus establishes the Sun in heaven. See Sacred Books of the East, XLI. p. 368. The Sacrificer stands by the golden figure worshipping with the three following formulas. *Serpents:* see two hymns addressed to Serpents as powerful superhuman beings, A. V. III. 26. 27. *Demons' darts:* sent by Râkshasas and other evil beings to bite and kill men.

I offer up, throughout the seven oblations, the Drop still moving to the common dwelling.

6 Homage be paid to Serpents unto all of them that are on earth,

To those that dwell in air, to those that dwell in sky be homage paid.

7 To those that are the demons' darts, to those that live upon the trees,

To all the Serpents that lie low in holes be adoration paid.

8 Or those that are in heaven's bright sphere, or those that dwell in the Sun's beams:

Serpents, whose home has been prepared in waters, homage unto them!

9 Put forth like a wide-spreading net thy vigour: go like a mighty King with his attendants.

Thou, following thy swift net, shootest arrows: transfix the fiends with darts that burn most fiercely.

10 Forth go in rapid flight thy whirling weapons: follow them closely glowing in thy fury.

Spread with thy tongue the wingèd flames, O Agni: unfettered cast thy firebrands all around thee.

11 Send thy spies forward, fleetest in thy motion: be, ne'er deceived, the guardian of this people

From him who, near or far, is bent on evil, and let no trouble sent from thee o'ercome us.

12 Rise up, O Agni, spread thee out before us, burn down our foes, thou who hast sharpened arrows.

Him, blazing Agni! who hath worked us mischief, consume thou utterly like dried-up stubble.

13 Rise, Agni, drive off those who fight against us: make manifest thine own celestial vigour.

Slacken the strong bows of the demon-driven: destroy our foemen whether kin or stranger.

I settle thee with Agni's fiery ardour.

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9 He sits down and offers an oblation on the gold figure with butter taken in five ladlefuls, reciting five texts, demon-slaying charms, taken from R. V. IV. 4. 1—5.

11 *Spies*: the first flames, sent forward as if to reconnoitre.

13 *Demon-driven*: those whom evil spirits incite to attack us. *I settle thee*: with this formula he lays down on the south side a ladle made of the wood of the Kárshmarya tree (Gmelina Arborea filled with clarified butter.

14 Agni is head and height of heaven, the Master of the earth is he:
He quickeneth the waters' seed.
I settle thee with the great strength of Indra.

15 Thou art the leader of the rite and region to which with thine auspicious teams thou tendest.
Thy light-bestowing head to heaven thou liftest, making thy tongue the oblation-bearer, Agni!

16 Steady art thou, sustainer, laid by Viṣvakarman in thy place.
Let not the ocean nor the bird harm thee: unshaking, steady earth.

17 Thee let Prajâpati settle on the waters' back, in Ocean's course,
Thee the capacious, widely spread. Thou art the Wide One: spread thee wide!

18 Thou art the earth, the ground, thou art the all-sustaining Aditi, she who supporteth all the world.
Control the earth, steady the earth, do thou the earth no injury.

19 For all breath, out-breath, through-breath, upward-breathing, for high position, for prescribed observance,
May Agni keep thee safe with great well-being, with the securest shelter. As aforetime with Angiras, with that Deity lie steady.

20 Upspringing from thine every joint, upspringing from each knot of thine,

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14 He lays down on the north side a ladle of Udumbara (Ficus Glomerata) wood, filled with inspissated sour milk (*dadhi; dahî* in Hindî), and recites the text, repeated from III. 12, taken from R. V. VIII. 44. 16, and the additional formula, I settle thee, etc.

15 He recites also the text from R. V. X. 8. 6.

16 He lays on the golden man a Svayamâtriṇṇâ, a naturally perforated or porous brick; one with grit and gravel in its composition. *The ocean:* the gold disc. *The bird:* the golden man. *Viṣvakarman:* the Omnific; Prajâpati, the Creator. *Steady earth:* keep the ground on which the altar is to be built firm and unmoved.

17 *The waters' back:* the Earth. *The Wide One: prithivî*, feminine of *prithu*, wide; the common name of the earth, and Earth personified as a Goddess. *Spread thee wide: prathasva.*

19 *High position:* 'for a resting-place': Eggeling. *Prescribed observance:* 'for a moving-place': Eggeling. *As aforetime with Angiras:* that is, as thou layest steady in the case of. or when laid down by, Angiras.

20 On the porous brick he lays a Dûrvâ brick, that is Dûrvâ or Dûb grass, with roots and tops, to form a layer. This creeping grass spreads rapidly, throwing out perpetually new branchlets. He recites two texts. Do thou stretch us out: or, Lengthen out our line (of descendants).

Thus with a thousand, Dûrvâ! with a hundred do thou stretch us out.

21 Thou spreading with a hundred, thou that branchest with a thousand shoots,—
Thee, such, with our oblation will we worship, O celestial Brick.

22 Thy lights, O Agni, in the Sun that with their beams o'er-spread the sky,—
With all of those assist thou us to-day to light and progeny.

23 Lights of yours in the Sun, O Gods, or lights that are in kine and steeds,
O Indra-Agni, with all those vouchsafe us light, Brihaspati!

24 The Far-Refulgent held the light. The Self-Refulgent held the light.
Thee, luminous, may Prajâpati settle upon the back of Earth.
Give, to all breathing, all the light, to out-breath, to diffusive breath.
Thy Sovran Lord is Agni. With that Deity, as with Angiras, lie firmly settled in thy place.

25 Madhu and Mâdhava, the two Spring seasons—thou art the innermost cement of Agni.
May Heaven and Earth, may Waters, Plants and Agnis help, separate, accordant, my precedence.
May all the Fires 'twixt heaven and earth, one-minded, well-fitted, gather round these two Spring seasons,
As the Gods gathering encompass Indra: firm with that Deity, Angiras-like, be seated.

26 Thou art Ashâdhâ, Conquering One. Conquer our foemen, conquer thou the men who fain would fight with us.
A thousand manly powers hast thou: so do thou aid and quicken me.

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22 Close to the porous brick, on its eastern side, he lays a Dviyajus brick, so called because it was originally seen and used by the two Gods, Indra and Agni, and recites the two texts.

24 He lays down two Retahsich, or Seed-pouring, bricks, close to the Dviyajus, eastward, one on each side of the backbone of the altar, and recites the first line of the text. *Thee, luminous:* he lays down a Visvajyotis, or All-light, brick, and recites the rest of the text.

25 He lays down two Ritavyâ, or Seasonal, bricks, in front of the All-light brick, one on each side of the backbone of the altar. *Madhu:* honey, a name of Chaitra (Mid-March to Mid-April). *Mâdhava:* honey-like; Vaisâkha (Mid-April to Mid-May). *Thou:* the two regarded as one Spring. *Be seated:* the seasonal bricks are addressed. *Of Agni:* that is, of the Fire-altar.

26 He lays down the brick Ashâdhâ, or Invincible, on the front of the altar, on its backbone.

27 The winds waft sweets, the rivers pour sweets for the man who keeps the Law:
So may the plants be sweet for us.

28 Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere:
Sweet be our Father Heaven to us.

29 May the tall tree be full of sweets for us and, and full of sweets the Sun:
May our milch-kine be sweet for us.

30 Seat thyself in the deepness of the waters, lest Sûrya, lest Vaisvânara Agni scorch thee.
With wing unclipped, survey created beings: may rain that cometh down from heaven attend thee.

31 He crept across the three heaven-reaching oceans, the Bull of Bricks, the Master of the Waters.
Clad in the world with his, the Well-Made's, vesture, go whither those before thee have departed.

32 May Heaven and Earth, the Mighty Pair, besprinkle this our sacrifice,
And feed us full with nourishments.

33 Look ye on Vishṇu's works whereby the Friend of Indra, close allied,
Hath let his holy ways be seen.

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27 He anoints a tortoise, said to represent the Sun or Prajâpati, with mixed sour milk, honey, and butter, and recites the three texts taken from R. V. I. 90. 6—8.

30 He lays down the tortoise on a bed of Avakâ plants (Blyxa Octandra, growing in marshy places) on the right side of the brick Invincible, looking towards the golden figure. The custom of building living animals, sometimes human beings, into the foundations of a house to secure its stability, is of very great antiquity, and was formerly very widely spread. See S. Baring-Gould, Strange Survivals, pp. 1—35 The tortoise may have been chosen here with reference to the belief that the world rests upon a tortoise as an incarnation of Vishṇu. See A. Weber, Indische Streifen, p. 58. *Waters:* the heavenly waters in the orb of the Sun.

31 He keeps his hand on the tortoise and shakes it as he recites the text. *The Bull:* the chief. *The Well-made:* Agni whose vesture is said to be cattle whose form the tortoise is supposed to assume. *Those before thee:* former tortoises employed in similar ceremonies.

32 He puts the tortoise on the altar site with the text, repeated from VIII. 32, taken from R. V. I. 22. 13.

33 On the north side of the chief and representative porous brick he places a pestle and mortar of Udumbara wood, reciting the text, repeated from VI. 4, taken from R. V. I. 22. 19.

34 Firm art thou, a sustainer. Hence engendered, forth from these wombs at first came Jâtavedas.

By Gâyatrî, by Trishṭup, by Anushṭup, may he who knows bear to the Gods oblation.

35 Take thou thine ease for food, for store of riches, for might in splendour, and for strength and offspring.

Thou art all-ruling, independent Ruler: both fountains of Sarasvatî protect thee!

36 O radiant Agni, harness thou thy steeds which are most excellent!

They bear thee as thy spirit wills.

37 Yoke, Agni, as a charioteer, thy steeds who best invoke the Gods:

As ancient Hotar take thy seat.

38 Like rivers our libations flow together, cleansing themselves in inmost heart and spirit.

I look upon the flowing streams of butter: the golden reed is in the midst of Agni.

39 Thee for the praise-verse, thee for sheen, thee for bright splendour, thee for light.

This hath become the energetic spirit of all the world and of Vaiṣvânara Agni.

40 Agni, all-luminous with light, splendid with splendour, golden One.

Giver of thousands art thou: for a thousand thee.

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34 Having first silently placed the Fire-pan on the mortar he pounds the prepared clay and throws it on the ground before the Fire-pan which is then set upon it with the two following formulas. *Firm art thou:* see verse 16.

35 *Both fountains:* Mind and Speech; according to Mahîdhara, the Rigveda and the Sâmaveda.

36 He offers two oblations on the Fire-pan with two texts taken respectively from R. V. VI. 16. 43 and VIII. 64. 1.

38 The heads of the victims slaughtered for the ceremony were set aside at an early stage of the proceedings, and he now thrusts a splinter of gold, the symbol of purity and immortality, into the mouth of each, with the text taken, with transposition and a variation, from R. V. IV. 58. 6, 5. *The golden reed:* the golden figure of a man (see verse 4). *Agni:* here meaning the Fire-altar.

39 *Thee for the praise-verse: ṛiche; '* for praise ': Eggeling. He thrusts a splinter of gold into each victim's left nostril. *For sheen;* into the right nostril. *For bright splendour:* into the right eye. *For light:* into the left eye. *This hath become:* with this, a splinter of gold is trust into the left ear.

40 With the first line he thrusts a splinter of gold into each victim's right ear. *Giver of thousands:* he addresses the golden figure's head which he takes up and deposits, with the other heads, in the Fire-pan.

41 Balm thou with milk the unborn babe Âditya, wearing all forms, creator of a thousand.
Spare him with heat, nor plot against him: give him a hundred years of life while thou art building.

42 The wind's impetuous rush, Varuṇa's navel! the horse that springs to life amid the waters!
The rivers' tawny child, based on the mountain, harm not, O Agni, in the loftiest region.

43 Unwasting Drop, red, eager, pressing forward, Agni I worship with repeated homage.
Forming thyself with joints in proper order, harm not the Cow, Aditi widely ruling!

44 Her who is Tvashṭar's guardian, Varuṇa's navel, the Ewe brought forth from out the loftiest region,
The Asura's mighty thousandfold contrivance, injure not in the highest sphere, O Agni.

45 The Agni who from Agni had his being, from heat of Earth or also heat of Heaven,
Whereby the Omnific One engendered creatures, him may thy fierce displeasure spare, O Agni.

46 The brilliant presence of the Gods hath risen, the eye of Mitra, Varuṇa, and Agni.
The soul of all that moveth not or moveth, the Sun hath filled the air, and earth and heaven.

47 Injure not, thousand-eyed, while thou art building for sacrifice, this animal, the biped.

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41 *With milk:* with reference to the milk, representing wealth in cattle, put into the Fire-pan with the sand mentioned in XII. 61, note. *Âditya:* the Sun, that is, Agni of the Fire-altar. *Wearing all forms:* regarded as the Sun. *Him:* the Sacrificer.

42 He puts the horse's head on the north-east side, and recites the text.

43 He puts the ox's head on the south-east side, and recites the text. The *Drop* is Soma represented by the ox.

44 The ram's head is similarly placed on the north-west side. *Tvashṭar's guardian:* as providing warm clothing for human beings created by him. *Asura's:* the Divine Being's. But see S. B. E. XLI. 406. *Thousandfold:* infinitely precious, or fit for a thousand services.

45 On the south-western side he puts the head of the he-goat. *The Agni:* in the form of the goat. *From Agni:* that is Prajâpati. *Whereby:* by the goat (or, by the Birthless) representing Vâk. Speech, the Word, by which the Omnific Prajâpati created all things. See Weber, Indische Studien, IX. 473 sq , and Muir, Original Sanskrit Texts, V. 391.

46 He offers an oblation on the human head, or head of the figure, reciting the text, repeated from VII. 42, taken from R. V. I. 115. 1.

47 After worshipping he removes the human head, reciting the text. *Pith:* or marrow, the essential part of sacrificial food. *Man's counterfeit:* *mayu* is explained by *kimpurusha*, perhaps, monkey. Perhaps the head of a puppet or doll, representing a man, is intended. See XI. 16, note.

Accept as pith man's counterfeit the victim, Agni: therewith building thy forms, be settled.
Let thy flame reach man's counterfeit: let thy flame reach the man we hate.

48 Harm not this animal whose hooves are solid, the courser neighing in the midst of coursers.
I dedicate to thee the forest Gaura: building thy bodies up with him be settled.
Let thy flame reach the Gaura, let thy flame reach him whom we detest.

49 Thousandfold, with a hundred streams, this fountain, expanded in the middle of the waters,
Infinite, yielding butter for the people, harm not, O Agni, in the highest region.
This wild bull of the forest I assign thee: building thy bodies up therewith be settled.
Let thy flame reach the wild bull, etc. (as in 48).

50 This creature clothed in wool, Varuṇa's navel, the skin of animals quadruped and biped,
The first that was produced of Tvashṭar's creatures, O Agni, harm not in the highest region.
The forest buffalo do I assign thee: building, etc., as above *mutato mutando.*

51 From Agni's warmth the he-goat had his being: he looked at first upon his generator.
Thereby the Gods at first attained to Godhead: those meet for worship to the height ascended.
The forest Ṣarabha do I assign thee: building, etc.

52 Do thou, Most Youthful God, protect the men who offer, hear their songs,
Protect his offspring and himself.

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48 He removes the horse's head. *Gaura:* the Gaur or Gour (Bos Gaurus), a species of wild ox.

49 He removes the head of the ox representing the cow. *Wild bull:* Gavaya; the Gayal (Bos Gavaeus).

50 He removes the head of the ram. *Skin:* provider of clothing. *Quadrupeds:* horses, cows, mules, etc.

51 He removes the head of the he-goat. *Agni's warmth:* meaning Prajâpati's. *Thereby:* by the goat (or the Birthless). See v. 45, note. *Ṣarabha:* a mythical eight-legged animal, supposed to live on the Snowy Mountains and to equal or surpass the lion in strength, like our unicorn.

52 He worships the half-finished Fire-altar with the text from R. V. VIII. 73. 3. *The men who offer:* or, the Sacrificer's men. *His:* The present Sacrificer's.

53 I set thee in the passage of the waters. I set thee in the swelling of the waters. I set thee in the ashes of the waters. I set thee in the lustre of the waters. I set thee in the way which waters travel. I set thee in the flood, the place to rest in. I set thee in the sea, the place to rest in. I set thee in the stream, the place to rest in. I set thee in the water's habitation. I set thee in the resting-place of waters. I set thee in the station of the waters. I set thee in the meeting-place of waters. I set thee in the birthplace of the waters. I set thee in the refuse of the waters. I set thee in the residence of waters. I settle thee with the Gâyatrî metre. I settle thee with the Trishṭup metre. I settle thee with the Jagatî metre. I settle thee with the Anushṭup metre. I settle thee with the Paṅkti metre.

54 This, in front, is Bhuva. His offspring, Breath, is Bhauvâyana. Spring is Prâṇâyana. The Gâyatrî is the daughter of Spring. From the Gâyatrî comes the Gâyatra tune. From the Gâyatra the Upâṃsu. From the Upâṃsu the Trivṛit. From the Trivṛit the Rathantara. The Ṛishi Vasishṭha. By thee, taken by Prajâpati, I take vital breath for creatures.

55 This on the right, the Omnific. His, the Omnific's offspring, Mind. Summer sprang from Mind. The Trishṭup is the daughter of Summer. From the Trishṭup came the Svâra song. From the Svâra the Antaryâma. From the Antaryâma the Pañchadaśa. From the Pañchadaśa the Bṛihat. The Ṛishi Bharadvâja. By thee, taken by Prajâpati, I take Mind for creatures.

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53 He mounts on the altar behind the porous brick and lays down the Apasyâs, or Watery, bricks, five in each quarter, corresponding with the number of the sacrificial victims, and addresses a formula to each. *Passage:* explained as the wind. *Swelling:* the plants. *Ashes:* foam. *Lustre:* lightning. *Way:* the earth. *Flood:* the breath. *Sea:* the mind. *Stream:* speech. *Habitation:* the eye. *Resting-place:* the ear. *Station:* the sky. *Meeting-place:* the air. *Birthplace:* the sea. *Refuse:* sand. *Residence:* food. *I settle:* he then lays down four Chhandasyâs, or Metre, bricks, with a formula for each.

54 He lays down the Prâṇabhṛitas, or Breath-supporting, bricks, two at a time, with a formula for each set. *Bhuva:* a name of Agni; 'the Existent': Eggeling. *Bhauvâyana:* sprung from the Existent; or Mundane. *Prâṇâyana:* sprung from breath. *Upâṃśu:* see VI. 30 sq. *Trivṛit:* the nine-verse hymn. *Vasishṭha:* meaning the vital breath, the word signifying best, most precious. *Taken:* created, or established.

55 He lays down the third set (after the ten of the following verse). *The Omnific:* meaning Vâyu the Wind-God. *Svâra:* a Sâman that has the *svara*, or first rising and then falling pitch of the final vowel, for its finale. *Antaryâma:* a special Soma cup and libation. See VII. 4, note. *Pañchadaśa:* a hymn with fifteen verses. *Bharadvâja:* another famous Vedic Ṛishi, here meaning Mind.

56 This on the western side, the All-Embracer. His, the All-Embracer's offspring, the Eye. The Rains sprang from the Eye. The Jagatî is the daughter of the Rains. From the Jagatî came the Riksama. From the Riksama the Sukra. From the Sukra the Saptadaṣa. From the Saptadaṣa the Vairûpa. The Rishi Jamadagni. By thee, taken by Prajâpati, I take the Eye for creatures.

57 This on the north side, heaven. This, heaven's offspring, the Ear. Autumn, the daughter of the Ear. The Anushṭup sprang from Autumn. From the Anushṭup came the Aiḍa. From the Aiḍa the Manthin. From the Manthin the Ekaviṃṣa. From the Ekaviṃṣa the Vairâja. The Rishi Viṣvâmitra. By thee, taken by Prajâpati, I take the Ear for creatures.

58 This above, Intellect. Its, Intellect's offspring, Speech. Winter the offspring of Speech. Paṅkti sprang from Winter. From Paṅkti the Nidhanavat. From the Nidhanavat came the Âgrayaṇa. From the Âgrayaṇa the Triṇava and the Trayastriṃṣa. From the Triṇava and the Trayastriṃṣa the Ṣâkvara and the Raivata. The Rishi Viṣvakarman. By thee, taken by Viṣvakarman, I take Speech for people.

Fill up the room, etc. The dappled kine, etc. All sacred songs, etc., three texts repeated from XII. 54—56.

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56 He lays down the second set of ten. *All-Embracer:* the Sun. *Riksama:* similar to a Rich; a certain kind of Sâman. *Ṣukra:* a certain Soma cup and libation. See VII. 12. *Saptadaṣa:* a hymn of seventeen verses. *Vairûpa:* an important Sâman. *Jamadagni:* a famous Vedic Rishi, here representing the Eye.

57 He lays down the fourth set. *Aida:* the name of Sâmans which have the word *iḍâ* (refreshment; libation) for their finale or chorus. *Manthin:* a Soma libation. See VII. 16. *Ekaviṃṣa:* a hymn of twenty-one verses. *Vairâja:* an important Sâman. *Viṣvâmitra:* the name of a celebrated Vedic Rishi, here meaning the Ear, because one hears with it on all (*viṣva*) sides, and because it has a friend (*mitra*) on all sides.

58 He lays down the fifth set. *Intellect:* meaning the Moon. *Nidhanavat:* a Sâman with a special finale or chorus. *Âgrayaṇa:* a certain Soma cup and libation. See VII. 20. *Triṇava:* a hymn consisting of thrice nine verses. *Trayastriṃṣa:* a hymn of thirty-three verses. *Ṣâkvara...Raivata:* two important Prishtha-Sâmans, Ṣâkvara meaning Potent, and Raivata Wealthy. See Haug, Aitareya-Brâhmaṇam, IV. 13. *Viṣvakarman:* meaning, all-effecting Speech.

BOOK THE FOURTEENTH.

WITH stedfast site and birthplace thou art stedfast: settle thou duly in thy stedfast birthplace, rejoicing in the Ukhya's first appearance.
Here let the Asvins, the Adhvaryus, seat thee.

2 Nesting, intelligent, dripping with butter, in the auspicious seat of earth be seated.
Let Rudras, Vasus welcome thee with praises: fill full these prayers for our propitious fortune.
Here let the Asvins, the Adhvaryus, seat thee.

3 Here, Guard of Strength, with thine own powers be seated for the Gods' happiness and great enjoyment.
Even as a father to his son, be friendly: with easy entrance enter with thy body. Here let the Asvins, the Adhvaryus seat thee:

4 Thou art the filling-stuff of earth called Apsas. May all the Gods celebrate thee with praises.
Enriched with songs of praise, Prishthas and butter, sit here and give us wealth with store of children.
Here let the Asvins, etc.

5 Upon the back of Aditi I lay thee the sky's supporter, pillar of the Quarters,
Queen over creatures. Wave and drop of waters art thou; and Visvakarman is thy Rishi.

6 Sukra and Suchi, seasons, both, of summer—thou art the innermost cement of Agni.
May Heaven and Earth, may Waters, Plants and Agnis help, separate, accordant, my precedence.

He now sets the second layer of bricks, the first layer representing this terrestrial world.

1 He lays down the first brick called Âsvinî, belonging to the Asvins, because they as the divine Adhvaryus laid down for the Gods the second layer of the Celestial Altar of the Universe, representing what is between the earth and the middle-air. *Ukhya's:* Agni's.

2 He lays down the second Âsvinî brick. *Earth:* meaning the first layer.

3 He lays down the third Âsvinî brick.

4 He lays down the fourth Âsvinî brick. *Filling-stuff: purîsha;* 'soil-cover': Eggeling. *Apsas:* according to Mahîdhara, the moisture that is the formal cause of water, *ap*.

5 He lays down the fifth Âsvinî brick. *Aditi:* Earth in the form of the first layer. *Thou:* as constituting one season. *Visvakarman:* Prajâpati the Creator.

6 He lays down two Ritavyâ, or Seasonal, bricks on the two Seasonal bricks of the first layer. See XIII. 25. *Sukra and Suchi:* May-June and June-July. The formula is almost identical with XIII. 25.

Let all the Agnis 'twixt the earth and heaven gather together round these summer seasons, as the Gods gather in their hosts round Indra,

Firm, with that Deity, Angiras-like, be seated.

7 Associate with the Seasons, with the Modes with the Gods, with the health-establishing Gods—may the Aṣvins the Adhvaryus settle thee here for Agni Vaiṣvânara.

Associate...............with the Vasus, etc.

Associate...............with the Rudras, etc.

Associate...............with the Âdityas, etc.

Associate...............with the Viṣvedevas, etc.

8 Guard thou my breath. Guard my out-breathing. Guard my through-breathing. Illume mine eye with far-reaching vision. Give power of hearing to mine ear. Pour forth waters. Quicken plants. Protect bipeds. Protect quadrupeds. Send rain from heaven.

9 The head is vital vigour. Prajâpati became the metre. Royalty is vital vigour, health-giving metre. The Supporter is vital vigour, the Sovran Lord the metre. Viṣvakarman is vital vigour, Parameshṭhin the metre. The he-goat is vital vigour, excellent the metre. The bull is vital vigour, extensive the metre. Man is vital vigour, languid the metre. The tiger is vital vigour, invincible the metre. The lion is vital vigour, covering the metre. The four-year bull is vital vigour, Bṛihatî the metre. The ox is vital vigour, Kakup the metre. The steer is vital vigour, Satobṛihatî the metre.

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7 He lays down five Vaiṣvadevî bricks, so called as belonging to the Visvedevas or All-Gods. *Associate:* or, in accord; the brick is addressed. *Modes:* meaning the waters by which everything was created and arranged. *Health-establishing Gods:* the vital breathings by which life is supported. The four following formulas differ only in substituting 'Vasus,' 'Rudras,' etc. for 'the Gods.'

8 He lays down the Prâṇabhṛitas or Breath-supporting bricks (see XIII. 54) with five formulas. *Pour forth waters:* here he lays down the Apasyâs or Watery bricks (XIII. 53) with five formulas, one for each brick.

9 He lays down the nineteen Vayasyâs or Vital-vigour bricks, called in the Ṣatapatha-Brâhmaṇa Chhandasyâs or Sacred-metre bricks, with a formula addressed to each. According to the legend, Prajâpati after he had performed the work of creation became disjointed, relaxed, or agitated, and the cattle, having assumed the forms of the sacred metres, went from him. Then Prajâpati in the form of the Gâyatrî, which is connected with cattle, and the other metres followed and overtook them through the vital power of the Gâyatrî. *The head:* Prajâpati.

10 The bullock is vital vigour, Paṅkti the metre. The milch-cow is vital vigour, Jagatî the metre. The eighteen-month calf is vital vigour, Trishṭup the metre. The two year old steer is vital vigour, Virâj the metre. The thirty-month old ewe is vital vigour, Gâyatrî the metre. The three year old steer is vital vigour, Ushṇih the metre. The four year old ox is vital vigour, Anushṭup the metre. Fill up the room, etc. The dappled kine, etc. All sacred songs, etc. are three texts repeated from XII. 54—56. See also XIII. 58.

11 Indra and Agni, in its place securely set the unshaking brick.
Thou with thy back sunderest heaven and the broad earth and firmament.

12 On the air's back let Viṣvakarman set thee, thee the capacious, thee the far-extended.
Control the air, fix firm the air, do thou the air no injury.
For all breath, out-breath, through-breath, upward breathing, for high position, for prescribed observance,
May Vâyu keep thee safe with great well-being, with securest shelter. In the manner of Angiras, with that Deity lie steady.

13 Queen art thou, Quarter of the East. Wide-ruler, Quarter of the South. West Quarter, thou art Sovran. Thou Autocrat, Quarter of the North.
Queen Paramount art thou, the Lofty Point.

14 On the air's back may Viṣvakarman set thee luminous.
Control all light for all breath, for out-breath, up-breath, through-breath.
Thy Lord is Vâyu, with that Deity, Angiras-like, lie firm.

15 Two Rainy Seasons, Nabhas and Nabhasya—thou art the innermost cement of Agni, etc. (as in XIII. 25).

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11 He now sets the third layer of the Altar. *Indra and Agni:* as in the case of the first layer. *Unshaking brick:* the central porous brick which represents the layer. *Thou:* the brick is addressed.

12 See XIII. 18, 19.

13 He lays down five Diṣyâs or Regional bricks on the spines above the Vaiṣvadevî bricks of the second layer, with a formula addressed to each. *Lofty Point:* the zenith.

14 He lays down a Viṣvajyotis or All-light brick just above the Viṣvajyotis brick of the second layer. *Air's back:* the second layer representing mid-air as the first represents the earth.

15 He lays down two Ṛitavyâ or Seasonal bricks, called *Nabhas and Nabhasya:* Mist and Misty; July-August and August-September. The rest of the formula is repeated from XIII. 25.

16 Isha and Ûrja, two Autumnal Seasons—thou art the innermost cement of Agni, etc.

17 Preserve my life. Preserve my breath. Guard mine outbreath. Preserve mine eyes. Preserve mine ears. Strengthen my voice. Quicken my mind. Preserve my self. Vouchsafe me light.

18 Mâ metre. Pramâ metre. Pratimâ metre. Asrîvayas metre. Paṅkti metre. Ushṇih metre. Bṛihatî metre. Anushṭup metre. Virâj metre. Gâyatrî metre. Trishṭup metre. Jagatî metre.

19 Earth metre. Sky metre. Heaven metre. Years metre. Nakshatras metre. Vâk metre. Mind metre. Husbandry metre. Gold metre. Cow metre. She-goat metre. Horse metre.

20 The Deity Agni. The Deity Vâta. The Deity Sûrya. The Deity Moon. The Deity Vasus. The Deity Rudras. The Deity Âdityas The Deity Maruts. The Deity Viṣvedevas. The Deity Bṛihaspati. The Deity Indra. The Deity Varuṇa.

21 Chief art thou, bright, supporting, firm, thou art the great sustainer, Earth.

Thee for life, thee for lustre, thee for tillage, thee for peace and rest.

22 Controller, brilliant art thou, managing controller, firm sustainer. For strength, for energy thee, for riches thee, for prosperity thee.

Fill up the room, etc. The dappled kine, etc. All sacred songs, etc. (as in 10).

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16 He lays two more Seasonal bricks on the first two; called Isha and Ûrja, Sap and Vigour, September-October and October-November. The rest of the formula as in XIII. 25.

17 He lays down the Prâṇabhṛitas or Breath-supporting bricks, ten in number with a formula for each.

18 He lays down the Chhandasyâs or Metrebricks, thirty-six in number, in sets of twelve, with a formula for each. The first four names of the bricks are fanciful. *Mâ:* measure; signifying the measured earth. *Pramâ:* forward measure; mid-air. *Pratimâ:* counter-measure; the heavenly world copied in mid-air. *Asrîvayas:* said to represent the three worlds of earth, air, and heaven. The following eight are real metres and names of the bricks.

19 The next twelve bricks are laid down and addressed as the metres of the deified objects enumerated.

20 The next twelve are named after the deities enumerated.

21 He lays down the bricks called Vâlakhilyâs, representing the vital breathings, seven in front and seven behind.

22 *Thee:* that is, I lay thee down. *Fill space, etc:* these three formulas are repeated from XII. 54—56.

23 The Swift, the triple praise-song. The Shining, the Pañchadaṣa hymn. Heaven, the Saptadaṣa. The Supporter, the Ekaviṃṣa. Speed, the Ashṭâdaṣa. Ardour, the Navadaṣa. Triumphant Onset, Saviṃṣa, Vigour, Dvâviṃṣa. Maintenance, Trayoviṃṣa. Womb, Chaturviṃṣa. Embryos, Pañchaviṃṣa. Energy, the Triṇava. Intention, the Ekatriṃṣa. The Basis, the Trayastriṃṣa. The Bright One's Station, the Chatustriṃṣa. The Vault of Heaven, the Shaṭtriṃṣa. The Revolving One, the Ashṭâchatvâriṃṣa. The Support, the Four-divisioned praise-song.

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23 He begins the fourth layer, setting eighteen bricks that represent the Stomas or hymns of praise, with a formula addressed to each, 'thou art' being understood in each case. *Triple praise-song:* the Trivṛit, or nine-verse hymn. *The Shining:* or the impatient, the Moon or the thunderbolt according to Mahîdhara. *Pañchadaṣa:* a form of recitation sacred to Indra as wielder of the thunderbolt; or referring to the days of the waxing and waning of the Moon. *Heaven:* or the Year, according to Mahîdhara; in the former case meaning Prajâpati who is Saptadaṣa or Seventeenfold; the Year being also seventeenfold with twelve months and five seasons. Saptadaṣa is also the name of a Stoma or praise-song in seventeen verses. *Supporter:* the Sun; *Ekaviṃṣa:* the Stoma of twenty-one verses; or the Sun, the twenty-onefold, with 12 months, 5 seasons, 3 worlds, and himself. *Speed:* the Year. *Ashṭâdaṣa:* eighteenfold, with 12 months, 5 seasons, and itself; or the hymn of 18 verses. *Ardour:* or Heat, the Year. *Navadaṣa:* Nineteenfold, with 12 months, 6 seasons, and itself; or the hymn of 19 verses. *Triumphant Onset:* the Year. *Saviṃṣa:* Twentyfold, of 12 months, 7 seasons, and itself; or the hymn of 20 verses. *Vigour:* the Year. *Dvâviṃṣa:* twenty-twofold, with 12 months, 7 seasons, day and night, and itself; or the hymn of 22 verses. *Maintenance:* the Year. *Trayoviṃṣa:* Twenty-threefold; consisting of 13 months (one intercalary), 7 seasons, day and night, and itself, or the hymn of 23 verses. *Womb:* the Year. *Chaturviṃṣa:* Twenty-fourfold, of 24 half-months; or the hymn of 24 verses. *Embryos:* the Year. *Pañchaviṃṣa:* Twenty-fivefold, of 24 half-months and itself; also the hymn of 25 verses. *Energy:* the Year. *Triṇava:* Thrice-ninefold, with 24 half-months, day and night, and itself; meaning also the hymn of thrice-nine verses. *Intention:* the Year. *Ekatriṃṣa:* Thirty-onefold, of 24 half-months, 6 seasons, day and night and itself; also the hymn of 31 verses. *The Basis:* the Year. *Trayastriṃṣa:* Thirty-threefold, of 24 half-months, 6 seasons, day and night, and itself; also the hymn of 33 verses. *The Bright One's Station:* the place of the Sun; the Year. *Chatustriṃṣa:* Thirty-fourfold, consisting of 24 half-months, 7 seasons, day and night, and itself; also the hymn of 34 verses. *The Vault of Heaven:* the Year. *Shaṭtriṃṣa:* Thirty-sixfold, consisting of 24 half-months, and 12 months; also the hymn of 36 verses. *The Revolving One:* the intercalary Year. *Ashṭâchatvâriṃṣa:* Forty-eightfold, consisting of 26 half-months, 16 months, 7 seasons, day and night; also the hymn of 48 verses. *The Support:* Vâyu, the Wind. *Four-divisioned:* a hymn made up of four Stomas, Trivṛit, Pañchadaṣa, Saptadaṣa, and Ekaviṃṣa. This completes the setting of eighteen bricks with eighteen formulas.

24 Thou art the portion of Agni, chief control of Consecration. The Priesthood is saved; the Trivṛit Stoma.
Thou art the portion of Indra, the sovranty of Vishṇu. The Nobility is saved; the Pañchadaṣa Stoma.
Thou art the share of the Man-beholders; the supremacy of the Creator; the birthplace is saved; the Saptadaṣa Stoma.
Thou art the share of Mitra, the sovranty of Varuṇa. Rain of heaven and wind are saved; the Ekaviṃṣa Stoma.

25 Thou art the share of the Vasus, the sovranty of the Rudras. Quadrupeds are saved; the Chaturviṃṣa Stoma.
Thou art the share of the Âdityas; the sovranty of the Maruts. The Embryos are saved; the Panchaviṃṣa Stoma.
Thou art the share of Aditi; the sovranty of Pûshan. Strength is saved; the Triṇava Stoma.
Thou art the share of God Savitar; the sovranty of Bṛihaspati. The universal Quarters are saved; the Chatushṭoma Stoma.

26 Thou art the share of the Yavas; the sovranty of the Ayavas. Creatures are saved; the Chatuṣchatvâriṃṣa Stoma.
Thou art the share of the Ṛibhus; the sovranty of the Viṣvedevas. The Being is saved; the Trayastriṃṣa Stoma.

27 Sahas, Sahasya, the two Winter Seasons—thou art the innermost cement of Agni, etc. (as in XIII. 25).

28 With one they praised; creatures were produced. Prajâpati was over-lord.
With three they praised; the Priesthood was created. Bṛihaspati was over-lord.

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24 He lays down the bricks called Spritas or Deliverers, symbolical of Prajâpati's deliverance, with the help of the Gods, of all beings from death and evil. *Thou*: the first brick. *The portion...chief control*: each God and deified entity that aided the work of deliverance received by agreement a portion and chief control or sovereignty. *Consecration*: here meaning Vâk or Speech. *The Trivṛit Stoma*: 'was the means of deliverance,' being understood. According to Mahîdhara the nominative case is used for the instrumental *trivṛitâ stomena*, by means of the T. S. *Man-beholders*: the Gods. *The birthplace*: *janitram*; the Vaiṣya caste, 'the peasantry': Eggeling. The word is almost equivalent to our 'proletariate.'

26 *Yavas*: the first halves of the months when the Moon is waxing. *Ayavas*: the last or dark halves.

27 He lays down two Ṛitavyâs or Seasonal bricks (see XIII. 25). *Sahas and Sahasya*: Force and Forceful; mid-November to mid-January. The rest of the formula is repeated from XIII. 25.

28 He lays down the bricks called Sṛishṭis, or Creations, symbolical of Prajâpati's creation of living beings by the sacrifice of himself. *One*: Vâk, Speech. *They*: the deities of the Vital Airs. *Three*: out-breath, upward breath, diffusive breath. *Five*: four vital breaths and mind. *Seven*: vital airs of the head; ears, eyes, nostrils, voice.

With five they praised; beings were created. The Lord of Beings was over-lord.
With seven they praised; the Seven Rishis were created. Dhâtar was over-lord.

29 With nine they praised; the Fathers were created. Aditi was Sovran Lady.
With eleven they praised; the Seasons were created. The Season-Lords were over-lords.
With thirteen they praised; the Months were created. The Year was over-lord.
With fifteen they praised; the Nobility was created. Indra was over-lord.
With seventeen they praised; domestic animals were created. Brihaspati was over-lord.

30 With nineteen they praised; Sûdra and Ârya were created. Day and Night were Sovran Ladies.
With twenty-one they praised; solid-hoofed animals were created. Varuṇa was over-lord.
With twenty-three they praised; small animals were created. Pûshan was over-lord.
With twenty-five they praised; forest animals were created. Vâyu was over-lord.
With twenty-seven they praised; earth and heaven came apart. Vasus, Rudras, Âdityas followed separately, so they were over-lords.

31 With twenty-nine they praised; Trees were created. Soma was over-lord.
With thirty-one they praised; creatures were created. The Yavas and the Ayavas were over-lords.
With thirty-three they praised; living beings were happy. Prajâpati, the Supreme in Place, was over-lord.
Fill up the room, etc. The dappled kine, etc. All sacred songs, etc. Repeated from XII. 14—16.

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29 *Nine:* seven vital airs of the head and two below. *Eleven:* ten vital airs and the body. *Season-lords:* or Sections of the year. *Thirteen:* ten vital airs, the feet, and the body. *Fifteen:* ten fingers, the fore-arm and upper arms, and the part above the navel. *Seventeen:* ten toes, the thighs and knees and the part below the navel.

30 *Nineteen:* ten fingers and nine vital airs. *Twenty-one:* 20 fingers and toes and the body. *Twenty-three:* the two feet added. *Twenty-five:* fingers, toes, hands, feet, and body. *Twenty-seven:* fingers, toes, arms, thighs, feet, and body.

31 *Twenty-nine:* fingers, toes, and nine vital airs. *Thirty-one:* fingers, toes, ten vital airs, and the body. *Thirty-three:* fingers, toes, ten organs of perception and action, the feet, and the body. *Soma:* as the most excellent of plants, and also as the moon which is believed to influence the growth of trees.

BOOK THE FIFTEENTH.

DRIVE our born enemies away, O Agni; drive from us foes unborn, O Jâtavedas.

Graciously-minded, free from anger, bless us: may we enjoy thy firm thrice-guarding shelter.

2 Drive off with might our foemen born and living: keep off those yet unborn, O Jâtavedas.

Benevolent in thought and spirit bless us. May we remain alive: drive off our foemen.

3 The Sixteenfold Stoma, strength and wealth. The Forty-fourth Stoma, splendour and wealth.

Apsas art thou, the complement of Agni. As such may all the Gods greet thee with praises.

Enriched with songs of praise, Pṛishṭhas, and butter, sit here and give us wealth with store of children.

4 Course metre. Space metre. Happy metre. Encompassing metre. Covering metre. Mind metre. Expanse metre. River metre. Sea metre. Water metre. Kakup metre. Trikakup metre. Kâvya metre. Aṅkupa metre. Aksharapaṅkti metre. Padapaṅkti metre. Vishṭârapaṅkti metre. Kshurabhrâja metre.

5 Covering metre. Clothing metre. Collecting metre. Parting metre. Bṛihat metre. Rathantara metre. Group metre. Vivadhra metre. Swallower metre. Bright metre. Saṃstup metre. Anushṭup metre. Course metre. Space metre. Vigour metre. Vigour-giving metre. Emulating metre. Spacious metre, Inaccessible metre. Slow metre. Aṅkâṅka metre.

He begins the fifth layer with the bricks called Asapatnâs, or Free from Enemies; reciting two texts addressed to Agni as he sets one brick in front and one behind.

3 He lays a brick on the right, and addresses it with the formula, 'Thou art' being understood. Then one on the left with *The Forty-fourfold Stoma:* etc. Then one in the middle with 'Thou art the *complement,* etc.' repeated with 'Agni' instead of 'Earth' from XIV. 4.

4 He lays down the Virâj bricks, which are named after that metre, by sets of ten, corresponding to the ten regions of the sky, 'Thou art' being understood before each formula. *Course:* in which all living creatures move, that is, this world. *Space:* the middle air or firmament. *Happy:* the sky. *Encompassing:* the regions. *Covering:* food. *Mind:* Prajâpati. *Expanse:* the Sun. *River:* the breath. *Sea:* mind. *Water:* Speech. *Kakup:* breath. *Trikakup:* upward breathing. *Kâvya:* the three Vedas. *Aṅkupa:* water. *Aksharapaṅkti:* the heavenly world. *Padapaṅkti:* this world. *Vishṭârapaṅkti:* the region or regions. *Ksharabhrâja:* Bright Razor; the Sun.

5 *Covering:* food. *Clothing:* food. *Collecting:* night. *Parting:* day. *Bṛihat:* yonder world. *Rathantara:* this world. *Group:* the wind. *Vivadhra:* (Yoke): the air. *Swallower:* food. *Bright:* fire. *Saṃstup* and

6 With the ray for truth quicken thou truth. With advance by duty quicken duty. With following by heaven quicken heaven. With union by middle air quicken middle air. With Pratidhi by Earth quicken Earth. With support by rain quicken rain. With blowing away by day quicken day. With following by night quicken night. With clarified butter by the Vasus quicken the Vasus. With perception by the Âdityas quicken the Âdityas.

7 With the thread by prosperity quicken prosperity. With the creeper by revelation quicken revelation. With refreshment by plants quicken plants. With the best by bodies quicken bodies. With the invigorating by religious study quicken religious study. With the victorious by brilliance quicken brilliance.

8 Thou art Pratipad, for Pratipad thee. Thou art Anupad, for Anupad thee. Thou art Sampad, for Sampad thee. Thou art brilliance, for brilliance thee.

9 Trivṛit (triple) art thou, thee for Trivṛit. Pravṛit art thou, thee for Pravṛit. Vivṛit art thou, thee for Vivṛit. Savṛit art thou, thee for Savṛit. Thou art attack, thee for attack. Thou art concurrence, thee for concurrence. Thou art ascent, thee for ascent. Thou art upstriding, thee for upstriding. With Energy as over-lord quicken food-essence.

10 Thou art the Queen, the Eastern region. The bright Vasus are thine over-lords. Agni is thy warder-off of hostile weapons. May the Trivṛit Stoma assist thee on earth. The Âjya Uktha fix thee firmly against slipping. The Rathantara Sâman establish thee in the sky for secure station. May the first-born Ṛishis extend thee among the

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Anushṭup: food. *Course ..Expanse:* see verse 4. *Vigour:* food. *Vigour-giving:* Agni. *Emulating:* yonder world. *Spacious:* this world. *Cover:* the air. *Inaccessible:* the Sun. *Slow:* the Paṅkti. *Aṅkâṅka:* water.

6 He lays down the bricks called Stoma-bhâgâs or Laud-sharers, 29 in number, with a formula addressed to each. *The ray:* the Sun, which as the giver of light is food. *Advance:* meaning food. *By duty:* according to Mahîdhara, in this and the following formulas of this verse the instrumental case is used for the dative; for duty, etc.

7 According to Mahîdhara, *the thread: the creeper: the best:* etc., mean 'food,' and he gives the same meaning to *Pratipad, Anupad,* etc., in the following verse.

9 *Trivṛit:* triple, threefold; food, says Mahîdhara, as produced from ploughing, seed, and rain. He gives similar explanations of the other untranslatable words in the verse.

10 He lays down the Nâkasadas or Sky-seated bricks. *Thou:* the brick laid down in front. *Âjya Uktha:* a litany to Agni. *Ṛishis:* the Vital Airs. *Disposer:* Speech. *Over-lord:* Mind.

Gods by the measure and amplitude of heaven. May this Disposer and the Over-Lord extend thee. May all, concordant, settle thee on the ridge of heaven in the world of Svarga.

11 Thou art Far-ruling, the Southern region. The bright Rudras are thine over-lords. Indra is thy warder-off of arrows. May the Pañchadaṣa Stoma support thee on earth. The Praüga Uktha fix thee firmly against slipping. The Bṛihat Sâman establish thee in the sky, etc. (the rest as in 10).

12 Thou art Universal Ruler, the Western region. The Âdityas are thine over-lords. Varuṇa is thy warder-off of missiles. The Saptadaṣa Stoma support thee on earth. The Marutvatîya Uktha fix thee firmly against slipping. The Vairûpa Sâman establish thee, etc. (as above).

13 Thou art Independent Ruler, the Northern region. (The rest is identical with 12, with the substitution of Maruts ...Soma....Viṃṣa Stoma ...Nishkevalya Uktha....Vairâja Sâman for the corresponding names).

14 Thou art Lady-Paramount, the Lofty region. (The rest as above, Viṣvedevas...Bṛihaspati ..Triṇava and Trayastriṃṣa Stomas...Vaiṣvadeva and Màruta Ukthas...Sâkvara and Raivata Sâmans being substituted for the corresponding names.

15 This one in front, golden-tressed, with sunbeams; the leader of his host and his chieftain are Rathagṛitsa and Rathaujas, and Puñjikasthalâ and Kratusthalâ his Apsarases. Biting animals are his weapon, homicide his missile weapon; to them be homage: may they protect us, may they have mercy upon us. In their jaws we place the man whom we hate and who hates us.

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11 He lays a brick on the right side. *Far-ruling:* Virâj. *Praüg Uktha:* name of a hymn at the morning libation.

12 He lays a brick behind. *Universal Ruler:* Samrâj. *Marutvatîya Uktha:* a litany to Indra Lord of the Maruts.

13 *Independent Ruler:* Svarâj. *Nishkevalya Uktha*: a litany to Indra exclusively, beginning with Abhi tvâ, Ṣûra, nonuma (R. V. VII. 32. 22).

14 He lays a brick in the middle.

15 He lays the Pañchachûḍâs or Five-crested bricks on the Nâkasadas (10). *This in front:* the brick representing Agni. *Rathagṛitsa and Rathaujas:* Skilled with the Car, and Mighty with the Car; meaning the two Spring months. *Puñjikasthalâ and Kratusthalâ:* allegorical names of Celestial Nymphs representing the region and the sub-region.

16 This one on the right, the Omnific; the leader of his host and his chieftain are Rathasvana and Rathechitra, and Menakâ and Sahajanyâ his Apsarases. Yâtudhânas are his weapon, Râkshasas his missile weapon; to them be homage, etc. (as in 15).

17 This one behind, the All-comprising; the leader of his host and his chieftain are Rathaprota and Asamaratha, and Pramlochanti and Anumochlanti are his Apsarases. Tigers are his weapon, Serpents his missile weapon; to them be homage, etc.

18 This one on the left, Lord of uninterrupted riches; the leader of his host and his chieftain are Târkshya and Arishṭanemi, and Viṣvâchi and Ghṛitâchi his Apsarases. Water is his weapon, wind his missile weapon; to them be homage, etc.

19 This one above, Wealth-giver; the leader of his host and his chieftain are Senajit and Sushena, and Urvaṣi and Pûrvachitti his Apsarases. Thundering is his weapon and lightning his missile weapon; to them be homage, etc.

20 Agni is head and height of heaven, the Master of the earth is he. He quickeneth the waters' seed.

21 This Agni is the Master of spoil thousandfold and hundredfold, the sapient one, the head of wealth.

22 Agni, Atharvan brought thee forth by rubbing from the lotus-leaf, the head of Viṣva, of the Priest.

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16 He sets a brick on the south or right side. *The Omnific:* Viṣvakarman, meaning Vâyu, the Wind. *Rathasvana*: Car-rattling. *Rathechitra:* Glittering on his Car. These two are the two Summer months. *Menakâ and Sahajanyâ:* Celestial Nymphs, representing portions of the sky, or heaven and earth.

17 He sets a brick behind. *All-comprising:* the Sun. *Rathaprota:* Car-seated. *Asamaratha: Peerless-carred:* the two Rain months.

18 He sets a brick on the left side. *Lord of uninterrupted riches:* the sacrifice. *Târkshya* and *Arishṭanemi* (whose fellies are uninjured): both originally personifications of the Sun; meaning here the two Autumn months. *Viṣvâchî and Ghṛitâchî:* representing the quarter and the mid-quarter of the sky.

19 He sets a brick in the middle above. *Wealth-offerer:* Parjanya, God of the Rain-cloud. *Army-conqueror:* or Senajit. *Well-armied:* or Sushena. These are the two Winter months. *Urvaṣî and Pûrvachitti:* representing a quarter and a mid-quarter of the sky. For Urvaṣî see R. V. X. 95.

20 He lays down the Chhandasyâs or Metre bricks, and first three bricks representing the Gâyatrî with formulas in that metre. The first formula repeated from III. 12) is taken from R. V. VIII. 44. 16.

21 The formula is taken from R. V. VIII. 64. 4.

22 The formula (repeated from XI. 32 b.) is taken from R. V. VI. 16. 13.

23 Guide of the rite art thou and of the region to which with thine auspicious teams thou tendest.
Thy light-bestowing head to heaven thou liftest, making thy tongue oblation-bearer, Agni.

24 Agni is wakened by the people's fuel to meet the Dawn who cometh like a milch-cow.
Like young trees shooting up on high their branches his flames are rising to the vault of heaven.

25 To him adorable, sage, strong and mighty we have sung forth our song of praise and homage.
Gavishthira hath raised with prayer to Agni this laud far-reaching as the gold in heaven.

26 Here by ordainers was this God appointed first Invoker, best at worship, to be praised at rites;
Whom Apnavâna and the Bhrigus caused to shine bright-coloured in the wood, spreading to every house.

27 The watchful Guardian of the people hath been born, Agni the very strong, for fresh prosperity.
With oil upon his face, with high heaven-touching flame, he shineth splendidly, pure for the Bharatas.

28 Agni, Angirases discovered thee what time thou layest hidden, fleeing back from wood to wood.
Thou by attrition art produced as conquering might, and men, O Angiras, call thee the Son of Strength.

29 Offer to Agni, O my friends, your seemly food, your seemly praise;
To him supremest o'er the folk, the Son of Strength, the Mighty Lord.

30 Thou, mighty Agni, gatherest up all that is precious for thy friend.
Bring us all treasure as thou art enkindled in libation's place.

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23 He lays down the three Trishtup bricks with formulas in that metre. The first formula (repeated from XIII. 15) is taken from R. V. X. 8. 6.

24 Taken from R. V. V. 1. 1.

25 Taken from R. V. V. 1. 12. *Gavishthira:* the Seer of the original hymn. *The gold:* the Sun.

26 He lays down three Jagatî bricks with formulas in that metre, 48 syllables in a stanza. The first formula is taken from R. V. IV. 7. 1. It has occurred also in III. 15.

27 Taken from R. V. V. 11. 1. *Bharatas:* warriors; or men of a tribe so named; or according to Sâyaṇa and Mahîdhara, the priests.

28 Taken from R. V. V. 11. 6. *Layest hid:* alluding to the flight and capture of Agni. See R. V. I. 65.

29 He lays down three Anushtup bricks with formulas in that metre. The first formula is taken from R. V. V. 7. 1.

30 The second from R. V. X. 191. 1.

31 O Agni, loved of many, thou of fame most wondrous, in their homes
Men call on thee whose hair is flame to be the bearer of their gifts.

32 With this my reverent hymn I call Agni for you, the Son of Strength,
Dear, wisest envoy, served with noble sacrifice, immortal messenger of all.

33 Immortal messenger of all, immortal messenger of all,
His two red steeds, all-cherishing, he harnesseth: let him, well-worshipped, urge them fast.

34 Let him well-worshipped urge them fast, let him well-worshipped urge them fast.
Then hath the sacrifice good prayer and happy end, and heavenly gift of wealth to men.

35 O Agni, thou who art the Lord of wealth in kine, the Son of Strength,
Vouchsafe to us, O Jâtavedas, high renown.

36 He, Agni, kindled, good and wise, must be exalted in our song:
Shine, thou of many forms, shine radiantly on us.

37 O Agni, shining of thyself by night and when the morning breaks,
Burn, thou whose teeth are sharp, against the Râkshasas.

38 May Agni, worshipped, bring us bliss, may the gift, Blessèd One! and sacrifice bring bliss,
Yea, may our praises bring us bliss.

39 Yea, may our praises bring us bliss. Show forth the mind that brings success in war with fiends, wherewith thou conquerest in fights:

40 Wherewith thou conquerest in fights. Bring down the many firm hopes of our enemies, and let us vanquish with thine aid.

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31 The third from R. V. I. 45. 6.

32 He lays down three Brihatî bricks with formulas in Brihatî metre, 8+8+12+8 syllables. The first formula is taken from R. V. VII. 16. 1.

33 The verses of the original hymn (R. V. VII. 16) being alternately Brihatî and Satobrihatî, the second and third verses of this triplet are made up out of verse 2 with the aid of repetitions.

35 He lays down three Ushnih bricks with a triplet in that metre (8+8+12 syllables) from R. V. I. 79. 4—6.

38 He lays down the three Kakup bricks with a triplet in that metre (8+12+8), verse 1 taken from R. V. VIII. 19. 19, verses 2 and 3 pieced together out of the Satobrihatî verse 20 of the original hymn, with pâdas repeated as in 33 and 34.

41 I value Agni, that good Lord, the home to which the kine return;
Whom fleet-foot coursers seek as home, and strong enduring steeds as home. Bring food to those who sing thy praise.

42 'Tis Agni whom we laud as good, to whom the milch-kine come in herds,
To whom the coursers swift of foot, to whom our well-born princes come. Bring food to those who sing thy praise.

43 Thou, brilliant God, within thy mouth warmest both ladles of the oil.
So fill us also in our hymns abundantly, O Lord of Strength. Bring food to those who sing thy praise.

44 Agni, with lauds this day may we bring thee that which thou lovest,
Right judgment, like a horse, with our devotions.

45 For thou hast ever been the car-driver, Agni, of noble
Strength, lofty sacrifice, and rightful judgment.

46 Through these our praises come thou to meet us, bright as the sunlight,
O Agni, well-disposed, with all thine aspects.

47 Agni I hold as Herald, the munificent, the gracious Son of Strength who knoweth all that live, as holy singer knowing all;
Lord of fair rites, a God with form erected, turning to the Gods,
He, when the flame hath sprung forth from the sacred oil, the offered fatness, longeth for it with his glow.

48 O Agni, be our nearest Friend, be thou a kind deliverer and a gracious Friend.
Come as good Agni, come as excellent and give us wealth most splendidly renowned.
To thee then, O most bright, O radiant God, we come with prayer for happiness for our friends.

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41 He lays down the three Paṅkti bricks with formulas in the corresponding metre (8 × 5) taken from R. V. V. 6. 1, 2, 9.

44 He lays down the three Padapaṅkti bricks with formulas in that metre (5 × 5). This 'consists of two lines, the first embracing three or four feet of five syllables each, having the ictus on the first and fourth syllables, and resembling the last line of a Sapphic verse. The second line is simply a Trishṭup.' M. Müller, S. B. E., XXXII. p. xcviii. The triplet of formulas is taken from R. V. IV. 10. 1—3.

47 He lays down an Atichhandas or Hypermeter brick with a formula taken from R. V. I. 127. 1.

48 He lays down three Dvipadâ bricks with a formulary triplet from R. V. V. 24. 1, 2, 4. Cf. III. 25, 26.

49 With what devotion, winning light, the Rishis came, kindling Agni, to the holy session,
Even with that in heaven I stablish Agni whom men call him whose sacred grass is scattered.

50 Gods, let us follow him with wives beside us, with sons, with brothers, with our gold adornments,
Grasping the sky up in the world of virtue, on the third height, the luminous realm of heaven.

51 This Agni mounted up to Speech's Centre, Lord of the Brave, observant, ever-active.
Laid on the back of Earth, may he, resplendent, cast under foot those who would fight against us.

52 May this most manly Agni, strength-bestower, giver of thousands, shine with care that fails not.
Resplendent in the middle of the water, make thine approach to the celestial mansions.

53 Make him go forth from all sides: meet, approach ye. O Agni, make the paths for Godward travel.
Making the Parents young with life's renewal, the out-spun thread in thee have they extended.

54 Wake up, O Agni, thou, and keep him watchful. Wish and fruition, meet, and he, together.
In this and in the loftier habitation be seated, All-Gods! and the Sacrificer.

55 Convey our sacrifice to heaven that it may reach the Gods, with that

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49 He lays down the Punaschiti (Piling up again), a second layer of eight bricks, on the top of the Gârhapatya or Householder's Hearth. See XII. 45 sqq. The ceremony is performed with eight formulas, six in Trishtup and two in Anushtup metre.

51 He lays down the third brick. *Speech's Centre:* the part of the pile in which he is established. *Ever-active: bhuranyu;* the world's supporter, according to Mahidhara.

52 He lays the fourth brick.

53 He lays the fifth brick. *Make him:* he addresses the Rishis. *Make the paths:* according to Mahidhara the plural verb is used for the singular and refers to Agni. If, as grammar requires, the verb refers to the Rishis, *Agneh*, of Agni, must be read instead of *Agne:* 'Make ye Agni's paths to lead to the Gods': Eggeling. *Parents: pitarâ;* meaning Vâk and Manas, Speech and Mind. *Outspun thread:* of sacrifice. *They extended:* the Rishis according to Mahidhara: but the verb is in the singular: 'in thee hath he spun out this thread': Eggeling.

54 He lays the sixth brick. *Wish and fruition:* the heavenly rewards of pious actions. *He:* the Sacrificer.

55 He lays the seventh brick. The formula is taken from A V. IX 5. 17. *With that:* power, understood.

Whereby thou, Agni, bearest wealth in thousands and all precious things.

56 This is thine ordered place of birth whence sprung to life thou shonest forth.
Knowing this, Agni, rise thou up and cause our riches to increase.

57 Tapa, Tapasya, pair of Dewy Seasons: thou art, etc. (as in XIII. 25).

58 On the sky's back may Parameshṭhin lay thee, etc. (as in XIV. 14).
Thy Lord is Sûrya, etc. (as in XIV. 14).

59 Repeated from XII. 54.

60 Repeated from XII. 55.

61 Repeated from XII. 56.

62 Like a horse neighing, eager for the pasture, when he hath stepped forth from the great enclosure:
Then the wind following blows upon his splendour, and, straight, the path is black which thou hast travelled.

63 In Âyu's seat I set thee, in the shadow of the protector in the heart of Ocean,
Thee luminous, bright with eyes, thee who illumest the sky, the earth, and air's broad realm between them.

64 On the sky's back may Parameshṭhin set thee, etc. (as in XIV. 12, substituting sky for air and Sûrya for Vâyu).

65 Thou art the measure of a thousand. Thou art the representative of a thousand. Thou art the equivalent of a thousand. Thou art worth a thousand. Thee for a thousand.

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56 He lays the eighth brick. The formula, taken from R. V. III. 29. 10, has occurred in III. 14 and XII. 52.

57 He lays two Ṛitavyâs or Seasonal bricks. See XIII. 25. *Tapa, Tapasya:* January-February, and February-March. *Thou art:* the rest of the formulas as in XIII. 25.

58 He lays down a Visvajyotis or All-light brick. *Parameshṭhin:* the Supreme. The rest is as in XIV. 14, with the substitution of Sûrya for Vâyu.

59 He lays the Lokampriṇâs, Room-filling or Complementary bricks, with the three formulas employed in XII. 54—56.

62 He scatters loose soil over the layer and sets the brick called Vikarnî and the porous or Svayamâtriṇṇâ. The Vikarṇî with the formula taken from R. V. VII. 3. 2.

63 The Svayamâtriṇṇâ with the following formula. *Âyu's:* of Vital Power, or of the Sun.

65 He stands by the Altar and consecrates it by scattering over it a thousand bits of gold, two hundred at the recitation of each formula. *Measure of a thousand:* bricks. *Thee:* I sprinkle. *For a thousand:* for the attainment of countless benefits.

BOOK THE SIXTEENTH.

HOMAGE be paid unto thy wrath, O Rudra, homage to thy shaft: to thy two arms be homage paid.

2 With that auspicious form of thine, mild, Rudra! pleasant to behold,
Even with that most blessèd form, look, Mountain-haunter! here on us.

3 The shaft which, Mountain-haunter, thou art holding in thy hand to shoot,
Make that auspicious, Mountain-Lord! Injure not man nor moving thing.

4 O Dweller on the Mountain, we salute thee with auspicious hymn;
That all, yea, all our people may be healthy and well-satisfied.

5 The Advocate, the first divine Physician, hath defended us.
Crushing all serpents, drive away all Yâtudhânis down below.

6 That most auspicious One whose hue is coppery and red and brown,
And those, the Rudras who maintain their station in the regions, who surround him in a thousand bands, of these we deprecate the wrath.

7 May he who glides away, whose neck is azure, and whose hue is red,
He whom the herdsmen, whom the girls who carry water have beheld, may he when seen be kind to us.

8 Homage to him the Azure-necked, the thousand-eyed, the bountiful,
Yea, and his spirit ministers—to them I offer reverence.

This Book consists of the Śatarudriya, a litany, accompanying 425 oblations, addressed to the hundred Rudras, or the hundred forms and powers of Rudra representing life and nature in their more terrible phases. Agni, that is, the Fire-altar, has on completion become Rudra, and this ceremony is performed to avert his wrath and secure his favour. The Taittirîya recension of the text—which has been regarded as a special Upanishad, or treatise on esoteric religious doctrine—has been translated and annotated by Prof. A. Weber, Indische Studien, II. pp. 14 ff., and the White Yajurveda text has been transliterated and translated by J. Muir, Original Sanskrit Texts, IV. pp. 322—331. There is also a complete translation of the formulas in Sacred Books of the East, XLIII. pp. 150—155.

2 *Auspicious form:* the God having two forms, one terrific and the other gentle and auspicious.

5 *Hath defended us:* 'May he plead for us': Eggeling. *Yâtudhânis:* sorceresses, or female goblins.

7 *He who glides away:* in the form of the Sun. *Whose neck is azure:* from drinking up the world-destroying poison produced at the Churning of the Ocean by the Gods.

9 Loosen thy bowstring, loosen it from thy bow's two extremities,
And cast away, O Lord Divine, the arrows that are in thy hand.

10 Now stringless be Kapardin's bow, his quiver hold no pointed shaft.
The shafts he had have perished and the sheath that held his sword is bare.

11 Thy weapon, O Most Bountiful, the bow that resteth in thy hand,—
With that, deprived of power to harm, protect thou us on every side.

12 So may the arrow of thy bow, in all directions, pass us by,
And in a place remote from us lay thou the quiver that thou hast.

13 Having unbent thy bow O thou hundred-eyed, hundred-quivered One!
And dulled thy pointed arrows' heads, be kind and gracious unto us.

14 To thy fierce weapon, now unstrung, be reverent obeisance paid.
Homage be paid to both thine arms, and to thy bow be reverence!

15 Do thou no injury to great or small of us, harm not the growing boy, harm not the full-grown man.
Slay not a sire among us, slay no mother here, and to our own dear bodies, Rudra! do no harm.

16 Harm us not in our seed or in our progeny, harm us not in our life or in our cows or steeds.
Slay not our heroes in the fury of their wrath. We with oblations ever call on only thee.

17 Homage to the golden-armed leader of hosts, lord of the regions, to the trees with their green tresses, to the Lord of beasts be homage; homage to him whose sheen is like green grass, homage to the radiant Lord of paths, homage to the golden-haired wearer of the sacrificial cord, homage to the Lord of the well-endowed.

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10 *Kapardin:* he whose hair is coiled and braided; an epithet in the Rigveda of Pûshan as well as of Rudra.

15, 16 are taken, with variations, from R. V. I. 114. 7, 8.

17 *Lord of beasts:* either originally regarded as the protector of grazing cattle which are specially exposed to the fury of the Storm-God, or as the lord of sacrificial victims, as Prof. Weber thinks must be the explanation. *Well-endowed* : or, physically, 'full-fed' (Muir); 'strong-bodied': Eggeling.

18 Homage to the brown-hued piercer, to the Lord of food be homage. Homage to Bhava's weapon, homage to the Lord of moving things! homage to Rudra whose bow is bent to slay, to the Lord of fields homage, homage to the charioteer who injures none, to the Lord of forests be homage.

19 Homage to the red architect, to the Lord of trees homage! Homage to him who stretched out the earth, to him who gives relief be homage. Homage to the Lord of Plants, homage to the prudent merchant! Homage to the Lord of bushes, to the shouting Lord of foot-soldiers who makes foes weep be homage.

20 Homage to the runner at full stretch, to the Lord of ministering spirits, homage! Homage to the conquering, piercing Lord of assailing bands, homage to the towering sword-bearer, to the Lord of thieves homage! Homage to the gliding robber, to the roamer, to the Lord of forests homage!

21 Homage to the cheat, to the arch-deceiver, to the Lord of stealers homage! Homage to the wearer of sword and quiver, to the Lord of robbers homage! Homage to the boltarmed homicides, to the Lord of pilferers homage! Homage to the sword-bearers, to those who roam at night, to the Lord of plunderers homage!

22 To the turban-wearing haunter of mountains, Lord of land-grabbers homage! Homage to you who bear arrows and to you who carry bows. Homage to you with bent bows, and to you who adjust your arrows, to you who draw the bow and to you who shoot be homage!

23 Homage to you who let fly and to you who pierce, homage to you who sleep and to you who wake, homage to you who lie and to you who sit, homage to you who stand and to you who run.

24 Homage to assemblies and to you lords of assemblies, homage to horses and to you masters of horses, homage to you hosts that wound and pierce, to you destructive armies with excellent bands be homage.

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18 *Bhava:* the Existent, or the Eternal; here a name of Rudra.

20 *Thieves...robber:* assuming their forms in sport, says Mahîdhara.

24 *Armies:* or, alternatively, Goddesses, according to Mahîdhara; the feminine participle standing without a noun.

25 Homage to the troops and to you lords of troops be homage.
Homage to the companies and to you lords of companies, homage.
Homage to sharpers and to you lords of sharpers, homage.
Homage to you the deformed, and to you who wear all forms, homage!

26 Homage to armies and to you the leaders of armies, homage.
Homage to you car-borne and to you who are carless, homage.
Homage to the charioteers and to you drivers of horses, homage.
Homage to you the great and to you the small, homage.

27 Homage to you carpenters, and to you chariot-makers homage.
Homage to you potters and to you blacksmiths, homage.
Homage to you Nishâdas and to you Puñjishṭhas, homage.
Homage to you dog-leaders, and to you hunters, homage.

28 Homage to dogs, and to you masters of dogs, homage.
Homage to Bhava, and to Rudra homage, homage to Ṣarva and to Paṣupati, and to Nilagrîva and Ṣitikaṇṭha, homage.

29 Homage to him with braided hair and to him with shaven hair, homage! homage to the thousand-eyed and to him with a hundred bows, homage!
To the mountain-haunter and to Ṣipivishṭa, homage!
To the most bountiful, armed with arrows, homage!

30 Homage to the short, and to the dwarf, homage, homage to the great and to the adult, homage! Homage to the full-grown and to the growing, to the foremost and to the first be homage.

31 Homage to the swift, and to the active be homage, and to the hasty and to the rapid mover be homage! Homage to him who dwells in waves, and in still waters, to him who dwells in rivers and on islands.

32 Homage to the eldest and to the youngest, to the first-born and to the last-born, homage! Homage to the middle-most and to the immature, to the lowest and to him who is in the depth, be homage!

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27 *Nishâdas*: men of certain wild aboriginal tribes. *Puñjishṭhas*: fishermen, or fowlers.

28 *Ṣarva*: a name or form of Rudra, of frequent occurrence in the A. V. *Paṣupati*: Lord of Beasts. *Nîlagrîva*: Blue-neck. See verse 7. *Ṣitikaṇṭha*: White-throated.

29 *Ṣipivishṭa*: in the R. V. a name of Vishṇu. See VIII. 55.

33 Homage to Sobhya and to the dweller in the magic amulet, homage! Homage to him who is allied to Yama, to him who prospers be homage! Homage to the famous and to the endmost, to him of the sown corn-land and to him of the threshing-floor be homage.

34 Homage to him in woods and to him in bushes, homage! Homage to him as sound and to him as echo, homage! Homage to him with swift armies and to him with swift chariots, homage! Homage to the hero, and to him who rends asunder be homage.

35 Homage to him who wears a helmet, and to him who wears a cuirass, homage! To him who wears mail and defensive armour, homage! To the renowned one and to him whose army is renowned be homage, to him who is in drums and to him who makes himself known by beating them.

36 Homage to the bold one and to the prudent, homage to him who carries sword and quiver, homage to him who hath keen arrows and is armed with weapons, homage to him who hath good weapons and a good bow.

37 Homage to him who dwells on paths and roads, homage to him who dwells in rugged spots and on the skirts of mountains, homage to him who dwells in water courses and lakes, homage to him who dwells in rivers and meres.

38 Homage to him who dwells in wells and pits, homage to him who dwells in bright sky and sunlight. Homage to him who dwells in cloud and lightning, homage to him who dwells in rain and to him who dwells in fair weather.

39 Homage to him who dwells in wind and to him who dwells in tempest, homage to the dweller in houses and to the house-protector. Homage to Soma and to Rudra, homage to the copper-coloured and to the ruddy One.

40 Homage to the giver of weal, and to Paṣupati, homage to the fierce and to the terrific. Homage to him who slays in front and to him who slays at a distance, homage to the slayer and to the frequent slayer, homage to the green-tressed trees, homage to the deliverer.

41 Homage to the source of happiness and to the source of delight, homage to the causer of happiness and to the causer of delight, homage to the auspicious, homage to the most auspicious.

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33 *Sobhya*: said to mean, dweller in Sobha the City of the Gandharvas. *Magic amulet*: a string bound round the neck or arm with incantations. *Allied to Yama*: in Yama's (death's) power: Eggeling.

42 Homage to him who is beyond and to him who is on this side, homage to him who crosses over and to him who crosses back. Homage to him who is in fords and on river banks, homage to him who is in tender grass and in foam.

43 Homage to him who is in sand and to him who is in running water, homage to him who is on pebbly ground and to him who is where still water stands. Homage to him who wears braided hair and to him whose hair is smooth. Homage to him who is in deserts and to him who is on broad roads.

44 Homage to him who is in herds of cattle and to him who is in cow-pens, homage to him who is on beds and to him who is in houses. Homage to him who is in hearts, and to him who is in whirlpools, homage to him who is in wells and to him who is in abysses.

45 Homage to him who is in dry things and to him who is in green things. Homage to him who is in dust and to him who is in vapour. Homage to him who is in inaccessible places, homage to him who is in creeping plants, homage to him who is in the earth and to him who is in good soil.

46 Homage to him who is in leaves and to him who is in the falling of leaves. Homage to him with the threatening voice and to him who slays, homage to him who troubles and to him who afflicts. Homage to you arrow-makers and to you bow-makers, homage to you sprinklers, to the hearts of the Gods. Homage to the discerners, homage to the destroyers; homage to the indestructible.

47 Pursuer, Lord of Soma juice, thou cleaver, coloured blue and red,
Cleave not, destroy not one of these our children, nor of these our beasts, let nothing that is ours be sick.

48 To the strong Rudra bring we these our songs of praise, to him the Lord of Heroes, with the braided hair,
That it be well with all our cattle and our men, that in this village all be healthy and well-fed.

49 Rudra, with that auspicious form of thine which healeth every day,
Auspicious, healer of disease, be kind to us that we may live.

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46 *Sprinklers:* senders of rain. *The hearts of the Gods:* meaning, according to Mahîdhara, Agni, Vâyu, and Sûrya; 'the sparkling hearts of the gods': Eggeling.

48 Taken from R. V. I. 114. 1.

50 May Rudra's missile turn aside and spare us, the great wrath of the impetuous One avoid us.
Turn, Bounteous God, thy strong bow from our princes, and be thou gracious to our seed and offspring.

51 Most bounteous, most auspicious, be auspicious, well inclined to us.
On some remotest tree lay down thy weapon, and clad in robe of skin approach, bearing thy bow come hitherward.

52 O Wound averter, purple-hued, to thee be homage, holy Lord!
May all those thousand darts of thine strike dead another one than us.

53 Thousands of thousands are the shafts, the missiles ready in thy hands:
Thou holy Lord, who hast the power, turn thou their points away from us.

54 Innumerable thousands are the Rudras on the face of earth:
Of all these Rudras we unbend the bows a thousand leagues away.

55 Bhavas there are above us in this mighty billowy sea of air,
Of all of these do we unbend, etc.

56 Rudras are dwelling in the sky, whose necks are blue, whose throats are white:
Of these do we unbend the bows a thousand leagues away from us.

57 Ṣarvas haunt realms beneath the earth—their necks are blue, their throats are white:
Of these, etc.

58 Those, green like young grass, in the trees, with azure necks and purple hue,
Of those, etc.

59 Those, ministering spirits' lords, with no hair-tufts, with braided locks,
Of these, etc.

60 Those, the protectors of the paths, bringers of food, who fight for life, Of these, etc.

61 Those who with arrows in their hand, and armed with swords, frequent the fords, Of these, etc.

62 Those who, inhabiting the food, vex men while drinking from their cups, etc.

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50 Taken from R. V. II. 33. 14.

63 Rudras so many and still more, lodged in the quarters of the sky, etc.

64 Homage to Rudras, those whose home is sky, whose arrows floods of rain.

To them ten eastward, southward ten, ten to the south, ten to the north, ten to the region uppermost!

To them be homage! May they spare and guard us. Within their jaws we lay the man who hates us and whom we abhor.

65 Homage to Rudras, those whose home is air, whose arrows is the rain. To them, etc.

66 Homage to Rudras, those whose home is earth, whose arrows is men's food.

To them be homage, etc.

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64 *To them:* 'I stretch out' understood. *Ten:* 'fingers' understood. That is, he extends both hands, with the finger tips placed together in sign of adoration to the omnipresent Rudras, towards the four quarters of the sky.

Dr. Muir observes: 'Many of the epithets in this Ṣatarudriya are not found in other books; and it is difficult, and perhaps of little importance to discover their real sense. Others, as the reader will have observed, are of the most fantastic character.'

BOOK THE SEVENTEENTH.

THE food and strength contained in stone and mountain, drink gathered from the plants and trees and waters,
That food and strength, Maruts! free-givers, grant us.
In the stone is thy hunger. In me is thy food. Let thy pain reach the man we hate.

2 O Agni, may these bricks be mine own milch kine: one, and ten, and ten tens, a hundred, and ten hundreds, a thousand, and ten thousand a myriad, and a hundred thousand, and a million, and a hundred millions, and an ocean middle and end, and a hundred thousand millions, and a billion.
May these bricks be mine own milch-kine in yonder world and in this world.

3 Ye are the Seasons, strengthening Law, fixed in due season, strengthening Law,
Called Splendid, dropping butter down and honey, yielders of every wish, imperishable.

4 With the lake's mantling need we robe thee, Agni: to us be purifying and auspicious.

5 With cold's investing garb we gird thee, Agni: to us be purifying and auspicious.

After the performance of the Ṣatarudriya Oblation, propitiatory and preparatory ceremonies in connexion with Agni and the Fire-altar are continued in this Book.

First he sprinkles the altar with water from a pitcher, beginning from a stone which he has placed at the junction of the right wing of the altar with the body.

1 *In the stone:* he puts the pitcher on the stone which represents Agni. According to Mahîdhara, *aṣman* (rock, stone) here means 'eater,' the devouring Fire. *In me:* he takes up the pitcher. *Thy pain:* the fiery heat and attendant suffering. Here, having put the stone in the pitcher, he throws it southward.

2 He takes possession of the bricks of the altar, stretching over it and touching as much of it as he can. *An ocean:* a fantastic name for a thousand million.

3 *Ye:* the bricks.

4 He draws a frog, an Avakâ (Blyxa Octandra, a water-weed), and a shoot of bamboo, all emblems of coolness, eastward along the right part of the body of the altar. See R. V. X. 16. 14.

5 He draws them along from the south to the north hip of the altar.

6 Descend upon the earth, the reed, the rivers : thou art the gall, O Agni, of the waters.
With them come hither, female Frog, and render this sacrifice of ours bright-hued, successful.

7 This is the place where waters meet; here is the gathering of the flood.
Let thy shaft burn others than us: be thou cleanser, propitious unto us.

8 O Agni, purifier, God, with splendour and thy pleasant tongue
Bring hither, and adore, the Gods.

9 So, Agni, purifying, bright, bring hither to our sacrifice,
To our oblation bring the Gods.

10 He who with purifying, eye-attracting form hath shone upon the earth as with the light of Dawn;
Who speeding on, as in the fleet steed's race, in fight, cometh untouched by age, as one athirst in heat.

11 Obeisance to thy wrath and glow! Obeisance to thy fiery flame!
Let thy shot missiles burn others than us: be thou cleanser, propitious unto us.

12 To him who dwells in man, Hail! To him who dwells in waters, Hail!
To him who dwells in sacred grass, Hail! To him who dwells in the wood, Hail! To him who finds the light, Hail!

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6 He draws them along from the north hip to the south shoulder of the altar. *Gall:* meaning heat, which is regarded as characteristic of the bilious humour.

7 He draws then along from the north to the south shoulder.

8 He draws them over the right wing of the altar. The formula is taken from R. V. V. 26. 1.

9 He draws them over the tail of the bird-shaped altar, with the formula from R. V. VI. 15. 5.

10 *Fleet steed's:* or Etaṣa's, one of the horses of the Sun.

11 The Adhvaryu takes chips of gold and a mixture of clarified butter and honey, with a bunch of Kuṣa grass, and mounts the altar reciting the formula addressed to Agni.

12 Mounted on the altar he offers an oblation, on the chief Porous brick, of clarified butter taken in five ladlefuls, pronouncing five formulas. *Who dwells in man:* Agni. seated as vital breath in human beings. *Hail!: veṭ*, a sacrificial exclamation of unknown derivation, somewhat similar to *vashaṭ*. *In waters:* in the shape of submarine fire, according to Mahidhara. *In sacred grass:* in the shape of the Âhavanîya fire. *In the wood:* in the trees which he penetrates and consumes. *The light:* or heaven, in the form of the Sun.

13 Worshipful Gods of Gods who merit worship, those who sit down beside their yearly portion,
Let them who eat not sacrificial presents drink in this rite of honey and of butter.

14 Those Gods who have attained to Godhead over Gods, they who have led the way in this our holy work,
Without whose aid no body whatsoever moves, not on heaven's heights are they, nor on the face of earth.

15 Giver of breath, of out-breath, breath diffusive, giver of lustre, giving room and freedom,
Let thy shot missiles burn others than us: be thou cleanser, propitious unto us.

16 May Agni with his sharpened blaze cast down each fierce devouring fiend.
May Agni win us wealth by war.

17 He who sate down as Hotar priest, the Ṛishi, our Father offering up all things existent—
He, seeking with his wish a great possession, came among men on earth as archetypal.

18 What was the place whereon he took his station? What was it that upheld him? What the manner,
Whence Viṣvakarman, seeing all, producing the earth, with mighty power disclosed the heavens?

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13 He sprinkles the altar, the enclosing stones, and outside them, with sour curds, honey, clarified bulter, and Kuṣa grass, reciting two formulas. *Worshipful Gods:* in the shape of the Vital Airs, who are not eaters of oblations.

14 *Holy work: brahman;* according to Mahîdhara, Agni is intended. *No body...moves:* 'no dwelling-place becometh pure': Eggeling. *Not on heaven's height, etc.:* that is, the Vital Airs, although deities, exist in living creatures only.

15 He descends from the altar, and recites the formula addressed to Agni.

16 He goes to the sacrificial hall and offers clarified butter taken in five ladlefuls in the Hall-Door Fire, with the formula taken from R. V. VI. 16. 28:

17 He offers clarified butter in a ladle filled with sixteen spoonfuls, in two oblations, with eight formulas for each. and the formula of verse 16. The verses 17-23 are taken from R. V. X. 81. *He who sate down:* Viṣvakarman, the Omnific, the universal Father and Generator, the Architect of the worlds and Cretor of all things, here identified with Prajâpati, Agni the Fire-altar. *All things existent:* regarded as contained in the offerings presented by Viṣvakarman. *His wish:* his desire to create. *Archetypal:* the meaning of *prathamachhad* is uncertain; 'first investing (Agni with the worlds)', according to Sâyaṇa's explanation; 'first appearing': Ludwig; 'first worshipper': Wallis.

19 He who hath eyes on all sides round about him, a mouth on all sides, arms and feet on all sides,
He the sole God, producing earth and heaven, weldeth them with his arms as wings together.

20 What was the tree, what wood in sooth produced it, from which they fashioned out the earth and heaven?
Ye thoughtful men, inquire within your spirit whereon he stood when he established all things.

21 Thine highest, lowest sacrificial natures, and these thy midmost here, O Viṣvakarman,
Teach thou thy friends at sacrifice, O Blessèd, and come thyself, exalted, to our worship.

22 Bring those, thyself exalted with oblation, O Viṣvakarman, Earth and Heaven to worship.
Let enemies around us live in folly: here let us have a rich and liberal patron.

23, 24 = VIII. 45, 46.

25 The Father of the eye, the Wise in spirit, created both these worlds submerged in fatness.
Then when the eastern ends were firmly fastened, the heavens and the earth were far extended.

26 Mighty in mind and power is Viṣvakarman, Maker, Disposer, and most lofty Presence.

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19 *Weldeth them*: Cf. R. V. IV. 2. 17; X. 72. 2. *With his arms as wings*: fanning the flame in which the material is smelted. Prof. Ludwig thinks that whirlwinds, produced by the action of hands, feet, and wings, are intended.

20 *They*: the makers of the world, directed by Parameṣvara the Supreme God.

21 *Come thyself*: 'exhilarated, thyself offer up thyself': Muir; 'do thou sacrifice to thyself delighting thyself': Wallis. According to Mahidhara, the meaning is that man is incompetent to worship the Creator, that is, in his forms, and that the worship must be performed by the Creator himself.

22 Bring......*Earth and Heaven to worship*: or, sacrifice to them.

23, 24 = VIII. 45, 46.

25 This and the following six verses are taken from R. V. X. 81. *The father of the eye*: Viṣvakarman, who made the light which enables the eye to see. *Submerged in fatness*: Sâyaṇa explains *ghritâm* here by 'water:'—'engendered the water, (and then) these two (heaven and earth) floating (on the waters).'—Wilson.

26 *Most lofty Presence*: literally, the highest apparition; the highest image or object of spiritual contemplation. *Their offerings*: the offerings, or perhaps the wishes, of the Fathers, semi-personified. *The Seven Rishis*: the great Rishis Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu, and Vasishtha. The meaning is that the spirits of the blest enjoy the fulfilment of all their desires beyond the starry heavens where the One Being, the great Creator, dwells.

Their offerings joy in rich juice where they value One, only One beyond the Seven Ṛishis.

27 Father who made us, he who, as Disposer, knoweth all races and all things existing,
Even he alone, the Deities' name-giver,—him other beings seek for information.

28 To him in sacrifice they offered treasures,—Ṛishis of old, in numerous troops, as singers,
Who, in the distant, near, and lower region, made ready all these things that have existence.

29 That which is earlier than this earth and heaven, before the Asuras and Gods had being,—
What was the germ primeval which the waters received where the first Gods beheld each other?

30 The waters, they received that germ primeval wherein the Gods were gathered all together.
It rested set upon the Unborn's navel, that One wherein abide all things existing.

31 Ye will not find him who produced these creatures: another thing hath risen up among you.
Enwrapt in misty cloud, with lips that stammer, hymn-chanters wander and are discontented.

32 First was the God engendered, Viṣvakarman: then the Gandharva sprang to life as second.
Third in succession was the plants' begetter: he laid the waters' germ in many places.

33 Swift, rapidly striking, like a bull who sharpens his horns, terrific, stirring up the people,
With eyes that close not, bellowing, Sole Hero, Indra subdued at once a hundred armies.

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27 *For information:* to learn who is the Supreme God; or what their several functions are.

28 *Distant, near, and lower region:* meaning, apparently, the heavenly, the earthly, and the intermediate atmosphere.

30 *The Unborn*, Aja, seems here to be identified with Viṣvakarman. See *Vedic India*, pp. 423, 424.

31 *Another thing:* meaning, according to the Commentator, 'Viṣvakarman is a different entity from you who are sentient beings, who have individual consciousness, and so forth.'—See editor's note in Wilson's translation. *Enwrapt*, etc.: You who are engaged in the enjoyments of this world or the next, being subject to false knowledge or ignorance, have no knowledge of the Truth. See The Hymns of the R. V. and the authorities referred to in the note on the passage.

32 *The Gandharva:* the Sun, that is, Agni. *The plants' begetter:* Parjanya, the God of the Rain-cloud.

33 This verse and the eleven that follow are taken from R. V. X. 103, which is a prayer to Indra for aid and victory in battle.

34 With him loud-roaring, ever watchful, Victor, bold, hard to overthrow, Rouser of battle,
Indra the Strong, whose hand bears arrows, conquer, ye warriors, now, now vanquish in the combat.

35 He rules with those who carry shafts and quivers, Indra who with his band brings hosts together,
Foe-conquering, strong of arm, the Soma-drinker, with mighty bow, shooting with well-laid arrows.

36 Bṛihaspati, fly with thy chariot hither, slayer of demons, driving off our foemen.
Be thou protector of our cars, destroyer, victor in battle, breaker-up of armies.

37 Conspicuous by thy strength, firm, foremost fighter, mighty and fierce, victorious, all-subduing,
The Son of Conquest, passing men and heroes, kine-winner, mount thy conquering car, O Indra.

38 Cleaver of stalls, kine-winner, armed with thunder, who quells an army and with might destroys it,—
Follow him, brothers! quit yourselves like heroes, and like this Indra show your zeal and courage.

39 Piercing the cow-stalls with surpassing vigour, Indra, the pitiless Hero, wild with anger,
Victor in fight, unshaken and resistless,—may he protect our armies in our battles.

40 Indra guide these: Bṛihaspati precede them, the guerdon, and the sacrifice, and Soma;
And let the banded Maruts march in forefront of heavenly hosts that conquer and demolish.

41 Ours be the potent host of mighty Indra, King Varuṇa, and Maruts, and Âdityas.
Uplifted is the shout of Gods who conquer, high-minded Gods who cause the worlds to tremble.

42 Bristle thou up, O Bounteous Lord, our weapons: excite the spirits of my warring heroes.
Urge on the strong steeds' might, O Vṛitra-slayer, and let the din of conquering cars go upward.

43 May Indra aid us when our flags are gathered: victorious be the arrows of our army.
May our brave men of war prevail in battle. Ye Gods protect us in the shout of onset.

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40 *Guide these:* be the leader of our troops. *The guerdon:* the reward of the priests who perform the sacrifice offered before battle.

43 *When our flags are gathered:* 'apparently comparable with the signis collatis of the Romans': Ludwig.

44 Bewildering the senses of our foemen, seize thou their bodies and depart, O Apvâ.
Attack them, set their hearts on fire and burn them: so let our foes abide in utter darkness.

45 Loosed from the bowstring fly away, O Arrow, sharpened by our prayer.
Go to the foemen, strike them home, and let not one of them escape.

46 Advance, O heroes, win the day. May Indra be your sure defence.
Exceeding mighty be your arms, that none may wound or injure you.

47 That army of our enemies, O Maruts, that comes against us with its might, contending,
Meet ye and wrap it in unwelcome darkness so that not one of them may know another.

48 There where the flights of arrows fall like boys whose locks are yet unshorn,
May Indra, may Bṛihaspati, may Aditi protect us well, protect us well through all our days.

49 Thy vital parts I cover with thine armour: with immortality King Soma clothe thee.
Varuṇa give thee what is more than ample, and in thy triumph may the Gods be joyful.

50 Worshipped with butter, Agni, lead this man to high preëminence.
Vouchsafe him growth of riches and multiply him with progeny.

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44 *Apvâ*: according to Sâyaṇa, a female deity who presides over sin; according to Mahîdhara, sickness or fear. Apparently Apvâ was a sort of colic, or dysentery, likely to attack soldiers in the field of battle. *And depart*: or, pass us by; do not attack us.

45 Taken from R. V. VI. 75. 16.

46 Taken from R. V. X. 103. 13.

47 Taken from A. V. III. 2. 6.

48 This and the following verse are taken from R. V. VI. 75. 17, 18. *Like boys*, etc.: 'the point of the comparison is not very obvious, but it may mean that the arrows fall where they list, as boys before they are left with the lock of hair, before the religious tonsure, play about wherever they like.': Wilson. Prof. von Roth separates *viṣikhâ* from *kumârâ*, and translates: 'where the arrows fly, young and old': that is, feathered and unfeathered.

49 *Thy vital parts*: the *varman*, or coat of mail, protected the shoulders, back, chest, and lower parts of the body. If not made of metal, it was strengthened with metal of some kind.

50 He puts three logs of Udumbara wood on the fire, with a formula for each.

51 Indra, lead him to eminence: controller of his foes be he.
Vouchsafe him lustre: let him give their sacred portions to the Gods.

52 The man within whose house we pay oblation, Indra, prosper him.
May the Gods bless and comfort him, they and this Brahmaṇaspati.

53 May the All-Gods, O Agni, bear and lift thee upward with their thoughts.
Fair to be looked on, rich in light, be thou propitious unto us.

54 May the Five Regions guard, divine, our worship, Goddesses chasing lack of thought and hatred,
Giving the Sacrificer growth of riches. Let sacrifice be based on growth of riches.

55 Inspirited above enkindled Agni, adorable, winged with hymns, was it accepted,
When the Gods offered sacrifice with viands, circling the heated caldron, paying worship.

56 Lord of a hundred draughts, benign, God-serving—to him divine, establisher, protector,
The Gods approached the sacrifice, encircling. Gods for the Gods stood fain for sacred service.

57 When the fourth sacrifice reaches the oblation, accepted offering which hath been made ready, fit for the Immolator's sacrificing,
Thence bless us prayers and holy recitations!

58 Savitar, golden-hued, hath lifted eastward, bright with the sunbeams, his eternal lustre,
He at whose furtherance wise Pûshan marches surveying all existence like a herdsman.

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52 *This Brahmaṇaspati:* or Bṛihaspati, Lord of Prayer, who is specially present.

53 The Pratiprasthâtar lifts up a kindled log of fuel representing Agni. The text has occurred in XII. 31.

54 He goes forward to the altar.

55 *Inspirited:* 'glorifying': Eggeling. The meaning of the verse is obscure.

56 *Lord of a hundred draughts:* Agni, worshipped with countless libations.

57 *Fourth sacrifice:* coming after the muttering of formulas, the recitation of sacred praise-verses, and the Apratiratha or Irresistible hymn (verses 33--44. Prof. Eggeling remarks with reason that 'these verses are rather enigmatical.'

58 Taken from R. V. X. 139. 1. Savitar, the Impeller, the Sun as a form of Agni.

59 He sits, the measurer, in the midst of heaven, filling the two world-halves and air's mid-region.
He looks upon the rich far-spreading pastures between the eastern and the western limit.

60 Steer, Sea, Red Bird with strong wings, he hath entered the dwelling-place of the Primeval Father.
A gay-hued Stone set in the midst of heaven, he hath gone forth and guards the air's two limits.

61 All sacred songs have glorified Indra expansive as the sea,
The best of warriors borne on cars, the Lord, the Very Lord of strength.

62 May God-invoking sacrifice bring the Gods hitherward to us.
May bless-invoking sacrifice bring the Gods hitherward to us.
May Agni, God, make offering and hither bring the Gods to us.

63 May the abundant growth of wealth with elevation lift me up,
And with his subjugating power may Indra keep my foemen down.

64 Upraising and depression and devotion may the Gods increase.
May Indra, too, and Agni drive my foes away to every side.

65 Go ye by Agni to the sky bearing the Ukhya in your hands.
Reaching the heights of sky and heaven stay intermingled with the Gods.

66 Agni, go forward to the eastern region, well-skilled, be here the fire in front of Agni.
Illuming all the quarters, shine with splendour: supply with food our quadrupeds and bipeds.

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59 He sets up a stone of various bright colours, representing the Sun, and recites the text from R. V. X. 139. 2. *The measurer:* reaching both ends of the firmament. The original text has 'man-viewing.' *Pastures:* there is no substantive in the text. Sâyaṇa supplies 'quarters of space'; Mahîdhara 'altars'; Prof. Ludwig 'ladles'; Prof. Grassmann 'pastures.' 'He scans the all-reaching, the butter-reaching,' meaning the offering-ladles and the offering-grounds: Eggeling.

60 Taken from R. V. V. 47. 3. *Steer:* mighty. *Sea:* as the attracter and receptacle of waters. *Primval Father:* Dyaus or Heaven.

61 They all go to the altar, with the text (repeated from XII. 56) taken from R. V. I. 11. 1.

63 *May. . . lift:* so Mahîdhara. 'Hath upheaved': Eggeling.

64 *Upraising:* of us. *Depression:* of our foes. *Devotion:* expressed in sacrifice.

65 They mount the altar. *Ukhya:* the fire contained in the pan.

67 From earth to air's mid-region have I mounted, and from mid-air ascended up to heaven.
From the high pitch of heaven's cope I came into the world of light.

68 Mounting the sky they look not round: they rise to heaven through both the worlds—
Sages who span the sacrifice that pours its stream on every side.

69 Foremost of those who seek the Gods come forward, thou who art eye of Gods and men, O Agni.
Accordant with the Bhṛigus, fain to worship, to heaven in safety go the Sacrificers.

70 Night and Dawn, different in hue, accordant, etc., as in XII. 2.

71 O Agni, thousand-eyed and hundred-headed, thy breaths are hundred, thy through-breaths a thousand.
Thou art the Lord of thousandfold possessions. To thee, for strength, may we present oblation.

72 Thou art the Bird of goodly wing: be seated on the ridge of earth.
Fill air's mid-region with thy glow, supporting with thy light the sky, confirm the quarters with thy sheen.

73 Receiving offerings, fair of aspect, eastward be duly seated in thy place, O Agni.
In this the more exalted habitation be seated All-Gods and the Sacrificer.

74 That wondrous all-mankind-embracing favour of Savitar, choice-worthy, I solicit,
Even his which Kaṇva wont to milk, the mighty, the teeming Cow who yields a thousand milk-streams.

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67 The Sacrificer speaks, reciting three verses from A. V. IV. 14. 3—5. *Air's mid-regiver:* the firmament. *Heaven:* above the sky. *Heaven's cope:* a still higher region. *World of light:* the abode of the Sun, the empyrean. See M. Müller, Vedic Hymns, Part I. p. 9; and Zimmer, Altindisches Leben, p. 358.

68 *Look not round:* do not regard their sons, cattle, etc.

69 *Bhṛigus:* see I. 18; III, 15.

70 He offers an oblation of milk drawn from a black cow with a white calf (representing Night and the Sun), with the text taken, with variations, from R. V. I. 96. 5.

71 *Thousand-eyed:* his eyes are the chips of gold; see XVII. 11. *Hundred-headed:* identified with the hundred-headed Rudra. See Śatapatha-Brâhmaṇa, IX. 1. 1. 6.

72 He lays down the fire and recites two formulas addressed to Agni.

73 *Thy place:* the fire-altar. *More exalted habitation:* heaven.

74 He puts on the fire three pieces of fuel, of Śamî, Vaikaṅkata, and Udumbara wood respectively, with a formula for each. *Kaṇva:* a famous Vedic Ṛishi.

75 May we adore thee in thy loftiest birth place, Agni ! with praise-songs in thy lower station.
The place whence those hast issued forth I worship. In thee, well kindled, have they paid oblations

76 Shine thou before us, Agni, well enkindled, with flame, most youthful God, that never fadeth.
Unceasing unto thee come sacred viands.

77 Agni, this day with lauds, etc., as in XV. 44.

78 I dedicate the thought with mind and butter so that the Gods may come who love oblation, strengthing Law,
To Viṣvakarman, Lord of all the earth, I offer up day after day the inviolable sacrifice.

79 Seven fuel logs hast thou, seven tongues, O Agni, seven Ṛishis hast thou, seven belovèd mansions.
Seven-priests in sevenfold manner pay thee worship. Fill full—All-hail to thee !—seven wombs with butter.

80 Purely-Bright, Wonderfully-Bright, Really-Bright, All-Luminous,
Bright, Law's-Protector, Safe-from-Ill;

81 Such, Other-Looking, Equal, Similar, Measured, Commensurate, Jointly-Bearing-up.

82 Right, Real, Firm, Strong-to-Support, Bearer, Disposer, Manager.

83 Winner-of-Right, Winner-of-Truth, Host-Conquering, Lord-of-Goodly-Host,
Whose-Friends-are-Near-at-Hand, Whose-Banded-Enemies-are-Far-Away :

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75 The formula is taken from R. V. II 9. 3. *Loftiest birthplace:* heaven, the birthplace of Agni as the Sun. *Lower station:* the firmament, where he is produced as lightning. *The place whence thou hast issued:* the fire-altar.

76 Taken from R. V. VII. 1. 3.

77 He offers with the *sruva* or dipping spoon. The formula is taken from R. V. IV. 10. 1.

78 He offers again to Viṣvakarman, the Omnific Agni. *I dedicate:* or, offer up. *The thought:* of the priests and the sacrificer. The metre is Atijagatî, four divisions of thirteen syllables each.

79 He offers a full oblation with the *sruk* or offering-spoon. *Fuel logs:* said to be the vital breathings. *Seven tongues:* called Kâlî Karâlî, etc. *Ṛishis:* Marîchi and the rest. See XVII. 26. *Mansions:* Gâyatrî and other sacred metres, or the Âhavanîya, Gârhapatya and other fire-hearths. *Seven-fold fashion:* with the Agnishṭoma (Praise of Agni) and other services. *Wombs:* layers of the altar.

80 After offering the Vaiṣvânara rice-cake to Agni the God of All Men, he offers seven rice cakes to the Maruts (consisting of three or nine troops of seven each) with a formula at each offering containing names or titles of these deities.

84 To day in this our sacrifice be present, Such, Looking-Thus, Same, Similar-in-Appearance,
Measured, Commensurate, Joint-Bearers, Maruts!

85 Self-Powerful, Voracious-One, Kin-to-the-Sun, The Householder,
Play-Lover, Mighty, Conqueror.
Fierce, Terrible, The Resonant, The Roaring, Victorious, Assailant, and Dispeller, All-Hail!

86 The Maruts, clans divine, became the followers of Indra; as
The Maruts, clans divine, became the followers of Indra, so
May clans divine and human be the Sacrificer's followers.

87 Drink in the middle of the flood, O Agni, this breast stored full of sap, teeming with water.
Welcome this fountain redolent of sweetness. O Courser, enter those thy watery dwelling.

88 Oil hath been mixed: oil is his habitation. In oil he rests: oil is his proper province.
Come as thy wont is. O thou Steer, rejoice thee. Bear off the oblation duly consecrated.

89 Forth from the ocean sprang the wave of sweetness: together with the stalk it turned to Amrit,
That which is holy oil's mysterious title: but the Gods' tongue is truly Amrit's centre.

90 Let us Declare aloud the name of Ghṛita, and at this sacrifice held it up with homage.
So let the Brahman hear the praise we utter. This hath the four-horned Buffalo emitted.

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86 This is muttered by the Adhvaryu at the end of the offerings to the Maruts.

87 Verses 87—99 in praise of Agni are muttered by the Sacrificer at the dictation of the Adhvaryu, or by the Adhvaryu himself. *Flood:* said to mean the world. *Breast:* the ladle. *Water:* flowing butter.

88 Taken from R. V. II. 3. 11.

89—99 Taken from R. V. IV. 58. a hymn in praise of Ghṛita or Clarified Butter. It would be fruitless, as Prof. Ludwig remarks, to repeat all the various explanations which Sâyaṇa gives of the first line of this stanza: they only show the utter uncertainty of tradition in reference to the passage. For instance, *samudra*, ocean, is said to mean sacrificial fire; or celestial fire; or the firmament; or the udder of the Cow; and *ûrmi*, wave, may accordingly mean reward; or rain; or butter. Prof. Ludwig thinks that the sense of the stanza may be: the life-giving essence which develops itself out of the world-ocean turns into Soma in the Moon; but it is neither of these two, but the tongue of the Gods (Agni?) from which the Amrit proceeds and to which it returns. But see A. Hillebrandt, Vedische Mythologie, I. 321, 322.

90 *The Brahman:* according to Mahîdhara, the *ṛitvij* or priest. Probably Agni is meant. The last half-line of the stanza is translated, after Sâyaṇa,

91 Four are his horns, three are the feet that bear him: his heads are two, his hands are seven in number.
Bound with a triple bond the Bull roars loudly: the mighty God hath entered into mortals.

92 That oil in triple shape the Gods discovered laid down within the Cow, concealed by Paṇis.
Indra produced one shape, Sûrya another: by their own power they formed the third from Vena.

93 From inmost reservoir in countless channels flow down these rivers which the foe beholds not.
I look upon the streams of oil descending, and lo! the Golden Reed is there among them.

94 Like rivers our libations flow together, cleansing themselves in inmost heart and spirit.
The streams of holy oil pour swiftly downward like the wild beasts that fly before the bowman.

95 As rushing down the rapids of a river, flow swifter than the wind the vigorous currents,
The streams of oil in swelling fluctuation like a red courser bursting through the fences.

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by Professor Wilson: 'the fair-complexioned deity perfects this rite,' the epithet 'four-horned' being transferred to 'Brahman.' The God may be called a *buffalo (gaura)* Bos Gaurus, as a type of extraordinary strength. Mahîdhara explains *gaura* by *yajña*, sacrifice, having four horns, that is, four officiating priests.

91 *Four are his horns:* the four horns of Agni as identified with sacrifice are said by Sâyaṇa to be the four Vedas, and, if identified with Âditya, the four cardinal points. The *three feet* are, in the former case, the three daily sacrifices, in the latter, morning, noon, and evening. The two heads are, in the former case, the *Brahmaudana* and the *Pravargya* ceremonies, in the latter, day and night. Similarly, the *seven hands* are explained, alternatively, as the seven metres of the Veda or the seven rays of the Sun; and the *triple bond* as the *Mantra*, *Kalpa*, and *Brâhmaṇa*, prayer, ceremonial, and rationale of the Veda, or the three regions, heaven, firmament, and earth. *The Steer* is, either as sacrifice or Âditya, the pourer down of rewards, and the loud roaring is the sound of the repetition of the texts of the Veda. Mahîdhara's explanation differs from that of Sâyaṇa. The four horns are priests; or nouns, verbs, prepositions, and particles; the three feet are the Vedas, or the first, second, and third persons, or the past, present, and future tenses; the two heads are two sacrifices, or the agent and object; the seven hands are the metres or the cases of the noun; and the three bonds are the three daily sacrifices, or the singular, dual, and plural numbers.

92 *In triple shape:* as milk, curds, and butter, according to Sâyaṇa. The meaning seems to be that Indra, Surya, and Vena (who is probably Agni), restored the power of the elements of sacrifice respectively in heaven, the firmament, and the earth, after they had been rendered ineffectual for a time by the malignant Paṇis.

93 *The Golden Reed:* Celestial Agni.

96 Like women at a gathering fair to look on and gently smiling, they incline to Agni.
The streams of holy oil attain the fuel, and Jâtavedas joyfully receives them.

97 As maidens deck themselves with gay adornment to join the bridal feast, I now behold them.
Where Soma flows and sacrifice is ready, thither the streams of holy oil are running.

98 Send to our eulogy a herd of cattle: bestow upon us excellent possessions.
Bear to the Gods the sacrifice we offer: the streams of oil flow pure and full of sweetness.

99 The universe depends upon thy power and might within the sea, within the heart, within all life.
May we attain that sweetly-flavoured wave of thine, brought, at this gathering, o'er the surface of the floods.

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98 *Send to our eulogy a herd of cattle:* this is Sâyaṇa's explanation. The Gods are addressed and prayed to reward the singers.

99 *Thy power:* Agni's. *Within the sea:* in the aerial ocean, the firmament, in which Agni is present as lightning. *Within the heart:* as Vaiśvânara, belonging to all men. *Within all life:* as the vital principle, or heat. The *wave* is the flowing butter of the oblation.

BOOK THE EIGHTEENTH.

MAY my strength and my gain, and my inclination and my influence, and my thought and my mental power, and my praise and my fame, and my renown and my light, and my heaven prosper by sacrifice.

2 May my breathing and my out-breathing, and my through-breathing and my vital spirit, and my thought and my reflection, and my voice and my mind, and my eye and my ear, and my ability and my strength prosper by sacrifice.

3 May my energy and my force, and my self and my body, and my shelter and my shield, and my limbs and my bones, and my joints and my members, and my life and my old age prosper by sacrifice.

4 May my preëminence and my overlordship, and my wrath and my angry passion, and my violence and my impetuosity, and my victorious power and my greatness, and my breadth and my width, and my height and my length, and my increase and my improvement prosper by sacrifice.

5 May my truth and my faith, and my cattle and my wealth, and my goods and my pleasure, and my play and my enjoyment, and my children and my future children, and my hymn and my pious act prosper by sacrifice.

6 May my religious rite and my immortality, and my freedom from consumption and my freedom from disease, and my life and my longevity, and my freedom from enemies and my freedom from danger, and my happiness and my lying down, and my fair dawn and my fair day prosper by sacrifice.

7 May my controller and my supporter, and my security and my firmness, and my goods and my pleasure, and my knowledge and my understanding, and my begetting and my propagation, and my plough and my harrow prosper by sacrifice.

This Book contains the formulas for the performance of the ceremony called Vasordhârâ, the Stream or Shower of Riches, a sort of Consecration Service for Agni as King on the completion of the Fire-altar which is identified with him. The Sacrificer offers an uninterrupted series of four hundred and one oblations of clarified butter poured from a large ladle of Udumbara wood, while the Adhvaryu recites the formulas which are to gain for the Sacrificer all the temporal and spiritual blessings therein indicated.

8 May my welfare and my comfort, and what I hold dear and what I desire, and my love and my gratification, and my enjoyment and my substance, and my happiness and my felicity, and my higher bliss and my fame prosper by sacrifice.

9 May my vigour and my pleasantness, and my milk and my sap, and my butter and my honey, and my meal in company and my drinking in company, and my ploughing and my husbandry, and my superiority and my preëminence prosper by sacrifice.

10 May my wealth and my property, and my prosperity and my growth, and my pervading power and my lordship, and my abundance and my greater abundance, and my bad harvest and my unwasted crop, and my food and my satiety prosper by sacrifice.

11 May my gain and my future gain, and what I have and what I shall have, and my good road and my good path, and my success and my succeeding, and my achievement and my contrivance, and my thought and my good counsel prosper by sacrifice.

12 May my rice-plants and my barley, and my beans and my sesamum, and my kidney-beans and my vetches, and my millet and my Panicum Milliaceum, and my Panicum Frumentaceum and my wild rice, and my wheat and my lentils prosper by sacrifice.

13 May my stone and my clay, and my hills and my mountains, and my pebbles and my trees, and my gold and my bronze, and my copper and my iron, and my lead and my tin prosper by sacrifice.

14 May my fire and my water, and my creepers and my plants, and my plants with culture-ripened fruit and my plants with fruit ripened without culture, and my domestic animals and my wild animals, and my substance and my future substance, and my belongings and my power be produced by sacrifice.

15 May my treasure and my dwelling, and my religious service and my ability to perform it, and my object and my course, and my way and my going prosper by sacrifice.

16 May my Agni and my Indra, and my Soma and my Indra, and my Savitar and my Indra, and my Sarasvati and my Indra, and my Pûshan and my Indra prosper by sacrifice.

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12 *Panicum:* there are no English names for the two cereals thus designated. Roxburgh describes sixty-two species of the genus.

16 He offers with this and the two following formulas the Ardhendra or Half-Indra oblations to twelve deities, each of whom is coupled with Indra.

17 May my Mitra and my Indra, and my Varuṇa and my Indra, and my Dhâtar and my Indra, and my Maruts and my Indra, and my All-Gods and my Indra prosper by sacrifice.

18 May my earth and my Indra, and my Air and my Indra, and my Sky and my Indra, and my Half-months and my Indra, and my Lunar Mansions and my Indra, and my Sky-regions and my Indra prosper by sacrifice.

19 May my Aṃṣu and my Raṣmi, and my Adhipati and my Upâṃṣu, and my Antaryâma and my Aindra-Vâyava, and my Maitrâ-Varuṇa, and my Âṣvina and my Pratiprasthâna, and my Ṣukra and my Manthin proper by sacrifice.

20 May my Âgrayaṇa and my Vaiṣvadeva, and my Dhruva and my Vaiṣvânara, and my Aindrâgna and my Mahâvaiṣvadeva, and my Marutvatîya and my Nishkevalya, and my Sâvitra and my Sârasvata, and my Pâtnîvata and my Hâriyojana prosper by sacrifice.

21 May my ladles and my cups, and my Vâyu vessels and my Soma reservoirs, and my pressing-stones and my two press-boards, and my Pûtabhṛit and my Âdhavanîya, and my altar and altar-grass, and my Avabhṛitha and my cries of Good-speed prosper by sacrifice.

22 May my Agni and my Gharma, and my Arka and my Sûrya, and my Prâṇa and my Aṣvamedha, and my Prithivî and my Aditi, and my Diti and my Sky, and my fingers, powers, and sky-regions prosper by sacrifice.

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19 Three sets of oblations called Grahas follow with their respective formulas enumerating pairs of Soma cups and sets of sacrificial implements. Most of the Soma cups or libations have been mentioned in VII. 1—39, notes. The names of the sacrificial implements also have occurred in preceeding Books.

21 *Cries of Good-speed:* exclamations of Svagâ, a benedictory sacrificial formula.

22 He offers two sets of oblations called Yajñakratus or Sacrificial Rites with formulas enumerating objects connected with certain special ceremonies. *Agni:* the Agnichayana or construction of the Fire-altar, or the Agnishṭoma (Praise of Agni. See VI. 29, note). *Gharma:* the Caldron, representing the Pravargya ceremony. See I. 22. *Arka:* the offering of a cake to Indra with Arka the Sun. *Sûrya:* an oblation to that God. *Prâṇa:* the Gavâmayana or Procession of the Cows (see VIII. 41), a solemn sacrificial session usually of twelve months' duration. *Aṣvamedha:* the Horse-Sacrifice. See XXII—XXV. *Prithivî, Aditi, Diti, Sky:* offerings to these deities; *Diti* being a mere abstraction, the antithesis to Aditi, representing limitation as Aditi represents infinity. See X. 16, note. *Fingers:* explained by Mahîdhara as *virâṭpurushâvayavâḥ*, members of Purusha, Embodied Spirit, or Co[illegible] Man. See R. V. X. 90. *Powers:* *ṣakvariyaḥ* = *ṣaktayaḥ*, according to [illegible]dhara.

23 May my vow and my seasons, and my austere devotion, and my day and night, thighs and knees, and two Great Rathantaras prosper by sacrifice.

24 May my One and my Three, and my Three and my Five, and my Five and my Seven (and similarly up to thirty-three) prosper by sacrifice.

25 May my Four and my Eight and my Twelve (and similarly up to forty-eight) prosper by sacrifice

26 May my eighteen-months steer and my eighteen-months heifer, and my two-year bull and cow (and similarly up to four-year) prosper by sacrifice.

27 May my six-year bull and my six-year cow, and my bull and my barren cow, and my young bull and my calf-slipping cow, and my ox and my milch-cow prosper by sacrifice.

28 To strength, Hail! To Gain, Hail! To After-born, Hail! To Power, Hail! To Vasu, Hail! To the Lord of Days, Hail! To the Failing Day, Hail! To the Failing Sprung from the Transitory, Hail! To the Transitory sprung from the Final, Hail! To the Final Mundane, Hail! To the Lord of the World, Hail! To the Sovran Lord, Hail! To Prajâpati, Hail! This is thy kingdom. Thou art a guiding controller for the friend. Thee for vigour, thee for rain, thee for the sovran lordship of creatures.

29 May life succeed through sacrifice. May life-breath thrive by sacrifice. May the eye thrive by sacrifice. May the ear thrive by sacrifice. May the voice thrive by sacrifice. May the mind thrive by sacrifice. May the self thrive by sacrifice. May Brahma thrive by sacrifice. May light succeed by sacrifice. May heaven succeed by sacrifice. May the hymn thrive by sacrifice. May sacrifice thrive by sacrifice; And laud and sacrificial text, and verse of praise and Sâma chant, The Bṛihat and Rathantara.

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24 This formula enumerates the Stomas, or Hymns of Praise consisting of uneven numbers of verses.

25 Enumerates the even-versed Stomas, each number after the first increasing by four.

26, 27 Formulas for two sets of Age Libations, enumerating cattle in advancing stages of their lives.

28 Formulas for the Name Libation ceremony, fanciful names of the months, etc. being applied to Agni of whom the months are manifestations. Cf. IX. 20. *Strength:* meaning March-April. *Gain:* April-May. *After-born:* May-June, and so on. Cp. IX. 20. *Prajâpati:* as Genius of the Year. *The friend:* the Sacrificer. *Thee:* I besprinkle and consecrate.

29 He offers the Kalpa or Success Libation with formulas, containing the verb *klṛip*, to succeed, prosper, thrive, repeated from IX. 21.

Gods, we have gone to light. We have become the children of Prajâpati. We have become immortal.

30 In gain of wealth we celebrate, etc. = IX. 5.

31 This day come all the Maruts, all to aid us! Let all the fires be thoroughly enkindled.
May the All-Gods come hither with protection. May we possess all property and riches.

32 May our strength fill the regions seven, fill the four distant places full.
Here may our riches guard us with the All-Gods in the gain of wealth.

33 May strength to-day procure for us donation: strength range the Gods together with the Seasons.
Yea, strength hath made me rich in store of heroes. As lord of strength may I gain all the regions.

34 Strength be before us, in the midst among us. May strength exalt the Gods with our oblation.
Yea, strength hath made me rich in store of heroes. As lord of strength may I gain all the regions.

35 With milk of Prithivî do I unite me, unite myself with waters and with plants.
As such may I gain strength, O Agni.

36 Store milk in earth and milk in plants, milk in the sky and milk in air.
Teeming with milk for me be all the regions.

37 Thee by the radiant Savitar's impulsion, with arms of Asvins, with the hands of Pûshan,
Controlled by Vâk Sarasvati's Controller, with Agni's sole dominion I besprinkle.

38 Maintainer of Law, true by nature, Agni is the Gandharva. The plants are his Apsarases, namely Delights. May he protect this our Priesthood and Nobility. To him All-hail! Ave! To those All-hail!

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30 He offers the fourteen Vâjaprasavîya or Strength-quickening Libations, the first seven of the formulas being repeated from IX. 23-29. Of the second set of seven, one is repeated from IX. 5.

35 *Milk of Prithivî:* waters and plants used in sacrifice.

37 He anoints the Sacrificer with the remains of the sacrificial material. *Vâk Sarasvatî's Controller:* meaning Prajâpati, according to Mahîdhara; 'by the support of Sarasvatî Vâk, the Supporter': Eggeling.

38 He offers the twelve Râshtrabhritas or Kingdom-supporting Libations with sacrificial butter taken in twelve ladlings. The offerings are made in pairs, first to a male deity and then to females.

39 The Conjoined, Viṣvasâman, Sûrya is the Gandharva. His motes are his Apsarases, Swift-moving. May he protect, etc., as in 38.

40 The Highly-Blessed, the Moon whose rays are like the Sun's, is the Gandharva. The Asterisms are his Apsarases, Luminous. May he protect, etc.

41 The Quick, All-reaching, Wind is the Gandharva. The Waters are his Apsarases, named Energies. May he protect, etc.

42 The Protecting, Strong-winged, Sacrifice is the Gandharva. Guerdons are his Apsarasea, called Praisers. May he protect, etc.

43 The Lord of Creatures, Omnific, Mind is the Gandharva. Ṛichas and Sâmans are his Apsarases, called Wishings, May he protect, etc.

44 Lord of the World, Prajâpati, whose are the homes above and here,
Give great protection unto these, the Priesthood and Nobility.

45 Thou art the vapoury sea that giveth moisture, Blow on me, thou, healthful and blessing-laden.
Thou art the Maruts' own, the band of Maruts. Blow on me, etc.
Seeker of aid art thou, receiving worship. Blow on me, etc.

46 Thy lights, O Agni, in the Sun, etc., as in XIII. 22.

47 Lights of yours in the Sun, O Gods, etc., as in XIII. 23.

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39 *Conjoined: saṃhitaḥ*; as joiner of night and day. *Viṣvasâman*: wearing the form of all Sâmans.

40 *Luminous*: or Light-givers; this is Mahîdhara's explanation of the doubtful word *bhekuriyaḥ*: *bhâm hi nakshatrâṇi kurvanti*; for the constellations make light.

41 *Energies*: or, Viands: Eggeling.

42 *Strong-winged*: as soaring to heaven. *Guerdons*: sacrificial fees; priestly honoraria.

43 *Mind*: Prajâpati is so called as Lord of Speech and Thought.

44 He offers oblation with butter taken in five ladlings on the Head, or fore-part, of the War-chariot as it is held over the Âhavanîya fire. *Prajâpati*: identified with Agni.

45 He offers three Wind Libations, having caught the wind in his hollowed hands from outside the altar. *Sea*: meaning the sky. *The Maruts' own*: the stormy region of mid-air. *Seeker of aid*: 'affording protection': Eggeling; this terrestrial world.

46 He offers nine Lustrous oblations with formulas containing the word signifying light or lustre. Verses 46, 47 are repeated from XIII. 22, 23.

48 Give lustre to our holy priests, set lustre in our ruling chiefs:
Lustre to Vaiṣyas, Ṣûdras: give, through lustre; lustre unto me.

49 I ask this of thee with my prayer, adoring: thy worshipper asks this with his oblations.
Varuṇa, stay thou here and be not angry: steal not our life from us, O thou Wide-Ruler.

50 Heaven-like is Warmth, Hail! Heaven-like is Arka, Hail! Heaven-like is the Bright One, Hail! Heaven-like is Light, Hail! Heaven-like is Sûrya, Hail!

51 I yoke with power and flowing butter Agni, divine, strong-pinioned, great with vital vigour.
Through him may we approach the Bright One's station, ascending to the loftiest sky, to heaven.

52 With these thy two ne'er-wasting feathered pinions wherewith thou drivest fiends away, O Agni,
Let us fly to the regions of the pious whither have gone the first-born ancient Ṛishis.

53 The Drop, the powerful, the falcon, righteous, impetuous bird borne on his golden pinions,
Great, stedfast, settled in the habitation—to thee be reverence! Forbear to harm me!

54 Centre of earth, heaven's head art thou, essence of waters and of plants.
Eternal, far-spread refuge. Homage to the Path!

55 Attached thou standest at the head of all the world. Thy heart is in the sea, thy life is in the floods. Give water: cleave the reservoir.

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48 *Through lustre:* of thine own.

49 He offers again with a formula addressed to Varuṇa, with whom Agni is now identified, taken from R. V. I. 24. 11.

50 He offers the five Arkâṣvamedha-santati oblations, combining the worship of Arka (Agni) and the Sun the deity of the Horse-sacrifice.

51 The three following formulas are for the Agniyojana ceremony, the Yoking or Equipment of Agni, causing the sacrificial fire to blaze up. Before the recitation of the Prâtaranuvâka or Morning Prayer, (see S. B. E. XXVI. p. 229) he begins the ceremony by handling the midmost of the three enclosing-sticks and reciting the first formula. *Bright One's: bradhnasya;* the Sun's: 'the region of the bay': Eggeling.

52 He touches the right-hand stick.

53 He touches the left-hand stick. *The Drop:* or Indu, here meaning Agni.

54 He now unyokes or frees the altar at the points where the sides of the triangle of enclosing-sticks touch the base, and recites two formulas. *The Path:* the Way that leads to heaven, that is, Agni.

55 *The reservoir:* the receptacle of the waters of heaven. *Parjanya:* the God of the Rain-cloud; here the water-laden cloud.

Help us with rain sent from the sky, Parjanya, firmament, or earth.

56 By Bhrigus and by Vasus hath prayer-granting sacrifice been paid.

Come, Wealth, into the house of him our dear, our well-belovèd one.

57 May Agni, served with sacrifice and gifts, protect our offered food:

This homage be Good-speed to Gods!

58 That which hath flowed from purpose or from judgment, or gathered from the wind or from the vision,

Follow ye to the region of the pious whither have gone the first-born ancient Rishis.

59 To thee I trust this man, Celestial Dwelling! treasure which Jâtavedas shall bring hither.

After you will the Sacrificer follow. Here recognize him in the highest heaven.

60 Acknowledge him, ye Gods, in highest heaven. Ye who are present, know the shape he weareth.

When he approacheth by the God-ward pathways, reveal to him the meed of pious actions.

61 Wake up, O Agni, etc., as in XV. 54.

62 Convey our sacrifice to heaven, etc., as in XV. 55.

63 With Darbha-bunch, with fencing-wood, with spoon, with altar, holy grass,

With laud, lead this our sacrifice to go to heaven among the Gods.

64 Our gifts, our charitable grants, our pious works, our fees to priests,

May the Omnific's Agni set all this among the Gods in heaven.

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56 He makes two offerings called Samishtayajuses or Final Sacrificial Oblations and formulas. See VIII. 15, note.

57 *Good-speed*: *Svagâ*; see note on verse 21.

58 He offers eight oblations with the dipping-spoon, with a formula for each. *Ancient Rishis*: identified with the Vital Airs. The priests are addressed and told to follow sacrifice, from whatever source it may have originated. to the heaven, where the first-born Rishis, the earliest existences, are dwelling.

59, 60 Taken with variations form A. V. VI. 123. 1, 2.

60 *Meed of pious actions*: or full fruition of his wishes; the recompense of sacrifices and good works on earth.

61, 62 Repeated from XV. 54, 55.

63 *Darbha-bunch*: the Prastara (see II. 2) which is placed on the Darbha grass covering the High Altar.

64 *The Omnific's*: that is Agni, or the Fire-altar, that belongs to Visvakarman or Prajâpati.

65 There where all never-failing streams of honey and of butter flow,
May Agni, Visvakarman's own, place us in heaven among the Gods.

66 Agni am I who know by birth all creatures. Mine eye is butter, in my mouth is nectar.
I am the triple light, the region's meter: exhaustless heat am I, named burnt oblation.

67 Praise-verses, sacrificial texts, and chanted hymns am I in name.
Thou art the best of all the Fires among the fivefold race of man
That burn upon this earth of ours. Speed thou us on to lengthened life.

68 O Indra, for the strength that slays Vṛitra and conquers in the fight
We turn thee hitherward to us.

69 Thou, Indra, much-invoked, didst crush to pieces, Kuṇâru, handless fiend who dwelt with Dânus.
Thou with might, Indra, smotest dead the scorner, the footless Vṛitra as he waxed in vigour.

70 O Indra, beat our foes away, etc , as in VIII. 44.

71 Like some dread wild beast roaming on the mountain thou hast approached us from the farthest distance.
Whetting thy bolt and thy sharp blade, O Indra, crush thou the foes and scatter those who hate us.

72 To aid us let Vaiṣvânara come from the distance far away:
Come Agni, to our eulogies!

73 Sought in the sky, sought on the earth, sought after, all plants that grow on ground hath Agni entered.
May Agni, may Vaiṣvânara with vigour, sought for, by day and night from harm preserve us.

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66 The Sacrificer, identifying himself with Agni, recites the text taken from R. V. III. 26. 7.

67 He regards himself as an incarnation of the three Vedas. *Praise-verses*: of the Ṛigveda. *Sacrificial texts*: formulas of the Yajurveda. *Chanted hymns*: of the Sâmaveda. *Thou*: Agni, the fire of the completed fire-altar.

68 He reverently approaches the completed fire-altar and recites the following formulary texts the first of which is taken from R. V. III. 37. 1.

69 Taken from R. V. II. 30. 8. *Didst crush*: 'crush thou': Eggeling. *Kuṇâru*: the name of a demon of drought. *Dânus*: a class of fiends. *Scorner*: of the Gods, Vṛitra.

70 Repeated from VIII 44, taken from R. V. X. 152,4.

71 Taken from R. V. X. 180. 2.

74 Help us that we may gain this wish, O Agni, gain riches, Wealthy One! with store of heroes.
Desiring strength from thee may we be strengthened, and win, Eternal! thine eternal glory.

75 Approaching with raised hands and adoration, we have this day fulfilled for thee thy longing.
Worship the Gods with most devoted spirit as Priest with no unfriendly thought, O Agni.

76 Home-hider Agni, Indra, and Brahmâ, and bright Bṛihaspati—
May the All-Gods, one-minded, guard our sacrifice in happy place.

77 Guard thou the Sacrificer's men, O Youthfullest, etc., as in XIII. 52.

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74 Taken from R. V. VI. 5. 7. *Help us:* literally, With thy help may we gain, etc.

75 Taken from R. V. III. 14. 5.

76 *Home-hider:* that is, who frequently changes his dwelling-place.

For the symbolical meaning of the Agnichayana or Construction of the Fire-Altar representing the restoration of the dismembered Agni-Prajâpati (who takes the place of Purusha, the Cosmic Man, R. V. X. 90), the author, by his great self-Sacrifice. of all creation, so as to enable him to repeat continually the sacrifice of himself and thus maintain or re-create the universe, see Eggeling, S. B. E. XLIII. pp xiii.—xx.

BOOK THE NINETEENTH.

SWEET with the sweet, I sprinkle thee with Soma, strong with the strong, the nectar with the nectar,
The honey-sweet with what is sweet as honey.
Soma art thou. Get dressed for the Aṣvins. Get dressed for Sarasvatî. Get dressed for Indra the Good Deliverer.

2 Hence pour ye forth the flowing juice, Soma, best Sacrificial food.
He who, man's friend, hath run within the waters hath with the pressing-stones poured out the Soma.

3 Purified by Vâyu's strainer, Soma that has passed away forward is Indra's proper friend.
Purified by Vâyu's strainer, Soma that has passed away backward is Indra's proper friend.

4 By means of this eternal sieve may Sûrya's Daughter purify
The Soma that flows forth from thee.

5 Soma with Wine, pressed, filtered for the banquet, cleanses priest, noble, brilliancy and vigour.
God, with the Bright give Deities enjoyment; give food with flavour to the Sacrificer.

Books XIX—XXI Contain the formulas of the Sautrâmaṇî, a sacrifice originally instituted to expiate and counteract the evil effects of excessive indulgence in Soma-drinking. See X. 31. The ceremony is prescribed as a means of obtaining general eminence; for a dethroned king to procure his restoration, for a Kshatriya to assure victory, for a Vaiṣya to acquire cattle and wealth. It consists mainly in the offering, to the Aṣvins, Sarasvati and Indra, of Surâ a spirituous liquor concocted of *ṣashpa* (husked rice or young grass), *tokman* (green barley), and *lâja* (parched grain) ground up with some roots to serve as yeast, and the liquor of two Odanas or messes of rice, and Ṣyâmâka or millet boiled in water, the mixture being called Mâsara. The prototype of the sacrifice is the cure of Indra, by Sarasvatî and the Aṣvins, when he was suffering from over-indulgence in his favourite beverage. The name is derived from Sutrâman, the Good Deliverer or Protector, Indra. See Hillebrandt, Ritual-Litteratur, pp. 159—161.

1 *Thee:* O Surâ. *Soma art thou:* he addresses the Surâ which by commixture and transubstantiation has sacrificially become Soma.

2 *He:* Soma. *Waters:* with which the stalks are washed and made to swell. Mahîdhara supplies *adhvaryuḥ* (the Adhvaryu) as the understood nominative of 'poured out'.

3 Cf. X. 31. *Vâyu's strainer:* or cleansing power. *Forward:* rejected through the mouth from the over-loaded stomach.

4 Taken from R. V. IX. *Sûrya's Daughter:* Ṣraddhâ or Faith.

5 *Wine:* Surâ. *The Bright:* Soma juice; 'pure vigour', according to Mahîdhara. *Flavour:* clarified butter, etc.

6 What then? As men whose fields are full of barley, etc., as in X. 32.
Taken upon a base art thou. I take thee for the Asvin Pair. Thee for Sarasvatî. Thee for Indra the Good Deliverer.
This is thy home. For splendour thee. Thee for man's vigour. Thee for strength.

7 For each of you is made a God-appointed place; so grant to me a portion in the highest sphere.
Surâ the strong art thou. This here is Soma. Entering thine own place do me no mischief.

8 Taken upon a base art thou. Splendour of Asvins, Sarasvatî's manly vigour, might of Indra.
This is thy home. I take thee for enjoyment, I take thee for delight, take thee for greatness.

9 Thou art lustre: give me lustre. Thou art manly vigour: give me manly vigour.
Thou art strength: give me strength. Thou art energy; give me energy.
Thou art passion; Give me passion. Thou art conquering might: give me conquering might.

10 May she, Vishûchikâ, who guards these two, the tiger and the wolf,
The lion and the wingèd hawk, may she guard this man from distress.

11 When, a delighted boy, I bruised my mother as I sucked her breast,

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6 He takes three cups of milk for the Asvins, Sarasvatî, and Indra. The first formula is taken from R. V. X. 131. 2, and repeated from X. 32 of this Veda. *For splendour thee:* the Asvins' cup, 'I take' being understood, *Thee for man's vigour:* Sarasvatî's cup. *Thee for strength:* Indra's cup.

7 *For each of you:* Soma and Surâ. *God-appointed place:* an altar where the libations are prepared, approved by the Deities to whom the offerings are made.

8 He deposits the cups, one by one, with a formula for each.

9 After the libation to the Asvins he throws wheat and pounded fruit of the Jujube tree (Ziziphus Jujuba) into the milk and lays two blades of Darbha grass on the vessel that contains it. *Thou:* the milk libation. *Strength . . . energy . . . passion:* represented respectively by wolf's, tiger's, and lion's hair mixed with the Surâ.

10 He purifies the Sacrificer by stroking him with the tail-feathers of an eagle or hawk once above and once below the waist. *Vishûchikâ:* the deity of cholera or diarrhœa. *Guards:* that is, does not attack. *This man:* the Sacrificer.

11 He makes the Sacrificer look at the fire and recite the text. *Bruised:* with my feet. *Thereby:* by looking at the fire which represents Agni. *United:* this part of the formula is repeated from IX. 4, the plural being substituted for the dual as three cups instead of two are addressed.

Free from my debt, O Agni, I become thereby. My parents are by me unharmed.
United are ye all: with bliss unite me. Parted are ye, keep me apart from evil.

12 The Asvins, the Physicians, Gods, stretched out the healing sacrifice,
Sarasvatî with speech was a Physician, all with heroic powers investing Indra.

13 Symbols of Dîkshâ are grass-buds, of Prâyaṇîya sprouts of corn,
Of Soma-purchasing fried grains are symbols, Soma-shoots and meath.

14 Âtithya's sign is Mâsara, the Gharma's symbol Nagnahu.
Three nights with Surâ poured, this is the symbol of the Upasads.

15 Emblem of purchased Soma is Parisrut, foaming drink effused:
Indra's balm milked for Indra by the Asvins and Sarasvatî.

16 The Sacrificer's seat is the throne's symbol, the jar containing Surâ of the Altar.
The mid-space is the northern Altar's symbol: the cloth for filtering is the physician.

17 Altar by Altar is produced, power, holy grass by holy grass.
The stake is by the stake obtained, by Agni Agni carried forth.

18 The Asvins are the Soma store, Sarasvatî the sacred hearth.
For Indra formed is Indra's seat, the Matrons' Hall, the house-lord's fire.

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12 See X. 33, 34; XIX. first note; R. V. X. 131. 4; Muir's Original Sanskrit Texts, V. 94. *Healing sacrifice:* the prototype of the Sautrâmaṇî. Many miracles of healing are attributed to the Asvins, the divine Physicians, the heralds of light, who recreate the world of life after the darkness of night. See The Hymns of the Rigveda, Index.

13 The purport of this and the eighteen following stanzas is to show the close interconnexion of the Sautrâmaṇî with Soma sacrifice, the sacrificial elements, vessels, implements, lauds and hymns that are used in the former being regarded as forms, types, symbols or reproductions of those employed in the latter. *Dîkshâ:* Consecration. *Grass-buds:* or young grass. See introductory note. *Prâyaṇîya:* the name of an introductory libation at a Soma sacrifice. *Meath:* or honey.

14 *Âtithya:* the ceremonial reception of Soma when brought to the place of sacrifice. See V. 1—4 *Mâsara:* see introductory note. *Gharma:* the caldron for hot libations. *Nagnahu:* a root used as yeast. *Upasads:* see V. 8. *Parisrut:* a kind of beer, prepared from concocted herbs and fermented.

16 *The mid-space:* between the two altars, one for Soma and one for Surâ, used at the Sautrâmaṇî sacrifice. *The physician:* who is to cure Indra.

18 *Sacred hearth:* Âgnîdhra, where the sacrificial fire is kindled. *Matrons' Hall:* see IV. 34. *House-lord's fire:* the Gârhapatya.

19 Orders he gains by orders, by Âpris Âpris of sacrifice,
Post-offerings by fore-offerings, and by calls of Vashaṭ Âhutis.

20 By victims he gains victims, by ground rice-cakes sacrificial food,
By metres kindling-verses, and Vashaṭ-calls by Inviting-prayers.

21 Grain roasted, gruel, barley-meal, grains of rice roasted, milk and curd
Are types of Soma: mingled milk, sweet whey, of sacrificial food.

22 Type of parched corn is jujube-fruit; wheat of the roasted grains of rice; Jujube the type of barley-meal, and Indra-grains of gruel-groats.

23 Symbol of milk are barley-grains, symbol of curd are jujube-fruits.
Whey is the type of Soma, and milk-mixture type of Soma's pap.

24 The Strophe is the cry, Bid hear! the answer is the antistrophe.
Sacrifice! is the Dhâyyâ's form, Pragâthas' the Yajâmahas.

25 By verse-halves comes the Ukthas' type, Nivids by Padas he obtains.
The type of Ṣastras is obtained by Praṇavas, Soma by milk.

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19 *Orders: praishas;* liturgical directions given by a superior priest to his assistant. *Âpris:* a class of propitiatory hymns addressed to Agni under various forms and titles. See Rigveda, Index. *Post-offerings: Anuyâjas;* oblations of clarified butter offered after the chief sacrifice. *Fore-offerings: prayâjas;* similar offerings preceding the chief sacrifice. *Âhutis:* oblations with fire.

20 *Kindling-verses: samidhenîs;* recited on lighting, or adding fuel to the sacrificial fire. *Inviting-prayers: yâjyâs;* pronounced by the Hotar when oblations are poured into the fire.

21 *Mingled milk:* a mixture of boiled and coagulated milk.

22 *Indra-grains: upavâkas,* or *Indra-yavas;* seeds of the Wrightia Antidysenterica.

23 *Pap: charu;* an oblation of rice, barley, and pulse boiled with butter and milk.

24 *Strophe: stotriyâ;* a verse of eighty syllables used in certain ceremonies. *Bid hear:* the Adhvaryu's call Âṣrâvaya! to the Agnîdhra or Fire-kindler. *The answer:* of the Âgnîdhra, Astu ṣraushaṭ, Yea, let him hear. *Sacrifice! yaja,* the imperative of the verb, addressed to Agni. *Dhâyyâ:* the name of an additional verse inserted in a litany. *Pragâthas:* certain combinations of two verses in different metres. *Yajâmahas:* recitations of R. V. X. 23. 1, beginning with Yajâmaha indram, We worship Indra.

25 *Ukthas:* recitations; songs of praise. *Nivids:* short detached formulas of invocation. *Padas:* verse divisions; quarters of a stanza. *Ṣastras:* recitations; hymns of praise. *Praṇavas:* exclamations of the sacred mystic syllable OM.

26 Gained by the Asvins is the morn's libation, Indra's libation of mid-day by Indra.
Sarasvatî obtains the third outpouring, the offering sacred to the Visve Devas.

27 By Vâyu cups he gains the cups of Vâyu, and by the basket gains the vat for Soma.
By the two jars he gains two cleansing-vessels, and by the cooking-pot the pot for cooking.

28 By sacrificial texts are gained the Grahas, and by the Grahas lauds and laud-arrangements.
By metres are obtained Ukthas and praise-songs, and by the Sâma-chant the Avabhritha.

29 Draughts he obtains by pouring out libations, and wishes by the utterance of praises,
By Samyu he obtains Patnîsamyâjas, and Consummation by Samishtayajus.

30 He gains by vow of fasting Consecration, by Consecration gains the priestly guerdon.
He gains by priestly guerdon faith; by faith comes knowledge of the truth.

31 So far the type of sacrifice was formed by Brahmâ and the Gods.
All this he gains, when juice is shed, in the Santrâmanî sacrifice.

32 The rite with sacred grass, wine, store of heroes, the mighty ones speed on with adorations.
May we, sweet-singing sacrificers, setting Soma mid Gods in heaven, give joy to Indra.

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27 *Vâyu cups:* wooden Soma cups sacred to Vâyu the Wind-God. *Basket: sata*; a sacrificial vessel made of reeds or cane. *Trough for Soma: dronakalusa*, a large wooden vessel serving as a reservoir. *Two jars:* of Surâ. *Two cleansing vessels:* the Pûtabhrit and the Âdhavanîya; in the latter the Soma is shaken and cleaned, and the former receives the purified juice.

28 *Avabhritha:* the expiatory bath of purification after sacrifice, to atone for any defects in its performance. See III. 48.

29 *Draughts: grahas*; see VII, first note. *Samyu*; an oblation so called, meaning Fortunate. *Patnîsamyâjas:* oblations of clarified butter offered to the Patnîs (Consorts of the Gods), and to Soma, Tvashtar, and Agni. *Consummation; samsthâ*; concluding form of the Soma sacrifice. See S. B. E. XXVI. p. 393, note. *Samishtayajus*; see XVIII. 56, note. Mahîdhara explains the second line differently by amplification of the text: By Samyu he obtains Samyu, by Patnîsamyâjas he obtains Patnîsamyâjas, by Consummation he obtains Consummation, by Samishtayajus he obtains Samishtayajus.

30 *Vow of fasting:* see I. 5,

31 *Brahmâ:* or Prajâpati, Lord of Creatures. *He:* the Sacrificer. *Juice:* Surâ representing Soma. That is, the Sautrâmanî becomes a Soma-sacrifice.

32 Here the Adhvaryu offers three milk libations. *Mighty ones:* priests.

33 All essence of thine own in plants collected, all strength of Soma when poured out with Surâ—
Therewith impel with joy the sacrifice, Sarasvatî, the Asvins, Indra, Agni.

34 That which Sarasvatî poured out for Indra, by Asvins brought from Namuchi the demon,
This flowing drop, brilliant and full of sweetness, I drink and feed on here, the King, the Soma.

35 Whatever portion of the savoury fluid is clinging here, what Indra drank with powers,
That drop thereof with pure and holy spirit I drink and feed upon, the King, the Soma.

36 To Fathers who claim Svadhâ be Svadhâ and homage!
To Grandfathers who claim Svadhâ be Svadhá and homage!
To Great-grandfathers who claim Svadhâ be Svadhâ and homage!
The Fathers have eaten. The Fathers have rejoiced. The Fathers have been satisfied. Fathers, be ye purified.

37 Cleanse me the Fathers who enjoy Soma! Grandfathers make me clean!
May Great-grandfathers cleanse me with a sieve that brings a century.
May my Grandfathers cleanse me, may my Great-grandfathers make me clean.
With sieve that brings a century may I obtain full length of life.

38 Agni, thou pourest life: send down upon us food and vigorous strength.
Drive thou misfortune far away.

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33 With mortars (mortar-shaped cups) of Palâsa wood the Pratiprasthâtar offers libations of Surâ in the Southern fire and recites the formula addressed to the liquor. *Joy:* the exhilaration produced by the spirituous draught.

34 *Namuchi:* who had stolen it from Indra. See X. 33, and Muir, O. S. Texts, V. p. 94, note.

35 *Here:* in the cup whose contents have been offered to Indra.

36 Here follow formulas for oblation and prayer to the Fathers or Manes of departed ancestors. *Svadhâ:* food; oblation; also a sacrificial exclamation. The residue of the three Surâ libations to the Asvins, Sarasvatî, and Indra is now offered outside the enclosing-sticks, on the coals of the Âhavanîya fire, to Ancestral Spirits of three grades.

37 A jar of Surâ pierced with a hundred holes is hung over the Southern fire-place, and a sieve or strainer made of hair of horse, cow, goat, and wool, with gold, is placed beneath. As the liquor drops thereon the Sacrificer recites texts for his purification.

38 Taken from R. V. IX. 66. 19.

39 Cleanse me the companies of Gods! May thoughts with spirit make me clean.
Cleanse me all things that be! Do thou, O Jâtavedas, make me clean.

40 Purify me, O Agni, God, refulgent with thy pure bright sieve,
With powers according to thine own.

41 O Agni, may the cleansing sieve, diffused through all thy fiery glow,
Holy devotion, make me clean.

42 May Pavamâna with his sieve, Guest of all tribes, cleanse us to-day,
He who is Cleanser make us clean.

43 Savitar, God, by both of these, libation, purifying power,
Purify me on every side.

44 Dear to all Gods hath come the cleansing Goddess, she who contains these many smooth-backed figures.
Through her may we in sacrificial banquets taking our pleasure be the lords of riches.

45 The Fathers who in Yama's realm are equal and unanimous—
Their world is Svadhâ, reverence. To Gods let sacrifice be paid.

46 Equals, unanimous, my folk yet living among those who live—
On me be set their glory through a hundred years in this our world.

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39 Cf. R. V. IX. 67. 27.

40 *Sieve:* the purifying power of fire.

41 Taken, with the exception of the last Pâda, from R. V. IX. 67. 23.

42 Taken from R. V. IX. 67. 22. *Pavamâna:* Soma undergoing purification. *Cleanser:* Pótar, Cleaning-Priest.

43 Taken from R. V. IX. 67. 25.

44 A Pravahlikâ or Enigmatical Verse. *Cleansing Goddess:* what Goddess is intended is uncertain. Mahîdhara sugests the Surâ-Jar, or the Sautrâmanî, or Vâk, Speech, or the Ukhâ (XI. 16). If the Surâ-Jar is intended, the *smooth-backed figures,* or bodies, may be the drops which fall from its hundred holes. Cf. A. V. VI. 62. 2, from which, with a variation, the second half of the verse is taken.

45 He offers oblation. *Their world:* meaning, according to Mahîdhara, in their world.

46 He offers an oblation of clarified butter.

47 I have heard mention of two several pathways, way of the Fathers, way of Gods and mortals.
On these two roads each moving creature travels, each thing between the Father and the Mother.

48 May this my sacrifice bring store of children, with ten brave sons, full-companied, for welfare—
Life-winning, winning offspring, winning cattle, winning this world of ours and peace and safety.
May Agni make my progeny abundant. Do ye confer food, milk, and manly vigour.

49 May they ascend, the lowest, highest, midmost, the Fathers who deserve a share of Soma.
May Fathers who have gained the world of spirits, gentle and righteous, aid us when we call them.

50 Our Fathers are Angirases, Navagvas, Atharvans, Bhrigus, who deserve the Soma.
May these the holy look on us with favour: may we enjoy their gracious loving-kindness.

51 Our ancient Fathers who deserve the Soma, who came, most noble, to our Soma banquet—
With these let Yama, yearning with the yearning, rejoicing eat our offerings at his pleasure.

52 Thou, Soma, art preëminent for wisdom: along the straightest path thou art our leader.
Our prudent Fathers by thy wisdom, Soma, dealt out among the Gods their share of treasure.

53 For our sage Fathers, Soma Pavamâna, of old performed by thee their sacred duties.
Fighting unvanquished, open the enclosures: enrich us with large gifts of steeds and heroes.

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47 He offers an oblation of milk. The formula is taken from R. V. X. 88. 15. *Two several pathways:* the way to the other world and the way back, regarded as distinct. *The Father and the Mother:* heaven and earth.

48 The sacrificer drinks the remains of the milk oblation. *Sacrifice:* sacrificial food. *Do ye:* he addresses the officiating priests.

49 The formula is taken from R. V. X. 15. 1. *Ascend:* rise to higher rank and obtain the best oblation, according to Sâyana. *Lowest, highest, midmost:* dwellers on earth, in heaven, in sky; Barhishads, Somavats, Agnishvâttas. Verses 49-54 are addressed to the highest class.

50 *Angirases, etc:* semi-divine members of half-mythical priestly families of the most ancient times. The formula is taken from R. V. X. 14. 6.

51 Taken from R. V. X. 15. 8.

52. Taken from R. V. I. 91. 1. *Prudent:* "skilled in sacrificing": Mahîdhara.

53 Taken from R. V. IX. 96. 11. *The enclosures:* the obstructions which keep the seasonable rain from falling.

54 Associate with the Fathers thou, O Soma, hast spread thyself abroad through earth and heaven.
So with oblation let us serve thee, Indu, and so let us become the lords of riches.

55 Fathers who sit on sacred grass, come help us: these offerings we have made for you; accept them.
So come to us with most auspicious favour, and give us health and strength without a trouble.

56 I have attained the gracious-minded Fathers, have gained a son and progeny from Vishṇu.
They who enjoy pressed juices with oblation, seated on sacred grass, come oftenest hither.

57 May they, the Fathers, worthy of the Soma, invited to their favourite oblations
Laid on the sacred grass, come nigh and listen: may they be gracious unto us and bless us.

58 May they our Fathers whom the flames have tasted, worthy of Soma, come on God-ward pathways.
Enjoying at this sacrifice their portion, may they be gracious unto us and bless us.

59 Fathers whom Agni's flames have tasted, come ye nigh: ye kindly leaders, take ye each your proper place.
Eat sacrificial food presented on the grass: grant riches with a multitude of hero sons.

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54 Taken from R. V. VIII. 48. 13, *Indu:* Soma.

55 Three formulas are now addressed to the Barhishads, the Manes who sit on the sacred grass that covers the altar and the floor of the sacrificial hall. The first formula is taken from R. V. X. 15. 4.

56 Taken from R. V. X. 15. 3. *Attained:* won the presence of. *Son and progeny:* the meaning appears to be, as suggested by Prof. Ludwig in his commentary on the original hymn, that the sacrificer has discharged his obligation to the Fathers by begetting a son through the favour of Vishṇu (R. V. X. 184. 11). Still *vikramaṇam:* is an unintelligible expression in this connexion. Another explanation, says Prof. Ludwig, would be to take *napâtam:* as fire, and *vikramaṇam vishṇoḥ:* [Vishṇu's striding forth] as the sun. Prof. Grassmann translates: 'die Kinder und den höchsten Schritt des Vischnu'; the children and the highest stride of Vishṇu. Mahîdhara takes *vishṇoḥ* to mean 'of the sacrifice,' and *napâtam* and *vikramaṇam* as the two paths leading to the Gods and to the Fathers.

57 Taken from R. V. X. 15. 11.

58 Four formulas follow addressed to the Agnishvâttas, those whose bodies have been tasted or consumed by Agni or the fire of the funeral pile.

59 Taken from R. V. X. 15. 11.

60 For those who, burnt with fire or not cremated, joy in their portion in the midst of heaven,
May the Self-Ruler form the world of spirits and this their body as his pleasure wills it.

61 We call the Agnishvâttas, true to seasons, those who drank Soma in the Nârâṣaṃsa.
Prompt to give ear to us be they, the sages, and then let us be lords of wealth and treasure.

62 Bowing the bended knee and seated southward, accept ye, all, this sacrifice with favour.
Injure us not for any sin, O Fathers, which we through human frailty have committed.

63 Lapped in the bosom of the purple Mornings give riches to the man who brings oblation.
Grant to his sons a portion of your treasure, and, present, give us energy, ye Fathers.

64 O Agni Kavyavâhana, cause us to praise before the Gods,
As our associate meet for lauds, wealth which e'en thou reputest wealth.

65 May Agni, Kavya-bearer, who hath worshipped Fathers true to Law,
Announce to Gods and Fathers these our sacrificial offerings.

66 Thou. Agni Kavya-bearer, when entreated, didst bear the offerings which thou madest fragrant,
And gavest to the Fathers who did eat them with Svadhâ. Eat, thou God, the gifts we bring thee.

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60 Taken, with variations, from R. V. X. 15. 14. *Self-Ruler:* King of the Departed; Yama. *World of spirits: asunîtim;* a difficult word of somewhat uncertain meaning. Sâyaṇa joins it with *tanvam* and explains the two words by 'the body that leads to life', 'that body that is endowed with breath': Wilson. 'Grant thou, O King, that their body may take that life which they wish for', is Prof. Max Müller's translation of the corresponding portion of the original verse in which Yama is addressed. See India, What can it Teach us? p. 227.

61 *True to seasons:* coming at the appointed times for their libations. *Nârâṣaṃsa:* a cup containing Soma juice dedicated to Narâṣaṃsa, Agni the Praise of Men, or Soma, or, as here, the Fathers. Cf. VIII. 58.

62 Taken from R. V. X. 15. 6. This and the following formula from R. V. X. 15. 7 are addressed to all three classes of Manes.

64 Taken, with a variation, from R. V. V. 20. 1. *Kavya-vâhana:* bearer of oblations called Kavya to a class of Manes known also by that title.

65 Taken, with variations, from R. V. X. 16. 11.

66 Taken from R. V. X. 15. 12. *Svadhâ:* the sacrificial exclamation, or, their own allotted portion.

74 The Haṃsa throned in light drank up by metre Soma from the floods.
By Law, etc.

75 Prajâpati by Brahma drank the essence from the foaming food, the princely power, milk, Soma juice. By Law, etc.

76 The generative part enters the *yoni:* it leaves aside the *retas* and the *mûtra.*
The caul-invested embryo leaves by its birth the covering folds. By Law, etc.

77 Viewing both forms Prajâpati gave truth and falsehood different shapes.
Prajâpati assigned the lack of faith to falsehood, faith to truth. By Law, etc.

78 By holy lore Prajâpati drank up both forms, pressed and unpressed.
By Law, etc.

79 Seeing the foaming liquor's sap, Prajâpati with the bright drank out the bright, the milk, the Soma juice. By Law, etc.

80 Wise, with mind, lead, and thread of wool the sages twine an amulet.
Sarasvatî, Savitar, Varuṇa, the Aşvins span sacrifice and healed his form for Indra.

81 This his immortal shape with mighty powers three Deities bestowing gifts compounded.
His hair they made with sprouts of grass and barley, and roasted grain with skin and flesh supplied him.

82 His inner shape Sarasvatî arranges and, borne on bright paths, the Physician Aşvins:
With Mâsaras and sieve his bone and marrow, as on the Oxen's hide they lay the liquor.

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74 *The Haṃsa:* the Swan, the Sun who floats through the sky. Cf. R. V. IV. 40. 1. *By metre:* with his rays in the shape of the metres of the Veda.

75 *Brahma:* sacred lore in the shape of the Gâyatrî.

78 *Pressed and unpressed:* According to Mahîdhara, Soma and milk or the foaming liquor parisrut.

80 With bulls' hoofs—or vessels in their shape—he offers thirty-two oblations of fat or marrow. *The sages:* as skilful men make an amulet as a protective power, so the Deities mentioned span or spread out a remedial sacrifice to cure Indra of his sickness (see introductory note), and recreated his body as described in the verses that follow. *Lead:* employed as a charm against demons and sorcery. See A. V. I. 16. 2; XII. 2. 1, 19, 20, 53.

81 *Three Deities:* the Aşvins and Sarasvatî.

82 *Mâsaras:* see introductory note. *Liquor:* Surâ.

83 By thought Sarasvatî with both Nâsatyas forms lovely treasure and a beauteous body.
Like shuttle through the loom the steady ferment mixes the red juice with the foaming spirit.

84 By milk they generated bright immortal, productive seed, by Surâ seed from urine,
Chasing afar folly and ill intention, crude food and wind and meat that loads the stomach.

85 Heart with his heart Indra Good Guardian gendered: with rice-cake Savitar gave truth its being.
Varuṇa, doctoring the lungs and liver, forms, as with Vâyu cups, the gall and kidneys.

86 Cooking-pots pouring honey were the entrails: like a well-milking cow the pans were bowels.
A hawk's wing was the spleen: through mighty powers the stool as mother was navel and belly.

87 The pitcher was the father of the rectum by powers, the womb which first contained the infant.
Plain was the hundred-streaming fount as penis: the jar poured forth libations to the Father.

88 His face the basket, thence his head; the strainer his tongue, his mouth Sarasvatî and Asvins.
The Chapya was his rump, his leech the filter, the bladder was his penis keen with ardour.

89 Asvins with both cups made his eye immortal, the goat and cooked oblation gave it keenness.
With wheat eyelashes and with jujube eyebrows they clothe as 'twere a black and brilliant figure.

90 The sheep, the ram to give his nostril vigour, the immortal path of breath by both libations.
By Indra-grains and sacrificial jujubes Sarasvatî produced through-breath and nose hairs.

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83 *Nâsatyas:* a title of the Asvins, explained by Indian Commentators as 'not untrue', *na-asatya.* See Macdonell, Vedic Mythology, p. 49. *Ferment:* Nagnahu, the root used as yeast. See verse 14.

85 *Truth:* Indra's quality of truthfulness. *Vâyu cups:* See verse 27.

87 *The pitcher:* or jar, for holding Surâ. *The infant:* in the shape of the Surâ contained in it. *Fount:* the pitcher. See verse 37.

88 *The basket:* see verse 27. *Chapya:* a kind of sacrificial vessel, the use of which is not explained.

89 *Both cups:* libations offered to the Pair. *The goat:* offered in sacrifice. *They:* the Asvins. *Black and brilliant figure:* the eye of Indra.

90 *The ram:* sacred to Sarasvatî, now offered in sacrifice. *By both libations:* 'was made' understood. Cf. XXI. 49.

91 The bull for strength made Indra's form: the immortal hearing for both his ears by two libations.
Barley and sacred grass composed his eyebrows: from his mouth came the jujube and sweet honey.

92 Hair of the wolf was on his waist and body: the beard upon his face was hair of tigers.
Lion's hair were his locks, for fame and beauty, worn on his head, his crest and sheen and vigour.

93 The Asvins, Leeches, joined his limbs and body, Sarasvatî put limbs and frame together,
Giving the form and vital power of Indra, hundredfold, deathless and delightful lustre.

94 Sarasvatî, as Consort of the Asvins, bears in her womb the nobly-fashioned Infant.
King Varuṇa with waters' wealthy essence begetting Indra in the floods for glory.

95 Splendour of victims, powerful oblation, honey and meath with milk and foaming liquor,
Healing Sarasvatî effused, and Asvins; from pressed and unpressed Soma, deathless Indu.

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91 *Jujube and sweet honey:* his saliva and rheum: Mahîdhara.

94 *Infant:* Indra whom she has helped to recreate.

95 *Pressed and unpressed*: parisrut and milk. *Soma:* 'was produced' understood.

BOOK THE TWENTIETH.

BIRTH PLACE of princely power art thou: centre art thou of princely power.
Harm not thyself: do me no harm.

2 Varuṇa, Law's maintainer, hath sat down, etc., as in X. 27.
Save me from death. Save me from lightning.

3 Thee, by the radiant Savitar's impulsion, with arms of Asvins, with the hands of Pûshan,
With leech-craft of the Asvins, I besprinkle for splendour, for the lustre of a Brâhman;
With leech-craft of Sarasvatî, besprinkle for manly vigour and for food to feed thee;
Besprinkle thee, by special power of Indra, for strength of body and for fame and glory.

4 Thou art Ka. Noblest Ka art thou. Thee for the state and rank of Ka.
Sumaṅgala! Susloka! Satyarâjan!

5 My head be grace, my mouth be fame, my hair and beard be brilliant sheen!
My breath be King and deathlessness, mine eye Sole Lord, mine ear the Prince!

6 My tongue be bliss, my voice be might, my mind be wrath, my rage self-lord!
Joys be my fingers, and delight my members, conquering strength my friend!

The Sautrâmaṇî is continued. An Âsandî or Sacrificer's seat or stool (see XIX. 16, 86) representing a throne, is placed between the two altars, two of its legs being on the southern and two on the northern ground. A black-antelope's skin is spread over it on which the Sacrificer sits and recites the formulas. *Thou:* O Âsandî.

2 *Varuṇa:* the moral Governor of the world, typifying a King. The formula, taken from R. V. I. 26 10, is repeated from X. 27. *Preserve me:* he puts a silver disc under his left foot as a charm against death, and a golden one under the right to protect him from lightning.

3 The Adhvaryu besprinkles the Sacrificer with the remains of the libations of fat which are made to run down to his mouth.

4 *Ka:* or Who?; Prajâpati. See VII. 29. *Sumaṅgala, etc.:* meaning, Auspicious. Fairfamed, Having-a-real-King; ritual names of the attendants whom the Sacrificer is made to summon.

5 The Sacrificer touches all his members and bodily parts one after another, and recites the benedictory formulas.

7 Let my two arms be Indra's power, my hands be deed of manly might, my soul and breast be princely rule!

8 My ribs be royal government, my belly, shoulders, neck, and hips,
Thighs, elbows, knees, the people, yea, my members universally!

9 My navel intellect, etc., etc. ... ...
Duty am I in legs and feet, established King among the folk.

10 I take my stand on princely power and Kingship, on cows am I dependent, and on horses.
On members I depend, and on the body, on vital breath dependent and on welfare, on heaven and earth and sacrifice dependent.

11 May Deities, eleven threes, the three and thirty bounteous Ones
Whose House-Priest is Bṛihaspati, by impulse of bright Savitar, the Gods protect me with the Gods.

12 May the first Gods with the second, the second with the third, the third with Truth, Truth with Sacrifice, Sacrifice with sacrificial texts, sacrificial texts with Sâmans, Sâmans with praise-verses, praise-verses with fore and after-sentences, fore-sentences with inviting-texts, inviting-texts with Vashaṭ-calls, Vashaṭ-calls with oblations, and oblations, fulfil my desires, Earth! All-hail!

13 My hair is effort and attempt, my skin is reverence and approach.
My flesh is inclination, wealth my bone, my marrow reverence.

14 Gods. Deities, whatever fault of ours have stirred the wrath of Gods,
May Agni set me free from that iniquity and all distress.

15 If in the day-time or at night we have committed acts of sin,
May Vâyu set me free from that iniquity and all distress.

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10 He steps down on a black-antelope's skin.

12 *Earth!*: Bhûḥ; a mystical exclamation used in sacrifice. Cf. III. 5.

13 The Sacrificer drinks the remainder of the Graha or libation, and recites the formula attributing all-controlling powers and influences to the constituent elements of his body. *Reverence and approach*: that is, approached with reverential intentions. *Reverence*: paid to me by others.

14 The Avabhṛitha or Purificatory Ceremony is begun by floating a jar of Mâsara (see XIX., introductory note) in water, and reciting the prescribed formulas.

16 If when awake or in our sleep we have committed acts of sin,
May Sûrya set me free from that iniquity and all distress.

17 Each fault in village or in wild, company or corporeal sense,
Each sinful act that we have done to Sûdra or Arya, or to either's disadvantage, e'en of that sin thou art the expiation.

18 Waters, Inviolable ones, etc. Said to be repeated from VI. 22.
O ever-moving Cleansing Bath, etc. Repeated from III. 48.

19 Thy heart is in the flood, etc. Repeated from VIII. 25.
To us let Waters, etc. Repeated from VI. 22.

20 As one unfastened from a stake, or cleansed by bathing after toil,
As butter which the sieve hath purged, let water clean me from my sin.

21 Looking upon the loftier light above the darkness we have come
To Sûrya, God among the Gods, the light that is most excellent.

22 The waters I this day have sought, and to their essence have we come.
Agni, come hither rich in milk, splendour and brilliancy bestow on me, and progeny and wealth.

23 A brand art thou: fain would we thrive. Fuel art thou and splendour: give me splendour.
Earth comes again, the Dawn, the Sun. This Universe all comes again.
May I possess Vaisvânara's light, may I attain my vast desires. Earth! All-hail!

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17 *In village or in wild, etc.*: cf. III. 45. *Arya*: one of the third caste; a Vaisya. *To either's disadvantage*: against the interest or wishes of the Sacrificer or his wife, according to Mahîdhara. *Thou*: the jar of Mâsara.

18 This beginning of a verse is the reading of the Taittirîya recension, the Black Yajurveda, differing slightly from the passage referred to. See S. B. E. XXVI. p. 206, note.

20 Taken, with a variation ('water' for 'all') from A. V. VI. 115. 3.

21 Taken from R. V. I. 50. 10.

22 Varied from R. V. I. 23. 24.

23 He takes up a piece of wood and lays it on the Âhavanîya fire. *Earth*: here the Sacrificer offers an oblation of clarified butter. *Comes again*: *sam vartti*; according to Mahîdhara = *masyati*, is lost, perishes. *Earth!* &c.: see verse 12.

24 O Agni, Master of the Vow, on thee I lay the kindling-stick.
To the fast-vow and faith I come. I, consecrated, kindle thee.

25 Fain would I know that holy world where Deities with Agni dwell,
Where priestly rank and princely power together in accordance move.

26 Fain would I know that holy world where want and languor are unknown,
Where in complete accordance move Indra and Vâyu side by side.

27 Let thy shoot be united with his tendril, joint combine with joint.
Imperishable sap for joy, thine odour be the Soma's guard!

28 They pour it out, they sprinkle it, they scatter it, they make it pure.
In the brown Surâ's ecstasy he says What art thou? What art thou?

29 Indra, at morn accept our cake accompanied with grain and groats, with wheaten bread and hymns of praise.

30 To Indra sing the lofty hymn, Maruts! that slayeth Vṛitra best,
Whereby the Holy Ones created for the God the radiant light that never dies.

31 Adhvaryu, on the straining-cloth pour thou the Soma pressed with stones:
Purify it for Indra's drink.

32 The Sovran Lord of living things, he upon whom the worlds depend,
Mighty, the mighty's King—by him I take thee, take thee on myself.

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24 He lays three kindling-sticks on the Âhavanîya fire, and recites three formulas. *Master of the Vow:* see I. 5.

27 The Surâ is addressed and mingled with the Soma. *Thy shoot:* the part thou hast in the mixture. *His:* the Soma's part.

28 *He:* Indra, when he tastes Surâ instead of his accustomed Soma.

29 A rice-cake is offered to Indra with a formula taken from R. V. VIII. 78. 1.

30 *Maruts:* chanters of their thunder-psalm; here meaning the loud-voiced singers of the hymn. *The light divine:* the Sun, which the Viśve Devas or All-Gods generated or created for Indra.

32 *Thee:* the thirty-third fat or marrow libation, completing the prescribed offerings to the thirty-three Gods, which he takes up in a bull's hoof vessel.

33 Taken upon a base art thou. Thee for the Asvins. This is thy home, etc.

34 Guard of my breath and outward breath, the guardian of mine eye and ear,
All-healer of my voice, thou art the mollifier of my mind.

35 Invited I feed upon thee invited,
Whom Asvins, whom Sarasvatî, whom Indra, Good Protector, made.

36 Kindled in forefront of the Mornings, Indra with forward light, long-active, waxing mighty,
With three and thirty Gods, the Thunder-wielder, smote Vritra dead and threw the portals open.

37 Son of Himself, the Praise of Men, the Hero, measuring out the sacrificial stations,
Rich in bulls' fat, anointing with sweet butter, wise, bright with gauds of gold, he sacrificeth.

38 Lauded by Gods, Lord of Bay Steeds, the Helper, showing his greatness, worshipped with oblations,
Fort-render, Cowpen-cleaver, Thunder-wielder, may he approach our sacrifice rejoicing.

39 May Indra, Lord of Bays, sit by direction eastward on earth accepting our oblation,
And sacred grass, fair, far-spread, widely-stretching, anointed by Âdityas and by Vasus.

40 To the strong Indra go the sounding Portals, dames with a goodly husband, swiftly moving!
Well-manned, divine, wide be the Doors thrown open, expanding in their greatness for the Hero!

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33 Repeated from X. 32.

34 The officiating priests inhale the odour of the remains of the oblation.

36 The Adhvaryu's part of the ceremony is finished, and the Hotar now begins to officiate. *The portals*: of the rain-cloud, which the demon of drought had obstructed.

37 This and the seven following verses form an Aprî or propitiatory hymn constituting the Inviting-prayers at the *prayâjas*: or fore-offerings of an animal sacrifice. They are addressed to a series of Deities or deified objects, all of which are regarded by Sâyana as manifestations of Agni. See The Hymns of the Rigveda, Index. *Son of Himself*: or, Tanûnapât, Fire, lighted from Fire, a title of Agni. *The Praise of Men*: or Desire of Men, Narâsamsa; Agni. Some families must invoke Tanûnapât and others Narâsamsa as their tutelary Deity.

38 Indra is invited to the sacrifice. *Fort-render*: splitting the cloud-castles of the demons of drought. *Cowpen-cleaver*: opener of the stores of fertilizing rain.

39 *On earth*: on the sacrificial ground.

40 *Portals*: of the sacrificial hall. See R. V. II. 3. 5.

41 Dawn and Night, lofty, sapful, richly-yielding, fair-showing, as they weave with varied colour
The long-extended thread in concert, worship the God of Gods, the lofty Hero Indra.

42 The two first pleasant-voiced celestial Hotars, arranging rites for man in sundry places,
At head of sacrifice stablishing Indra, increase the eastern light with sweet oblation.

43 Thriving by sacrifice may the three Bright Ones, taking delight like wedded dames in Indra,
Sarasvatî, Idâ, Bhâratî all-surpassing, with milk preserve our sacred thread unbroken.

44 May Tvashtar coming from afar, the active, give strength and plenty to strong glorious Indra,
And strong, prolific, worshipping, the Mighty at sacrifice's head give the Gods honour.

45 Let the divine Stake, like an Immolator, bind, as one ordered, to himself the victim,
And, filling Indra's belly with oblations, season the sacrifice with sweets and butter.

46 Indra the Bull, swift conqueror, wildly rushing bull-like to meet the Indu of the droppings—
Delighting in a mind that scatters fatness, let the immortal Gods rejoice in Svâhâ.

47 May Indra come to us for our protection, here, lauded Hero, be our feast-companion.
May he whose powers are many, waxen mighty, cherish, like Dyaus, the sovran sway of princes.

48 From near or far away may mighty Indra, giver of succour, come for our protection,
Lord of men, armed with thunder, with the Strongest, slaying his foes in conflict, in the battles.

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41 Cf. R. V. II. 3. 6. *Long-extended thread:* their perpetual course of succession to each other.

42 *Two . . . . Hotars:* Agnî and Vâyu, according to Mahîdhara. According to Sâyana, two Agnis, terrestrial and firmamental.

43 *Three Bright Ones:* or, Goddesses, connected with sacrifice. See R. V. II. 3. 8.

45 *Stake:* Vanaspati, the Tree; the Sacrificial Stake regarded as a form of Agni.

Immolator: the priest who slaughters the victim.

46 *Indu of the droppings:* Soma connected with the dripping fat or marrow.

47 Taken from R. V. IV. 21. 1.

48 Taken from R. V. IV. 20. 1. *The Strongest:* the Maruts.

49 May Indra come to us with Tawny Coursers, inclined to us, to favour and enrich us.
May Maghavan, loud-voiced and wielding thunder, stand by us at this sacrifice, in combat.

50 Indra the Rescuer, Indra the Helper, Hero who listens at each invocation,
Sakra I call, Indra invoked of many. May Indra, Bounteous Lord, prosper and bless us.

51 May helpful Indra as our Good Protector, Lord of all treasures, favour us with succour,
Baffle our foes and give us rest and safety, and may we be the lords of hero vigour.

52 May we enjoy the grace of him the Holy, yea, may we dwell in his auspicious favour.
May helpful Indra as our Good Preserver drive from us even from afar, our foemen.

53 Come hither, Indra, with Bay Steeds, joyous, with tails like peacock plumes.
Let no men check thy course as fowlers stay the bird: pass o'er them as o'er desert lands.

54 Verily the Vasishṭhas hymn with praises Indra the mighty One whose arm wields thunder.
Praised, may he guard our wealth in men and cattle. Ye Gods, preserve us evermore with blessings.

55 Fire hath been kindled, Aṣvins Twain! the Gharma warmed, the Radiant pressed,
Here the Milch-Cow Sarasvatî hath poured bright Soma, Indra's own.

56 When Soma flows Sarasvatî and both the Aṣvins, Leeches and
Body-guards, bear to Indra strength by passage through the realms of air.

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49 Taken from R. V. IV. 20. 2. *Maghavan:* the Bounteous Lord, Indra.

50—52 Taken from R. V. VI. 47. 11—13.

53 R. V. III. 45 1.

54 R. V. VII. 23. 6.

55 *The Radiant:* or the Ruler, the Prince; Soma. Twelve propitiatory verses follow in praise of the Aṣvins and Sarasvatî. The Aṣvins, as the divine Physicians, attend Indra as a matter of course, but Sarasvatî's part in his cure is not so easily accounted for. According to the Satapatha-Brâhmana, V. 5. 4. 16, Sarasvatî here is Vâk, Speech, the healing Word. Prof. Weber suggests the rationalistic explanation that Sarasvatî the river, that is, cold water (Amrit is in the waters, in the waters healing medicine. R. V. I. 23. is referred to.

57 When Soma flowed the Asvins Twain, the Leeches, brought sweet medicine,
With Men's Desire Sarasvatî for Indra, Soma, Nagnahu.

58 Worshipped, Sarasvatî bestowed on Indra, senses, manly power.
The Asvins, through oblations paid, combined food, energy, and wealth.

59 The Asvins brought from Namuchi pressed Soma bright with foaming juice.
Sarasvatî with sacred grass brought that to Indra for his drink.

60 Sarasvatî and Indra with the Asvins Twain milked out desires
From heaven and earth, the regions, the resounding and expansive doors.

61 Ye Asvins, Dawn and Night, by day and in the evening, fair of hue,
Accordant, with Sarasvatî, deck Indra with surpassing powers.

62 Guard us, O Asvins, through the day, guards us by night, Sarasvatî.
Celestial Hotars, Leeches! both guard Indra when the juice is pressed.

63 The Asvins, and the Three, apart, Sarasvatî, Iḍâ, Bhâratî,
As drink to gladden Indra, poured strong Soma with the foaming juice.

64 The Asvins, our Sarasvatî, and Tvashṭar, when the juice was shed,
Gave Indra balm, yea, mead as balm, glory and fame and many a shape.

65 Praising with foaming liquor at due times, Indra, Vanaspati,
Sarasvatî as cow gave forth sweet beverage with the Asvins Twain.

66 Asvins. to Indra ye with cows, with Mâsara and foaming drink
Gave, with Sarasvatî—All hail!—the pressed-out Soma juice and mead.

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57 *Men's Desire:* or the Praise of Men, Narâsaṃsa, Agni. Sacrifice, according to Mahîdhara. *Nagnahu:* the drug used for fermenting the Surâ. See XIX. 14, 83.

59 *Namuchi:* see X. 33.

63 *Foaming juice:* Surâ.

65 *Sweet beverage:* *kîlâla.* See II. 34; III. 43.

67 The Asvins and Sarasvatî by wit from fiendish Namuchi
Brought unto Indra sacred food, strength, brilliant treasure, ample wealth.

68 That Indra, strong through sacrifice by Asvins and Sarasvatî,
Cleft Vala through to win him wealth, with Namuchi of Asura birth.

69 Supporting him in sacrifice with sacred food and mighty powers,
Sarasvatî, both Asvins and the cattle hymned that Indra's praise.

70 Indra whom Bhaga, Savitar, and Varuṇa supplied with power,
Lord of the sacrifice, may he, Good Guardian, love the worshipper.

71 Savitar, Varuṇa bestow gifts on the liberal offerer,
Strength, power and treasure which the Good Protector took from Namuchi!

72 Varuṇa giving sway and power, Savitar grace with happiness,
The Good Protector giving strength with fame, obtained the sacrifice.

73 With cows the Asvins, mighty power, with horses manly vigour, strength,
With sacred food Sarasvatî, made Indra, Sacrificer, strong.

74 May those Nâsatyas, fair of form, the Men who ride on paths of gold,
Oblation-rich Sarasvatî, thou, Indra! help us in our rites.

75 Those Leeches righteous in their deeds, She, rich in milk, Sarasvatî,
That Vṛitra-slayer hundred-powered, invested Indra with his might.

76 Ye Asvins and Sarasvatî, joint drinkers of the Surâ draught,
In Namuchi of Asura birth, give aid to Indra in his deeds.

77 As parents aid a son, etc., as in X. 34.

78 He in whom horses, bulls, oxen, and barren cows, and rams, when duly set apart, are offered up,—
To Agni, Soma-sprinkled, drinker of sweet juice, Disposer, with thy heart bring forth a pleasant hymn.

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68 *Vala:* the rain-with-holding cloud, personified as a demon of drought who stole, like Cacus, the cows of the Gods and concealed them in a cave. See R. V. X. 68. 5—10.

74 *Nâsatyas:* the Asvins.

78 Taken, with variations, from R. V. X. 91. 14. *Disposer:* Arranger of the sacrifice; priest. The Adhvaryu is addressed. *Bring forth:* or, beget.

79 Within thy mouth is poured the offering, Agni, as Soma into cup, oil into ladle.
Vouchsafe us wealth, strength-winning, blest with heroes, wealth lofty, praised by men, and full of splendour.

80 The Asvins gave, with lustre, sight, Sarasvati manly strength with breath.
Indra with voice and might gave Indra vigorous power.

81 With kine, Nâsatyas! and with steeds, come, Asvins, Rudras! to the house, the sure protector of its men;

82 Such, wealthy Gods! as none afar or standing near to us may harm, yea, no malicious mortal foe.

83 Do ye, O longed-for Asvins, lead us on to wealth of varied form, wealth that shall bring us room and rest.

84 Wealthy in spoil, enriched with hymns, may pure Sarasvatî desire with eager love our sacrifice.

85 She who awakens sounds of joy, inspires our hymns, Sarasvatî, she hath allowed our sacrifice.

86 Sarasvatî, the mighty flood, she with her light illuminates, she brightens every pious thought.

87 O Indra, marvellously bright, come, these libations long for thee, thus by fine fingers purified.

88 Urged by the holy singer, sped by song, come, Indra, to the prayers of the libation-pouring priest.

89 Approach, O Indra, hasting thee, Lord of Bay Horses, to the prayer: in our libations take delight.

90 Accordant with Sarasvatî let the two Asvins drink the meath.
May Indra, Vritra-slayer, Good Guardian, accept the Soma meath.

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79 Taken from R. V. X 91. 15.

81—83 Taken from R. V. II. 41. 7—9.

Rudras: here a title of the Asvins, the Bright Pair.

84—89 Taken from R. V. I. 3. 10—12, 4—6.

90 *Soma meath:* the sweet libation of Soma juice.

BOOK THE TWENTY-FIRST.

VARUṆA, hear this call of mine: be gracious unto us this day.
Longing for help I yearn for thee.

2 I ask this of thee with my prayer, etc., as in XVIII. 49.

3 Do thou who knowest Varuṇa, O Agni, put far away from us the God's displeasure.
Best Sacrificer, brightest One, refulgent, remove thou far from us all those who hate us.

4 Be thou the nearest unto us, O Agni, our closest Friend while now this Morn is breaking.
Reconcile Varuṇa to us, be bounteous: show thy compassion and be swift to hear us.

5 We call to succour us the mighty Mother of those whose sway is just, the Queen of Order,
Strong-ruler, far-expanding, ne'er decaying, Aditi gracious guide and good protectress.

6 Sinless may we ascend, for weal, this vessel rowed with good oars, divine, that never leaketh,
Earth our strong guard, incomparable Heaven. Aditi gracious guide and good protectress.

7 May I ascend the goodly ship, free from defect, that leaketh not,
Moved by a hundred oars, for weal.

8 O Mitra-Varuṇa, gracious Pair, with fatness dew our pasturage,
With mead the regions of the air.

The formulas of the Sautrâmaṇî are continued.

1, 2 A rice-cake is offered to Varuṇa with an Inviting Prayer (1) taken from R. V. I. 25. 19, and an Offering Prayer (2) from R. V. I. 24. 11, repeated from XVIII. 49.

3, 4 Similar prayers, taken from R. V. IV. 1. 4, 5, addressed to Agni as the Mediator or Intercessor.

5 An Inviting Prayer, taken with a slight variation from A. V. VII. 6. 2, addressed to Aditi to whom a *charu*, or oblation of rice, barley, and pulse boiled with butter and milk, is to be offered.

6 Taken from A. V. VII. 6. 3, varied from R. V. X. 63. 10.

7 *The goodly ship:* sacrifice, which bears us beyond this world to heaven. *Hundred oars:* verses of praise and chanted hymns.

8 Oblations of milk and curds are offered to Mitra and Varuṇa regarded as Rain-Gods (II. 16). The verse is taken from R. V. III. 62. 16. *Fatness:* fertilizing rain.

9 Stretch forth your arms and let our lives be lengthened: with fatness dew the pastures of our cattle.
Ye Youthful, make us famed among the people: hear, Mitra-Varuṇa, these mine invocations.

10 Bless us the Coursers when we call, etc., as in IX. 16.

11 Deep-skilled in Law, etc., as in IX. 18.

12 Kindled is Agni with the brand, yea, kindled well, the excellent.
The metre Gâyatrî, the steer of eighteen months, give power and life!

13 Tanûnapât whose acts are pure. our bodies' guard Sarasvatî,
Ushṇihâ metre and the steer of two years' age give power and life!

14 Agni with offerings, meet for praise, and Soma the immortal God,
Anushṭup metre and the steer of thirty months give power and life!

15 Agni with goodly grass spread out, deathless with Pûshan at his side,
Bṛihatî metre and a steer of three years' age give power and life!

16 The Doors divine, the mighty Regions, Brahmâ, God Bṛihaspati,
The metre Paṅkti, here a bull in his fourth year, give power and life!

17 The two young Dawns of lovely form, the deathless Universal Gods,
The Trishṭup metre, here, a bull in his sixth year, give power and life!

18 The two celestial Hotars, both Physicians, Indra's close-knit friends,
The metre Jagatî, an ox who draws the wain, give power and life!

19 The Three, Iḍâ, Sarasvatî, and Bhâratî, the Marut folk,
Virâj the metre, here, a cow in milk, a bull, give power and life!

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9 Taken from R. V. VII. 62. 5.

12 This and the ten following verses form an Âprî or Propitiatory Hymn in honour of Indra. *The steer:* to be sacrificed. *Give:* to Indra.

13 *Tanûnapât:* Son of Himself. Agni. See V. 5. *Ushṇihâ:* = Ushṇih.

17 *Two young Dawns:* Morning and Night, inseparably connected and ever born anew. *Here:* in this and other verses meaning 'to Indra.'

18 *Hotars:* Agni and Vâyu, or terrestrial and firmamental Agni.

19 *Folk:* or clans.

20 Tvashṭar the wondrous, full of seed, Indrâgnî furtherers of weal,
Dvipadâ metre, and a cow and vigorous bull give power and life!

21 Our slaughterer Vanaspati, Savitar who promoteth wealth,
The metre Kakup, here, a cow who casts her calf, give power and life!

22 With Svâhâ mighty Varuṇa give healing power to Sacrifice!
The Atichhandas, Bṛihat, and a steer and bull give power and life!

23 With the Spring Season may the Gods the Vasus praised with triple hymn
And with Rathantara, give life to Indra, splendour, sacrifice.

24 With Summer may the Rudras, Gods, praised in the Pañchadaṣa hymn
With Bṛihat, give to Indra strength; with fame, and sacrifice and life.

25 May the Âdityas with the Rains, lauded in Saptadaṣa hymn
And with Vairûpa, with folk, strength, give Indra sacrifice and life.

26 With Autumn may the Ṛibhus, Gods, praised in the Ekaviṃṣa hymn
And with Virâja, give with grace to Indra grace, life, sacrifice.

27 With Winter may the Maruts, Gods, praised in the laud of thrice nine parts,
The Ṣakvarîs, with strength give might to Indra, sacrifice and life.

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20 *Indrâgnî:* Indra and Agni as a dual Deity. *Dvipadâ:* two-footed; comprising two Pâdas or verse-divisions.

21 *Slaughterer:* Immolator of the victims tied to the Stake. *Kakup:* a metre of 8+12+8 syllables.

22 *Atichhandas:* hypermeter; redundant metre, containing more than forty-eight syllables.

23 *Triple hymn:* the Trivṛit. See IX. 33; X. 10.

24 *Pañchadaṣa:* Fifteenfold; see XII. 4; XIV. 22.

25 *Saptadaṣa:* Seventeenfold. See XIII. 56. *Vairûpa:* a Sâman. See X. 12.

26 *Ṛibhus:* three artificers of ancient time whose wondrous skill and workmanship obtained for them immortality and a place among the Gods. They are usually invoked with Indra. *Ekaviṃṣa:* having twenty-one verses or parts. See XIII. 57; XIV. 23. *Vairâja:* See XIII. 57.

27 *Ṣakvarîs:* metres consisting of seven feet.

28 With Dew-time may the deathless Gods praised in the Thirty-three-part laud,
The Revatîs, with truth give sway to Indra, sacrifice and life.

29 Let the Hotar sacrifice with fuel to Agni in the place of libation, to the Asvins, Indra, Sarasvatî. A grey-coloured he-goat with wheat, jujube-fruit and sprouts of rice becomes a sweet salutary remedy, splendour, might, milk, Soma. Let them enjoy sweet butter with foaming liquor. Hotar, present offerings of butter.

30 Let the Hotar, Tanûnapât, worship Sarasvatî. A sheep, a ram, a salutary remedy on the honey-sweet path, bearing to the Asvins and Indra heroic strength, with jujube-fruit, Indra-grains, sprouts of rice, becomes a salutary remedy, milk, Soma. Let them enjoy, etc., as in verse 29.

31 Let the Hotar worship Narâsamsa and the Lord Nagnahu. A ram with Surâ a salutary remedy, Sarasvatî the Physician, the golden car of the Asvins, the victim's omentum, with jujube-fruit, Indra-grains, and rice-sprouts, become a salutary remedy, the manly strength of Indra, milk, Soma. Let them, etc.

32 Let the Hotar, magnified with oblations, offering sacrifice, worship Sarasvatî and Indra, increasing them with strength, with a bull and a cow. Strength and medicine to the Asvins and Indra are meath with jujube-fruit, Mâsara with parched grain, milk, Soma. Let them, etc.

33 Let the Hotar worship the wool-soft Altar-grass, the Physicians Nâsatyas, the Physicians Asvins. A mare with a foal, a milch-cow is a physician. Sarasvatî the Physician yields medicine to Indra, milk, Soma. Let them enjoy, etc.

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28 *Dew-time* : see II. 32 ; X. 14. *Revatîs* : the name of a verse (R. V. I. 30. 13) beginning with this word, which is called the womb or origin of the Raivata Sâman.

29 *Let the Hotar* : the divine Hotar, the exemplar to be followed by his counterpart on earth *Hotar, present offerings* : the human priest is addressed.

30 *Tanûnapât* : According to Mahîdhara, the nominative case is used in the sense of the accusative : worship, or sacrifice or say the offering-prayer to, Tanûnapât. *Milk, Soma* : Mahîdhara takes these nominatives as accusatives, supplying 'let them drink,' or 'let them enjoy.'

31 *Nagnahu* : the drug used to ferment the Surâ. Mahîdhara turns *Sarasvatî* and *rathah*, *car*, both nominatives, into accusatives.

33 *A mare, etc.* : with reference to the horses given as fees to the priests.

34 Let the Hotar worship the Doors, the Regions, the resounding, expansive Doors, the Regions, with the Asvins. Indra milks the two milky worlds. The Milch-cow Sarasvatî yields medicine for the Asvins and Indra, pure light and strength. Milk, Soma. Let them, etc.

35 Let the Hotar worship the two fair-formed Dawns. At night and by day the Asvins with Sarasvatî compose impetuous power, like healing balm, in Indra, like a falcon, Mâsara with light, thought, and grace. Milk, Soma. Let them enjoy, etc.

36 Let the Hotar worship the two divine Hotars, the Physician Asvins, and Indra. Watchfully by day and night Sarasvatî as Physician, with balms, with lead, yields strength and power. Milk, Soma. Let them enjoy, etc.

37 Let the Hotar worship the three Goddesses. The three active ones, with three sacrificial elements, lay balm and golden hue on Indra. The Asvins, Idâ, Bhâratî—Sarasvatî with Speech yields might and power to Indra. Milk, Soma. Let them enjoy, etc.

38 Let the Hotar worship Tvashtar full of good seed, the Bull active for men, Indra, the Asvins, Sarasvatî the Physician. Vigour, speed, power, a fierce wolf as physician, fame with Surâ is a medicine, Mâsara with grace. Milk, Soma. Let them enjoy, etc.

39 Let the Hotar worship Vanaspati the Immolator, the Lord of Hundred Powers, and awful Passion, the King, the Tiger, and the Asvins, with reverence. Sarasvatî the Physician yields wrath and power to Indra. Milk, Soma. Let them enjoy, etc.

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34 *The Regions*: that is, the Doors of the sacrificial hall which are as expansive as the Quarters of the sky.

35 *Dawns:* Morning and Night.

36 *With lead:* supernatural virtues are ascribed to this metal. See A. V. I. 16. 2, 4 ; XII. 2. 1, 19, 20, 53.

37 *Three Goddesses:* of sacrifice and prayer, Sarasvatî, Idâ, Bhâratî. *Three active ones:* the goat, the ram, and the bull which are offered respectively to the Asvins, Sarasvatî, and Indra. *Three sacrificial elements:* constituting chief offerings, secondary offerings, and by-offerings with different parts of their bodies.

38 *Full of good seed:* as the prolific creator of all forms of living beings. *Wolf:* with reference to the wolf's hair mixed with the Surâ. See XIX. 9, note.

39 *Lord of Hundred Powers:* Indra. *Tiger:* the exemplar of royalty, Indra.

40 Let the Hotar worship Agni. Of the drops of clarified butter, Svâhâ! Of the fat, omentum, etc., severally, Svâhâ! Svâhâ! the goat for the Asvins. Svâhâ! the ram for Sarasvatî. Svâhâ! the bull for Indra. To the Lion, to his might, power. Svâhâ! Agni the salutary remedy. Svâhâ! Soma, the power. Svâhâ! Indra the Good Deliverer. Savitar, Varuṇa Lord of Physicians. Svâhâ! Vanaspatî, beloved, food and medicine. Svâhâ! Gods who drink clarified butter. Agni accepting the medicine. Milk, Soma. Let them enjoy, etc.

41 Let the Hotar worship the Asvins with the omentum of a he-goat. Let them enjoy the fat. Hotar, offer the sacrificial oblation.

Let the Hotar worship Sarasvatî with the omentum of a ram. Let her enjoy the fat. Hotar offer the sacrificial oblation.

Let the Hotar worship Indra with the omentum of a bull. Let him, etc.

42 Let the Hotar worship the Asvins, Sarasvatî, Indra the Good Deliverer. These your Somas, pressed, rejoicing with goats, rams, bulls, giving pleasure with rice-shoots, young blades of corn, parched grain, joy-givers adorned with Mâsara, bright, milky, immortal, presented, dropping honey. these let the Asvins, Sarasvatî, Indra the Good Deliverer, Vṛitra-slayer, accept. Let them drink, rejoice in, enjoy the Soma meath. Hotar, sacrifice.

43 Let the Hotar worship the Asvins. Let them eat of the he-goat, the sacrifice. Let them to-day eat the fat, taken from the middle, before those who hate us, before human handling. Yea, let them eat amid the fodder of fields fresh with moisture, with their expanse of barley, limbs of those tasted by Agni, belonging to the Hundred Rudras, portions covered with fat, from the sides, from the thighs, from the fore-feet from the chine. From every member of the divided victims these two make their repast. Thus let the Asvins accept. Hotar, offer the sacrificial oblation.

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40 *The Lion:* Indra.

43 *Before those who hate us:* before the Asuras and malicious Râkshasas carry off the sacrificial offerings. *Fields:* metaphorically, for the well-nourished limbs of the victims. *Tasted by Agni:* when roasting for sacrifice. *Belonging to the Hundred Rudras:* that is, to Rudra, Lord of Cattle, in his manifold manifestations (XVI., introductory note); according to Mahîdhara, 'lauded with many texts; rudra meaning 'praiser' according to Yâska, Nighaṇṭus, 3. 16.

44 Let the Hotar worship Sarasvatî. Let her approach the ram, the sacrifice.

To-day let her eat, etc., the rest of verse 43 repeated *mutatis mutandis.*

45 Let the Hotar worship Indra, etc., as in 44 *mutatis mutandis.*

46 Let the Hotar worship Vanaspati. He has held with a very well formed and very strong rope. There where the favourite stations of the Asvins are, of the he-goat the sacrifice; of Sarasvatî, of the ram the sacrifice; of Indra, of the bull the sacrifice; there where the favourite stations of Agni are, of Soma, of Indra the Good Deliverer, of Savitar, of Varuṇa, the favourite places of Vanaspati, the favourite stations of Gods who drink clarified butter, and of Agni the Hotar, there let him arrange these victims when he has praised and lauded them, and perform when he has made them very strong. Let divine Vanaspati accept. Hotar, offer oblation.

47 Let the Hotar worship Agni Svishṭakṛit. Let Agni worship the favourite stations of the Asvins, of the he-goat the sacrifice; of Sarasvatî, of the ram the sacrifice; of Indra, of the bull the sacrifice; there, etc., to 'butter' as in 46. Let him worship the favourite stations of Agni the Hotar. Let him worship his own majesty. Let him win for himself by sacrifice food worthy of sacrifice. Let him, Knower of Beings, perform the sacred rites. Let him accept the sacrificial food. Hotar, offer oblation.

48 The Grass divine, for the right Gods, Sarasvatî, the Asvins Twain,

Give Indra splendour, with the Grass, sight of his eyes and mighty strength! For gain of wealth let them enjoy. Thou, Hotar, offer sacrifice.

49 The Doors, the Doors divine, the Two Asvins, Leeches, Sarasvatî—

May they give breath to Indra in his nostrils, and heroic strength.

For gain of wealth, etc., as in verse 48.

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46 *He has held:* the victims. This is Mahîdhara's explanation of *adhita.* *Stations:* dainties: Eggeling.

47 *Svishṭakṛit:* Maker of Good Sacrifice. *Worship his own majesty:* that is, bring it to the sacrifice. In several of the preceding Âprî verses (30—46) there are difficulties and obscurities, and Mahîdhara's attempted explanations by turning nominatives into accusatives, etc. are futile.

50 May Dawn and Night, the Goddesses, both Asvins, and Sarasvatî
Lay, with both Dawns, strength, voice within Indra the Good Deliverer's mouth.
For gain of wealth, etc.

1 Both nursing Goddesses, the Pair of Asvins, and Sarasvatî
Have with both nurses given strength to Indra, fame, and power to hear.
For gain of wealth, etc.

2 Bringers of strengthening sacrifice, both Goddesses, well-yielding cows,
Sarasvatî, both Asvins, the Physicians, these are Indra's guards.
Forth from their breasts by sacrifice they give him brilliant light and power.
For gain of wealth, etc.

3 Both Gods, the Hotars of the Gods, the Asvins the Physicians and
Sarasvatî with Vashaṭ-calls, with the two Hotars have bestowed on Indra brilliant light and power, and planted wisdom in his heart.
For gain of weath, etc.

4 Goddesses three, three Goddesses—Asvins, Iḍâ, Sarasvatî
In Indra's midmost navel have laid store of energy and power.
For gain of wealth, etc.

5 God Narâsaṃsa, Indra thrice-protecting, whose car moves by Sarasvati and Asvins—
May Tvashṭar lay seed, deathless form in Indra, a fitting place of birth and mighty powers.
For gain of wealth, etc.

6 God with the Gods, Vanaspati of golden leaves and goodly fruit
Ripens till Indra finds it sweet, with Asvins and Sarasvatî.

7 Strewn, soft as wool, in sacrifice, with Asvins and Sarasvatî,
The sacred robe of water-plants be, Indra, a fair seat for thee!
Together with the sacred grass may they, for sovrauty, bestow King Passion and great power on thee.
For gain of wealth, etc.

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51 *Both nursing Goddesses:* Heaven and Earth, or Day and Night.
54 *Sarasvatî:* and Bhâratî, understood.
57 *Robe of water-plants:* mixed with the *barhis* or altar-covering of grass. *King Passion:* see verse 39. Mahîdhara explains *râjânam* by *dîpyamânam*, glowing.

58 Let the God Agni Svishṭakṛit worship the Gods as is meet and right for each, the two Hotars, Indra, the Asvins, Vâk with speech, Sarasvatî, Agni, Soma. Svishṭakṛit has been well worshipped, Indra Good Deliverer, Savitar, Varuṇa the Physician have been worshipped. The God Vanaspati, the Gods who drink clarified butter have been well worshipped, Agni by Agni. Let the Hotar Svishṭakṛit give the Hotar fame, great power, energy, honour, Ancestral libation.

59 To-day this Sacrificer cooking viands, cooking sacrificial rice-cakes, binding a goat for the Asvins, a ram for Sarasvati, a bull for Indra, pressing Surâ and Soma juices for the Asvins, Sarasvatî, and Indra the Good Deliverer, has chosen Agni as Hotar.

60 To-day the divine Vanaspati has done good service to the Asvins with a goat, to Sarasvatî with a ram, to Indra with a bull. They have eaten these from the marrow onwards, they have accepted the cooked viands, they have waxed strong with the rice-cakes. The Agnis, Sarasvatî, and Indra have drunk the Surâ and Soma draughts.

61 Thee, to-day, O Ṛishi, Ṛishi's son, descendant of Ṛishis, hath this Sacrificer chosen for many collected, saying: This (Agni) shall win by sacrifice for me choice-worthy treasures among the Gods. O God, what gifts the Gods have given, these do thou desire and approve. And thou art a commissioned Hotar, a human Hotar sent forward for benediction, for good speech. Speak thou good words.

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61 *O Ṛishi:* the Hotar, representative of Agni the divine Hotar, is addressed. *For many:* assembled Gods. *O God:* Agni.

BOOK THE TWENTY-SECOND.

SPLENDOUR art thou, bright, deathless, life-protector. Protector of my life be thou.
By impulse of God Savitar I take thee with arms of Asvins, with the hands of Pûshan.

2 This girdle, which in their religious meetings sages assumed in earlier time of worship,
Is present with us here at this libation, in the Law's hymn, proclaiming rich abundance.

3 Famous art thou, thou art the world, controller and upholder thou.
Go, consecrate by Svâhâ to Agni Vaisvânara widely-famed.

4 For Gods and for Prajâpati I fit thee. For Gods and for Prajâpati, O Brahman,
Will I tie up the horse. Thence may I prosper! Binding him for Prajâpati and Gods be thou successful.

5 Thee welcome to Prajâpati I sprinkle. I sprinkle thee welcome to Indra-Agni. I sprinkle thee acceptable to Vâyu. Thee welcome to the All-Gods I besprinkle. Thee welcome to all Deities I sprinkle.
With fury Varuṇa attacks the man who fain would slay the steed.
Avaunt the man! Avaunt the dog!

Books XXII—XXV. contain the formulas of the Asvamedha or Horse-sacrifice, a very ancient and most important ceremony which only a King can perform. Its object is the acquisition of power and glory, acknowledged preëminence over neighbouring princes, and the general prosperity of the kingdom by the fulfilment of the wishes expressed in verse 22 of this Book.

1 The Adhvaryu ties an ornament of gold, perhaps a chain, round the neck of the Sacrificer, and makes him recite the formula. *Thou*: he addresses the ornament. *Deathless*: as a symbol of the Sun, and identified with light (IV. 17), or, according to Mahîdhara, because gold confers immortality by being presented to the priests. *By impulse, etc.*: repeated from I. 10. *Thee*: a *rasanâ*, girdle, or girth of Darbha grass, thirteen ells in length, with which the sacrificial horse is to be girded.

2 *In the Law's hymn*: when the Sâman of sacrifice is chanted.

3 He girds and addresses the horse.

4 *I fit*: *svagâ*, an indeclinable sacrificial word, Good-speed! and *karomi*, I make or prepare, understood.

5 He sprinkles the horse in standing water. *With fury etc.*: he threatens any man who kills the horse, and so prevents the sacrifice, with the vengeance of the royal Varuṇa, and a dog is killed (to indicate the punishment of the sinner) by a low-caste man, the son of a Sûdra by a Vaisyâ woman.

6 To Agni Hail! To Soma Hail! Hail to the Waters' Joy! Hail to Savitar! Hail to Vâyu! Hail to Vishṇu! Hail to Indra! Hail to Bṛihaspati! Hail to Mitra! Hail to Varuṇa!

7 Hail to the sound *hiṅ!* Hail to the uttered *hiṅ!* Hail to the neigh! Hail to the down-neigh! Hail to the snort! Hail to the roar! Hail to his smell! Hail to him smelt at! Hail to him seated! Hail to him seated down! Hail to him weary! Hail to him going! Hail to him sitting! Hail to him lying! Hail to him sleeping! Hail to him waking! Hail to him whinnying! Hail to him wakened! Hail to him yawning! Hail to him outstretched! Hail to him drawn together! Hail to him risen! Hail to his going! Hail to his good going! Hail!

8 Hail to him as he goes! Hail to him running! Hail to him running away! Hail to him when he has run away! Hail to the cry Shoo! Hail to him scared with Shoo! Hail to him seated! Hail to him risen! Hail to his speed! Hail to his strength! Hail to him rolling! Hail to him when he has rolled! Hail to him tossing about! Hail to him when he has tossed about! Hail to him listening! Hail to him hearing. Hail to him looking! Hail to him looked at! Hail to him closely looked at! Hail to his closing his eye! Hail to his food! Hail to his drink! Hail to his stale! Hail to him in action! Hail to what he has done!

9 May we attain that excellent glory of Savitar the God:
So may he stimulate our prayers.

10 For our protection I invoke the golden-handed Savitar:
He knoweth, as a God, the place.

11 We specially invoke the grace of Savitar, observant God,
The great good-will that gives true boons.

12 We seek the eulogy and gift of Savitar who strengthens grace,
Yea, of the God who knows our thoughts.

13 I invocate the heroes' Lord, free-giving Savitar, and call
The Cheerer to the feast of Gods.

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6 The horse is led back to the sacrificial fire, and ten oblations of clarified butter are offered, with their respective formulas to the deities mentioned. *The Waters' Joy:* Soma who delights the waters with which he is sprinkled.

7 He offers an oblation in the Southern fire. *Hiṅ:* onomatopoetic; the horse's low neigh or whinny: originally, the syllable to be uttered, or the sound to be made in reciting Sâma hymns.

9 Six verses follow constituting the Inviting and Offering Prayers of oblations presented to Savitar. The first verse is the famous Sâvitrî, the Gâyatrî *par excellence*, repeated from III. 35, and taken from R. V. III. 62 10.

10 Taken from R. V. I. 22. 5.

14 The judgment of bright Savitar, that cheers the All-Gods' company,
With prayer we estimate as bliss.

15 Wake Agni with thy laud and set the Immortal One aflame, let him
Bestow our offerings on the Gods.

16 Oblation-bearer, well-inclined, immortal, eager Messenger,
Agni comes near us with the thought.

17 Agni, Envoy, I place in front, the oblation-bearer I address:
Here let him seat the Deities.

18 Yea, Pavamâna, thou didst generate the Sun and spread the moisture out with power,
Hasting to us with plenty vivified with milk.

19 Mighty through thy dam, eminent through thy sire, thou art a horse, thou art a steed, thou art a courser, thou art a comfort, thou art a racer, thou art a yoke-horse, thou art a strong steed, thou art a stallion, thou art manly-minded. Thou art called Yayu, thou art called Sisu. Follow thou the flight of the Âdityas.
Gods, Warders of the Regions, protect for the Gods this horse besprinkled for sacrifice.
Here is delight. Here take thy pleasure. Here is content. Here is self-content.

20 Hail to Ka! Hail to Who?! Hail to Which?! Hail to him who has experienced pain! Hail to Prajâpati who knows the mind! Hail to him who discerns the thought!

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15 Three Inviting Verses to Agni follow.

16 Taken from R. V. III. 11. 2. *With the thought:* when we think of, or pray to, him.

17 Taken from R. V. VIII. 44. 3. *Place in front:* for adoration.

18 Taken from R. V. IX. 110. 3. Praise and prayer addressed to Soma.

19 The Adhvaryu and the Sacrificer whisper the formula in the horse's right ear. Then the horse (who must be more than twenty four, and less than a hundred years old) is loosed towards the North-east to wander free for a year (or for half a year or a still shorter time according to some authorities), as a sign that his master's paramount sovereignty is acknowledged by all neighbouring princes. The wandering horse is attended by a hundred young men, sons of princes or high Court officials, armed with all sorts of warlike weapons, who are to watch and guard him from all dangers and inconvenience. During the absence of the horse an uninterrupted series of prescribed ceremonies is performed at the Sacrificer's home.

Yayu: meaning Goer or Sacrificial. *Sisu:* or Colt; a euphemism for a horse of somewhat mature age.

20 Oblations are offered and homage is paid to various Deities. *Ka... Who? Which?:* Prajâpati. See I. 6, note. *Of the highways:* Pûshan as a Sun-God is guardian of roads and guide of travellers. *Many forms:* of living beings created by him. *Nibhûyapa:* the origin and meaning of the word are unknown. According to Mahîdhara the title means Preserver by means of his repeated incarnations of the Fish, the Tortoise, etc. *Sipivishta:* another title of uncertain meaning. See XVI. 29, note.

Hail to Aditi! Hail to good Aditi! Hail to gracious Aditi! Hail to Sarasvatî! Hail to purifying Sarasvatî! Hail to great Sarasvatî! Hail to Pûshan! Hail to Pûshan of the highways! Hail to Pûshan observer of men! Hail to Tvashṭar! Hail to swift Tvashṭar! Hail to Tvashṭar of many forms! Hail to Vishṇu! Hail to Vishṇu Nibhûyapa! Hail to Vishṇu Sipivishṭa!

21 Let every mortal man elect, etc., repeated from IV. 8.

22 O Brahman, let there be born in the kingdom the Brâhman illustrious for religious knowledge; let there be born the Râjanya, heroic, skilled archer, piercing with shafts, mighty warrior; the cow giving abundant milk; the ox good at carrying; the swift courser; the industrious woman. May Parjanya send rain according to our desire; may our fruit-bearing plants ripen; may acquisition and preservation of property be secured to us.

23 Hail to vital breath! Hail to out-breathing! Hail to diffusive breath! Hail to the eye! Hail to the ear! Hail to Speech! Hail to Mind!

24 Hail to the Eastern Region! Hail to the hitherward Region! Hail to the Southern Region! Hail to the hitherward Region! Hail to the Western Region! Hail to the hitherward Region! Hail to the Northern Region! Hail to the hitherward Region! Hail to the Upward Region! Hail to the hitherward Region! Hail to the Downward Region! Hail to the hitherward Region!

25 Hail to waters! Hail to floods! Hail to water! Hail to standing waters! Hail to flowing waters! Hail to trickling waters! Hail to well waters! Hail to spring waters! Hail to the foaming sea! Hail to the ocean! Hail to the deep!

26 Hail to wind! Hail to mist! Hail to vapour! Hail to cloud! Hail to cloud lightening! Hail to cloud thundering! Hail to it bursting! Hail to it raining! Hail to it pouring! Hail to it violently raining! Hail to it swiftly raining! Hail to it holding up! Hail to it when it has held up! Hail to it sprinkling! Hail to it drizzling! Hail to its drops! Hail to thunderbolts! Hail to hoar frosts!

27 Hail to Agni! Hail to Soma! Hail to Indra! Hail to Earth! Hail to Firmament! Hail to Sky! Hail to Regions? Hail to Quarters! Hail to the Upward Region! Hail to the Downward Region!

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22 The Adhvaryu whispers to the Brahman priest the blessings which the King hopes the sacrifice will secure to his kingdom.

23 The remaining verses of this Book contain formulas af homage to various Gods and natural and terrestrial objects, accompanying the presentation of oblations made of various materials.

28 Hail to the lunar asterisms! Hail to those connected with the lunar asterisms! Hail to Day and Night! Hail to the half-months! Hail to the months! Hail to the Seasons! Hail to the Season-groups! Hail to the Year! Hail to Heaven and Earth! Hail to the Moon! Hail to the Sun! Hail to his rays! Hail to the Vasus! Hail to the Rudras! Hail to the Âdityas! Hail to the Maruts! Hail to the All-Gods! Hail to roots! Hail to branches! Hail to forest trees! Hail to flowers! Hail to fruits! Hail to herbs!

29 Hail to Earth! Hail to Firmament! Hail to Sky! Hail to Sun! Hail to Moon! Hail to lunar asterisms! Hail to waters! Hail to herbs! Hail to forest trees! Hail to creatures that swim! Hail to things moving and stationary! Hail to things that creep and crawl!

30 Hail to breath! Hail to the Vasu! Hail to the Mighty! Hail to Vivasvân! Hail to the trooping one! Hail to the Troop's Lord! Hail to the Superior! Hail to the Overlord! Hail to Strength! Hail to Saṃsarpa! Hail to the Moon! Hail to light! Hail to Malimlucha! Hail to him who flies by day!

31 Hail to Madhu! Hail to Mâdhava! Hail to Ṣukra! Hail to Suchi! Hail to Nabhas! Hail to Nabhasya! Hail to Isha! Hail to Ûrja! Hail to Sahas! Hail to Sahasya! Hail to Tapas! Hail to Tapasya! Hail to Aṃhasaspati!

32 Hail to Strength! Hail to impulse! Hail to After-born! Hail to will! Heaven, Hail! Hail to the head! Hail to Vyaṣnuvin! To the final, Hail! Hail to the mundane final! Hail to the Lord of the world! Hail to the Overlord! Hail to the Lord of Creatures!

33 May life succeed by sacrifice, Hail! May breath succeed by sacrifice, Hail! May downward breath, diffusive breath, upward breath, digestive breath, vision, hearing, speech, mind, self, devotion, light, heaven, hymn-arrangement, sacrifice succeed by sacrifice. All-hail!

34 Hail to One! Hail to Two! Hail to Hundred! Hail to Hundred-and-One! Hail to Daybreak! Hail to Heaven!

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30 *Vivasvân:* the Bright One; the Sun. *The trooping one:* the company of Maruts. *The Troop's Lord:* Indra. *Saṃsarpa:* an intercalary month. *Malimlucha:* another name of the intercalary month.

31 This verse contains names of the months; all of which have occurred in earlier Books. See VII. 30, note. *Aṃhasaspati:* Lord of Trouble; the Genius of the intercalary month. See VII. 30.

32 *After-born:* the intercalary month. Cp. R. V. I. 25. 8. *Vyaṣnuvin:* a Genius of food, according to Mahîdhara. For the rest of the verse, cp. IX. 20.

33 Cf. IX. 21.

34 He salutes the Genii of Numbers.

BOOK THE TWENTY-THIRD.

In the beginning rose Hiraṇyagarbha, etc.

2 Taken upon a base art thou. I take thee welcome to Prajâpati.
This is thy place: Sûrya thy majesty.
The majesty that has accrued to thee in the day, in a year, that majesty which has accrued in the wind, in the firmament, to that majesty of thine, to Prajâpati, to the Gods, All-hail!

3 Who by his grandeur hath become sole Ruler of all the moving world that breathes and slumbers;
He who is Sovran of these men and cattle—what God shall we adore with our oblation?

4 Taken upon a base art thou. I take thee welcome to Prajâpati.
This is thy place: the Moon thy majesty.
Thy majesty that has accrued to thee by night, in a year, thy majesty that has accrued in the earth, in Agni, in the stars and in the Moon, to that majesty of thine, to Prajâpati and to the Gods, All-hail!

5 They who stand round him as he moves harness the bright, the ruddy Steed:
The lights are shining in the sky.

6 On both sides to the car they yoke the two Bay Coursers dear to him,
Bold, tawny, bearers of the Chief.

7 When, swift as wind, the Horse has reached the form that Indra loves, the flood,
Again, O singer, by this path bring thou our Courser hitherward.

The ceremonies subsequent to the return of the Horse from his wanderings are continued.

1 The Sacrificer offers two Mahiman or Grandeur libations, so called from the name of the golden vessels in which they are presented, and recites the text, repeated from XIII. 4, taken from R. V. X. 121. 1. *Hiraṇyagarbha*: the Gold-Germ, or Golden Child; Prajâpati, with whom the Sacrificial Horse is identified.

2 *Thou*: the Cup. *Majesty*: or grandeur; *mahimâ*: thy grandeur is like the Sun's.

3 Taken from R. V. X. 121. 3. *What God?*: other than Prajâpati. Or, according to Mahîdhara: Worship we Ka the God. See I. 6, note.

5 He yokes the Horse to a gilded chariot, reciting the text taken from R. V. I. 6. 1.

6 Three other horses are harnessed to the same chariot, with the text from R. V. I. 6. 2.

7 *The flood*: the water to which the Horse is driven to be bathed.

8 Let the Vasus anoint thee with Gâyatrî metre. Let the Rudras anoint thee with Trishṭup metre. Let the Âdityas anoint thee with Jagatî metre. Earth! Ether! Heaven! O Gods, eat this food, parched grains and groats in the product of barley and in the product of cows: eat this food, Prajâpati.

9 Who moveth single and alone? Who is brought forth to life again?
What is the remedy of cold, or what the great receptacle?

10 The Sun moves single and alone. The Moon is brought to life again.
Fire is the remedy of cold; Earth is the great receptacle.

11 What was the antecedent thought? What was the bird of mighty size?
The slippery matron, who was she? Who was the reddish-coloured one?

12 Heaven was the antecedent thought. The Courser was the mighty bird.
The slippery matron was the earth. Night was the reddish-coloured one.

13 Vâyu help thee with cooked viands! Blackneck with goats; Nyagrodha with cups; Sâlmali with increase; this Stallion here, good for the chariot—let him verily come with his four feet. Brahmâkṛishṇa help us! Obeisance to Agni!

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8 When the Horse has been brought back from the water, the Chief Queen and two other royal Consorts anoint him with clarified butter, reciting their respective formulas. The Chief Queen anoints the fore-quarters, and the others the barrel and hind-quarters. *Earth! etc.:* with these sacrificial exclamations the three Queens, respectively, entwine the hair of the Horse's head, neck, and tail with chains or other ornaments of gold. *O Gods:* the Sacrificer offers the Horse the remains of the night-oblation of grain, which is thrown into the water if he refuses to eat it. *Product of cows:* the sour curds with which the oblation was mixed. *Prajâpati:* meaning the deified Horse.

9 Here intervenes a Brahmodyam, a discussion in question and answer of cosmogonical and mystico-theological doctrine. The questions are couched in designedly enigmatical language, constituting a sort of 'cosmic charade,' as Prof. M. Bloomfield calls it. *Who moveth, etc.:* the Brahman questions the Hotar.

10 The Hotar replies.

11 The Hotar questions the Brahman.

12 The Brahman replies. *Heaven:* meaning rain, according to Mahîdhara. *The Courser:* the Sacrificial Horse. *Mighty bird:* that carries the sacrifice of himself to heaven. *Earth:* Mahîdhara's explanation of *aviḥ* (sheep; woollen cloth; Soma-strainer). *Slippery:* after rain.

13 The Horse, a hornless he-goat, and a Gomṛiga or wild ox (Bos Gavaeus) are bound to sacrificial stakes near the fire, and seventeen other victims, a-

14 The car is fitted with the rein, the steed is fitted with the rein.
Fitted in waters, water-born, is Brahmâ following Soma's lead.

15 Steed, from thy body, of thyself, sacrifice and accept thyself.
Thy greatness can be gained by none but thee.

16 No, here thou diest not, thou art not injured: only by fair paths to the Gods thou goest.
May Savitar the God in that world place thee where dwell the pious, whether they have journeyed.

17 Agni was the victim. With him they sacrificed. He won this world in which Agni is. This shall become thy world. This shalt thou win. Drink these waters. Vâyu was the victim. With him they sacrificed. He won this world in which Vâyu is. This shall become, etc., as above. Sûrya was the victim, etc. He won the world in which Sûrya is. This shall become, etc.

18 To vital breath, Hail! To out-breathing, Hail! To diffusive breath, Hail!
Ambâ! Ambikâ! Ambâlikâ! No one is taking me away.
The sorry horse will lie beside another, as Subhadrâ the dweller in Kâmpila.

---

he-goat and a ram among them, are attached to the Horse. To the other stakes are tied a great number of animals, tame and wild, the total, according to the Commentator, amounting to six hundred and nine. *Vâyu help thee:* the Horse is addressed. *Blackneck:* Agni, the fire with its dark smoke. *Nyagrodha:* the Ficus Indica, of whose wood sacrificial vessels are made. *Salmali:* the Seemul or Silk Cotton tree, also used for sacred purposes. *With his four feet:* with all speed. *Brahmâkrishna:* the Brahman in whom there is no black spot; said to mean the Moon.

14 *Fitted:* or, quickened. *Brahmâ:* the Great One, the Horse. *Water-born:* as identified with the Sun who springs out of the ocean of air. See R. V. I. 163. 1. *Soma's lead:* to heaven.

15 The Horse is slaughtered.

16 The Horse is addressed. The first line is taken from R. V. I. 162. 21, and the second from a funeral hymn R. V. X. 17. 4.

17 *Agni was the victim:* offered by the Gods of creation. *Thy world:* the Horse is addressed. *In which Vâyu is:* the firmament. *In which Sûrya is:* the sky.

18 *To vital breath,* etc.: three fire-oblations are offered with these three formulas. *Ambâ, etc.:* women's names. The Chief Queen calls on her fellow-wives for pity, as, to obtain a son, she has to pass the night in disgusting contiguity to the slaughtered Horse: "No one takes me (by force to the horse); (but if I go not of myself), the (spiteful) horse will lie with (another, as) the (wicked) Subhadrâ who dwells in Kâmpila."—Weber, History of Indian Literature, p. 114. *Subhadrâ:* probably the wife of the King of Kâmpila in the country of the Pañchâlas in the North of India. The Chief Queen must submit to the revolting ceremony, or its benefits will go to another woman. See Râmâyaṇa, Book I. Canto XIII. Schlegel's edition.

19 Thee we invoke, troop-lord of troops. Thee we invoke, the loved ones' lord.

Thee, lord of treasures, we invoke. My precious wealth! .

. . . .

. . . .

32 Now have I glorified with praise strong Dadhikrâvan, conquering steed.

Sweet may he make our mouths: may he prolong the days we have to live.

33 Gâyatrî, Trishṭup, Jagatî, and Paṅkti with Anushṭup joined,
Bṛihatî, Kakup, Ushṇihâ pacify thee with needle-points!

34 Two-footed, those that have four feet, those with three feet and those with five,

Metreless, with one metre, these pacify thee with needle-points!

35 May Mahânâmnis, Revatîs, all far-spread Regions of the sky,

Voices, and lightnings from the cloud pacify thee with needle-points!

36 May married dames of human birth skilfully separate thy hair:

The Regions, Consorts of the Gods, pacify thee with needle-points!

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19 The three Queens walk nine times round the Horse, reciting the formulas. The Chief Queen then begins the performance of the revolting ceremony.

20 *Mahishî svayamevâśvasyaśnamâkṛishya svayonau sthâpayati.* This and the following nine stanzas are not reproducible even in the semi-obscurity of a learned European language; and stanzas 30, 31 would be unintelligible without them.

32 On the following morning the officiating priests raise the Chief Queen from the place where she has spent the night, and recite the text, taken from R. V. IV. 39. 6. to purify their mouths after the abominable obscenities which they have uttered. *Dadhikrâvan*: or in the shorter form, Dadhikrâs or Dadhikrâ, described as a kind of divine or deified horse, and probably, like Târkshya (XV. 18), a personification of the morning sun. The verse is called the Dâdhikrî, and is used as a purifier after foul language. Cf. The Hymns of the Atharva-Veda, Vol. II. Appendix, p. 457,

33 The three Queens with a hundred and one needles, gold, silver and copper, mark out the lines, on the body of the horse, which the dissector's knife is to follow. *Pacify*: or, send to rest; a sacrificial euphemism.

34 *Two-footed: dvipadâs;* verses with two *padas* or metrical divisions. *With one metre:* having the same metre throughout.

35 *Mahânâmnîs:* whose name is great; nine verses of the Sâmaveda in Śakvarî metre. *Revatîs:* verses from which the Raivata Sâman is formed, so named from R. V. I. 30. 13 in which the word *revatî*, splendid, or wealthy, occurs.

37 They, made of silver, gold, and lead, are used as helpers in the work.
As lines on the strong Courser's skin may they console and give thee rest.

38 What then? As men whose fields are full of barley, etc., as in X. 32.

39 Who flays thee? Who dissects thee? Who prepares thy limbs for sacrifice?
Who is the Sage that slaughters thee?

40 In due time let the seasons as thy Slaughterers divide thy joints,
And with the splendour of the Year sacrifice thee with holy rites.

41 Let the Half-months and let the Months, while sacrificing, flay thy limbs:
Let Day and Night and Maruts mend each fault in sacrificing thee.

42 Let the divine Adhvaryus flay thy body and dissect thy frame,
And let the sacrificing lines prepare thy members joint by joint.

43 May Sky, Earth, Air, and Wind supply each failing and defect of thine:
May Sûrya with the Stars of heaven duly prepare a world for thee.

44 Well be it with thine upper parts, well be it with the parts below!
Well be it with thy bones and with thy marrow and with all thy frame!

45 Who moveth singly? etc., as in verse 9.

46 The Sun moves singly, etc., as in verse 10.

47 What lustre is like Sûrya's light? What lake is equal to the Sea?

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37 *Lead:* meaning, probably, copper or iron, as Mahîdhara explains.

39 *Who?* or Ka, that is Prajâpati himself performs these sacrificial operations, and not I the human priest.

42 *The divine Adhvaryus:* the Asvins, the Adhvaryus of the Gods. *Sacrificing lines:* traced on the body of the horse to guide the Immolator's knife. See verse 33.

43 *Stars:* or lunar asterisms.

45 Before the *vapâ* or omentum is offered as a burnt-oblation the following Brahmodyam (see verse 9) intervenes. Verses 45, 46 are repeated from 9 and 10.

What is more spacious than the Earth? What thing is that which naught can mete?

48 Brahma is lustre like the Sun. Heaven is a flood to match the Sea.
Indra is vaster than the Earth. Beyond all measure is the Cow.

49 Friend of the Gods, I ask, for information, if thou in spirit hast obtained the knowledge,
Hath Vishṇu this whole Universe pervaded in the three steps wherein the God is worshipped?

50 I also am in those three steps of Vishṇu wherewith this Universe he permeated.
The earth and heaven I circle in a moment and this heaven's summit with a single organ.

51 What are the things which Purusha hath entered? What things hath Purusha contained within him?
This riddle we propound to thee, O Brahman. Why dost thou give no answer to my question?

52 Within five things hath Purusha found entrance: these Purusha hath within himself connected.
This is the thought which I return in answer. Thou art not my superior in wisdom.

53 What was the antecedent thought? etc., as in verse 11.

54 Heaven was the antecedent thought, etc., as in 12.

55 Who, tell me, is the yellowish she? Who is the darkly-yellowish?
Who moves with rapid spring and bound? Who glides and winds along the path?

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48 *Brahma:* holy lore in the shape of the three Vedas, according to Mahîdhara. *The Cow:* as supplying the elements of sacrifice.

49 The Brahman questions the Udgâtar, the priest who chants the Sâmans. *Three steps:* or places; earth, air, and sky, over and through which he strode as the Sun; according to Mahîdhara, the Gârhapatya, Âhavanîya, and Dakshiṇa fires are intended.

50 The Udgâtar replies. *Single organ:* my mind.

51 The Udgâtar questions the Brahman. *Purusha:* the Person; Personality; the Cosmic Man, or Embodied Spirit; *âtmâ,* the soul or self, according to Mahîdhara.

52 The Brahman replies. *Five things:* the five vital breathings. *These:* the senses; the substrata of hearing, etc.

53 The Hotar questions the Adhvaryu. The question and the answer are repeated from verses 11 and 12.

55 The Adhvaryu questions the Hotar. *Yellowish . . . darkly-yellowish:* the precise colours intended are uncertain.

56 The she-goat, Sir, is yellowish, dark-yellowish is the porcupine.
The hare moves swift with leap and bound: the snake creeps winding on the path.

57 How many different forms hath this, how many syllables, burnt-oblations, brands for kindling?
Here, of the rites of sacrifice I ask thee. How many Hotars in due season worship?

58 Sixfold its form, its syllables a hundred, eighty burnt-offerings, just three brands for kindling.
To thee I tell the rites of sacrificing. Seven Hotars worship in appointed season.

59 Who knoweth this world's central point? Who knoweth the heaven, the earth, and the wide air between them?
Who knows the birthplace of the mighty Sûrya? Who knows the Moon, whence he was generated?

60 I know the centre of the world about us. I know heaven, earth, and the wide air between them.
I know the birthplace of the mighty Sûrya. I know the Moon, whence he was generated.

61 I ask thee of the earth's extremest limit, where is the centre of the world, I ask thee.
I ask thee of the Stallion's genial humour, I ask of highest heaven where Speech abideth.

62 This altar is the earth's extremest limit; this sacrifice of ours is the world's centre.
This Soma is the Stallion's genial humour, this Brahman highest heaven where Speech abideth.

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56 The Hotar replies. *The she-goat: ajâ* here is explained by Mahîdhara (who takes the word in the sense of birthless) as Mâyâ, Illusion, phenomenal Nature; or Night.

57 The Brahman questions the Udgâtar. *Forms*: according to Mahîdhara, viands or kinds of food. *This*: sacrifice.

58 *Sixfold*: according to Mahîdhara, referring to the six principal tastes, sweet, bitter, salt, etc. *Syllables*: of the sacred metres, twenty-four of the Gâyatrî, etc. *Burnt oblations*: meaning kinds of victims for such offerings. *Eighty*: four tied to each of twenty stakes. *Seven Hotars*: the Hotar, Maitrâvaruṇa, Achchhâvâka, Grâvastut, Brâhmaṇâchchhaṃsî, Âgnîdhra, Potar.

59 The Udgâtar questions the Brahman, who replies in the following verse.

61 The Sacrificer questions the Adhvaryu. The verse is taken from R. V. I. 164. 34.

62 *This altar*: as the place nearest heaven, the place where the Gods visit men. *The Stallion*: Dyaus or Heaven, whose *genial humour* is the fertilizing rain which impregnates the earth. *This Brahman*: who recites the texts of the Veda represents the abiding-place of Speech or the Word.

63 The Strong, the Self-existent One, the First, within the mighty flood
Laid down the timely embryo from which Prajâpati was born.

64 Let the Hotar sacrifice to Prajâpati from the Mahiman-Soma. Let him accept. Let him drink the Soma. Hotar, sacrifice.

65 Prajâpati, thou only, etc., as in X. 20.

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63 At the end of the Brahmodyam the Adhvaryu draws the Mahiman libation for Prajâpati in a golden cup. *The First:* Purusha; the Self.

64 *The Hotar:* the Hotar of the Gods. *Mahiman-Soma:* contained in the gold cup called Mahiman, Glory, see verse 1, note,

Hotar, sacrifice: the human Hotar is addressed.

BOOK THE TWENTY-FOURTH.

HORSE, hornless goat, Gomṛiga, these belong to Prajâpati. A black-necked goat, devoted to Agni, (is to be bound) in front to the forehead (of the horse); Sarasvatî's ewe below his jaws; two goats belonging to the Asvins, with marks on the lower parts of the body, to his fore-legs; a dark-coloured goat, Soma's and Pûshan's, to his navel; a white and a black, sacred to Soma and Yama, to his sides; Twashṭar's two, with bushy tails, to his hind feet; Vâyu's white goat to his tail; for Indra the Good Worker a cow who slips her calf; a dwarf belonging to Vishṇu.

2 The red goat, the smoky-red, the jujube-red, these belong to Soma. The brown, the ruddy-brown, the parrot-brown, these are Varuṇa's. One with white ear holes, one with partly white, one with wholly white, belong to Savitar. One with fore-feet white, partly white, wholly white, belongs to Brihaspati. She-goats speckled, with small spots, with big spots, these belong to Mitra-Varuṇa.

3 The bright-tailed, the wholly bright-tailed, the jewel-tailed, these belong to the Asvins. The white, the white-eyed, the reddish, these are for Rudra Lord of Beasts. Long-eared goats are for Yama; proud ones for Rudra; cloud-coloured ones for Parjanya.

This Book contains an exact enumeration of the animals that are to be tied to the sacrificial stakes and in the intermediate spaces, with the names of the deities or deified entities to which they are severally dedicated. The principal stake, the eleventh and midmost of the twenty-one, called the Agnishṭha because it stands nearest to the sacrificial fire, is mentioned first. About fifteen victims are bound to each of these stakes, all domestic animals, the total number being 327. In the spaces between the stakes 282 wild animals, from the elephant and the rhinoceros to the bee and the fly, are temporarily confined, to be freed when the ceremony is concluded, bringing the total number of assembled animals up to 609. There is, perhaps, some exaggeration in the number, and some almost impossible animals are mentioned, but it must be remembered that the Aswamedha was a most important tribal solemnity of rare occurrence and that no effort would be spared to assure its performance with all possible splendour.

Several of the wild animals cannot be identified. Some of the names are conjecturally rendered and some are left in their native forms. The Commentator is not of much assistance in doubtful cases, 'a kind of beast' or 'a kind of bird' being all the information that he has to give.

1 *Gomṛiga:* the Gayal or Bos Gavaeus. *Dwarf:* with reference to Vishṇu's Dwarf Incarnation.

3 *Bright-tailed:* 'goat' is to be understood with this and similar epithets.

4 Goats speckled. transversely speckled, upward speckled are for the Maruts. The reddish she-goat, the red-haired, the white, these belong to Sarasvatî. The goat with diseased ears, the short-eared, the red-eared are Tvashṭar's. The black-necked, the white-flanked, one with bright-coloured thighs belong to Indra and Agni. Those with black marks, small marks, large marks belong to Dawn.

5 Parti-coloured female victims belong to the All-Gods; red-coloured, eighteen months old to Vâk; victims without distinguishing marks to Aditi; those of one same colour to Dhâtar; weaned kids sacred to the Consorts of the Gods.

6 Black-necked victims for Agni; white browed for the Vasus; red for Rudra; bright ones for the Âdityas; cloud-coloured for Parjanya.

7 The tall goat, the sturdy, the dwarf, these are Indra-Vishṇu's; the tall, the white fore-footed, the black-backed, Indra-Bṛihaspati's; parrot-coloured the Vâjins'; speckled Agni-Maruts'; dark-coloured Pûshan's.

8 Variegated, Indra-Agni's; two-coloured, Agni-Soma's; dwarf oxen, Agni-Vishṇu's; barren cows, Mitra-Varuṇa's; partly variegated, Mitra's.

9 Black-necked ones, Agni's; brown, Soma's; white, Vâyu's; undistinguished, Aditi's; self-coloured, Dhâtar's; weanlings, the Gods' Consorts'.

10 Black ones for Earth; smoke-coloured for Firmament; tall ones for Sky; brindled ones for Lightning; blotched ones for Stars.

11 Smoke-coloured ones he sacrifices to Spring; white to Summer; black to the Rains; red ones to Autumn; speckled to Winter; reddish-yellow to the Dewy Season.

12 Calves eighteen months old to Gâyatrî; steers of two and a half years to Trishṭup; two year old steers to Jagatî; three year olds to Anushṭup; four year olds to Ushṇih.

13 Four year old steers to Virâj; full grown bulls to Bṛihatî; strong bulls to Kakup; draught oxen to Paṅkti; milch-cows to Atichhandas.

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7 *Vâjins:* the deified Coursers of the Gods; a class of divinities, according to Sâyaṇa.

11 *Sacrifices:* literally, takes and ties up; a euphemistic expression.

12, 13 The sacred metres are deified as being 'the embodiment of supreme harmony and the efficacy of prayer.'—Eggeling, S. B. E. XII. 80.

14 Black-necked victims sacred to Agni; brown to Soma; spotted to Savitar; weaned she-kids to Sarasvatî; dark-coloured goats to Pûshan; speckled victims to the Maruts; many-coloured to the All-Gods; barren cows to Heaven and Earth.

15 Called contemporary, the dappled belong to Indra-Agni; black ones to Varuṇa; speckled to the Maruts; hornless he-goats to Ka.

16 To Agni foremost in place he sacrifices firstling goats; to the consuming Maruts those born of one mother; to the Maruts who perform domestic rites those born after a long time; to the sportive Maruts those born together; to the self-strong Maruts those born in succession.

17 Called contemporaneous, the dappled belonging to Indra-Agni; those with projecting horns to Mahendra; the many-coloured to Viṣvakarman.

18 Smoke-coloured, those of brownish hue, to be offered to the Soma-possessing Fathers; the brown and the smoky-looking to the Fathers who sit on sacred grass; the black and the brownish-looking to the Fathers who have been tasted by Agni; the black and the spotted belong to Tryambaka.

19 Called contemporaneous, the dappled belong to Ṣuna and Sîra; white ones to Vâyu; white ones to Sûrya.

20 To Spring he offers Kapiñjalas; to Summer sparrows; to the Rains partridges; to Autumn quails; to Winter Kakaras; to the Dewy Season Vikakaras.

21 To the Sea he sacrifices porpoises; to Parjanya frogs; to the Waters fishes; to Mitra Kulîpayas; to Varuṇa crocodiles.

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15 *Ka:* Prajâpati. See I. 6, note.

16 *Consuming:* or Fiery; *sântapanebhyaḥ*. *Who perform domestic rites: gṛihamedhibhyaḥ*. *Sportive: krîḍibhyaḥ*. *Self-strong: svatavdbhyaḥ*; see XVII. 85, and S. B. E. XII. pp. 408, 409.

18 Three classes of Fathers are here mentioned; the Somavantaḥ, the Barhishadaḥ, and the Agnishvâttâḥ. *Tryambaka:* a name of Rudra. See III. 58, note.

19 *Ṣuna and Sîra:* two deities or deified objects which bless or are closely connected with agriculture. The words probably mean, as suggested in the St. Petersburg Lexicon, ploughshare and plough. See The Hymns of the Atharva-Veda, III. 17. 5, note.

20 *Kapiñjalas:* heathcocks or francolins. *Kakaras... Vikakaras:* unidentified.

21 *Kulîpayas:* unidentified. *Crocodiles:* the exact meaning of *nâkra*, some kind of aquatic animal, is uncertain.

22 To Soma he sacrifices wild geese; to Vâyu female cranes; to Indra-Agni curlews; to Mitra divers; to Varuṇa Chakravâkas.

23 To Agni he sacrifices cocks; to Vanaspatis owls; to Agni-Soma blue jays; to the Asvins peacocks; to Mitra-Varuṇa pigeons.

24 To Soma he sacrifices quails; to Tvashṭar Kaulîkas; Mainas to the Gods' Consorts; Kulîkas to the Gods' Sisters; Pârushṇas to Agni Lord of the Homestead.

25 To Day he sacrifices doves; to Night Sîchâpûs; to the Joints of Day and Night bats; to the Months gallinules; to the Year great eagles.

26 To Ground he sacrifices rats; to Firmament field-rats; to Day voles; to the Quarters mungooses; to the Intermediate Spaces brownish ichneumons.

27 To the Vasus he sacrifices black-bucks; to the Rudras stags; to the Âdityas Nyaṅku deer; to the All-Gods spotted deer; to the Sâdhyas Kuliṅga antelopes.

28 To Îsâna he sacrifices wild asses; to Mitra Gauras; to Varuṇa buffaloes; to Brihaspati Gayals; to Tvashṭar camels.

29 To Prajâpati he sacrifices men elephants; to Vâk white ants; to Sight flies; to Hearing black bees.

30 To Prajâpati and to Vâyu a Gayal is to be offered; to Varuṇa a wild ram; to Yama a black ram; to a human king a monkey; to the Tiger a red doe; to the Bull a female Gayal, to the Kshiprasyena a quail; to the Nîlaṅgu a worm; to the Sea a porpoise; to the Snowy Mountain an elephant.

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22 *Chakravâkas:* ruddy geese, or Brahmany ducks; regarded by Indian poets as types of conjugal love and fidelity. So 'join thou this couple, Indra! like the Chakravâka and his mate':—Nuptial Hymn, A. V. XIV. 2. 64.

24 *Kaulîkas .... Kulîkas...... Pârushṇas:* unidentified birds. *Mainas: goshâdîs;* 'settling on cows'; Indian starlings (Coracias Indica).

25 *Sîchâpûs:* unidentified. *Joints:* evening and morning twilight, deified.

27 *Sâdhyas:* meaning, probably, 'those who are to be propitiated.' According to Yâska 'the Gods whose dwelling-place is the sky.' In the Amarakosha they are named among the minor deities, but they seem rather to be the most ancient of the Gods. *Nyaṅku...Kuliṅga:* the species have not been identified.

28 *Îsâna:* Lord, Ruler; one of the names or titles of Rudra. *Wild asses:* or, perhaps, wild buffaloes, the exact animal intended being uncertain.

30 *Kshiprasyena:* perhaps Swift Falcon. *Nîlaṅgu:* said to be a species of worm; perhaps a tape-worm.

31 The Kinnara belongs to Prajâpati; the Ula, the Halikshṇa, the cat belong to Dhâtar; the heron belongs to the Quarters; the Dhuṅkshâ to Agni; sparrow, red snake, Sâras, these are Tvashṭar's; the curlew belongs to Vâk.

32 To Soma an antelope is to be offered; wild goat, mungoose, Sakâ, these are Pûshan's; the jackal is the Mâyu's; the Gaura Indra's; Pidva, antelope, cock, these are Anumati's; the Chakravâka is for Echo.

33 The female crane is Sûrya's; Sârga, Sṛijaya, Sayâṇḍaka, these are Mitra's; to Sarasvatî belongs the human-voiced Maina; to Ground the porcupine; tiger, wolf, viper belong to Passion; to Sarasvân the human-voiced parrot.

34 The eagle is Parjanya's; the Âti, the Vâhasa, the woodpecker, these are for Vâyu; for Bṛihaspati Lord of Speech is the Paiṅgarâja; the Alaja belongs to Firmament; pelican, cormorant, fish, these belong to the Lord of Rivers; the tortoise belongs to Heaven and Earth.

35 The buck belongs to the Moon; iguana, Kâlakâ, woodpecker, these belong to the Vanaspatis; the cock belongs to Savitar; the swan is Vâta's: crocodile, dolphin, Kulîpaya, these belong to the Sea; the porcupine to Modesty.

36 The Black-doe belongs to Day; frog, female rat, partridge, these belong to the Serpents; the jackal belongs to the Asvins; the Black-buck to Night; bear, bat, Sushilîkâ, these belong to the Other Folk; the polecat belongs to Vishṇu.

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31 *Kinnara*: 'What sort of man?', or Mayu; probably a monkey. *Ula* ..*Halikshṇa*: unidentified; according to Mahîdhara, the latter is a kind of lion. *Cat*: *vrishdaṃsa*, 'the strong biter,' is thus explained by the Commentator. *Dhuṅkshâ*: a kind of bird, says Mahîdhara. *Sâras*: the Indian or Siberian Crane (Ardea Sibirica); a splendid bird, easily domesticated.

32 *Sakâ*: variously explained as bird, fly, long-eared beast. *Mâyu*: probably a Kimpurusha, or manlike monkey. *Pidva*: unidentified. *Anumati*: Divine Favour personified. *Echo*: because the male and female bird are condemned to pass the night on opposite banks of a river, incessantly calling to each other.

33 *Sârga, Sṛijaya, Sayâṇḍaka*: unidentified. *Sarasvân*: Sarasvatî's Consort.

34 The birds and beasts whose names are left untranslated in this and following verses are unidentified, *Lord of Rivers*: Ocean.

35 *Vanaspatis*: Sacrificial Stakes.

36 *Other Folk*: a euphemistic expression for certain beings who appear to be regarded as spirits of darkness. So, in England, fairies are called Folk, People, Neighbours; in Germany, Little Folk; in Switzerland, Hill People and Earth People.

37 The cuckoo belongs to the Half Months; antelope, peacock, eagle, these are the Gandharvas'; the otter belongs to the Months; tortoise, doe-antelope, iguana, Golathikâ belong to the Apsarases; the black snake belongs to Death.

38 The frog belongs to the Seasons; the vole, the rat, the mouse, these are the Fathers'; the Python, the Balâya belong to the Vasus; Kapiñjala, pigeon, owl, hare belong to Nirriti; the wild ram to Varuna.

39 The white animal belongs to the Âdityas; the camel, the Ghriṇîvân, the rhinoceros to Mati; the Srimara belong to the Forest-God; the Ruru buck is Rudra's; Kvayi, cock, gallinule, these are the Vâjins'; the cuckoo belongs to Kâma.

40 The Khaṅga is the All-Gods'; the black dog, the long-eared, the ass, the hyena, these are the Râkshasas'; the boar is for Indra; the lion is for the Maruts; the chameleon, the Pippaka, the vulture, these belong to Saravyâ; the spotted antelope belongs to the All-Gods.

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38 *Kapiñjala*: see verse 20. *Nirriti*: the Goddess of Death and Destruction. See XII. 62.

39 *Ghriṇîvân*: explained by Mahîdhara as the splendid or strong victim. *Mati*: Thought or Devotion. *Vâjins*: see verse 7. *Cuckoo*: *pika*; whose voice (supposed to say *Pî kahâñ*, Where is my darling?) is chiefly heard in Spring, is the favourite bird of Kâma the God of Love.

40 *Saravyâ*: the arrow personified as a deity.

BOOK THE TWENTY-FIFTH.

1 I gratify Fresh Grass with his teeth, Avakâ with his gums, Clay with his tooth-sockets, Tegas with his fangs. The tongue-tip for Sarasvati; I gratify the root of the tongue and the palate with his neigh, Vâja with his jaws, the Waters with his mouth, the Stallion with his testicles, the Âdityas with the beard, Path with his eyebrows, Heaven and Earth with his eyelashes, Lightning with the pupils of his eyes. Hail to the white! Hail to the black! Effectual are his eyelashes, irresistible are his lower eyelashes; irresistible are his eyelashes, effectual are his lower eyelashes.

2 With his breath I gratify Vâta; with his outbreath the two Nostrils; with his lower lip the Upayâma; with his upper lip Existence. With his bright look I please Antara, with his reflection Bâhya; the Whirlpool with his head; Thunder with his frontal bone; the Lightning-flash with his brain; Lightning with the pupils of his eyes; Hearing with his external ears; Ears with his internal ears; Blood with his lower neck; Waters with the fleshless part of his neck; Thought with the back neck-tendons; Aditi with his head; Nirriti with his ragged head; Vital Breathings with his roars; Tempest with his crest.

3 I gratify Flies with his hair; Indra with his active shoulder; Brihaspati with his quick spring; Tortoises with his hoofs; Approach with his fetlocks; Kapiñjalas with his heel-ropes; Speed with his two thighs; the Way with his two fore-legs; the Forest-God with a kneepan; Agni with his two knees; Pûshan with his two fore-feet; the Asvins with his shoulders; Rudra with his shoulder-joints.

The Horse-sacrifice is continued. In the first nine verses (which constitute a Brâhmana or Exegetical Treatise as distinct from the Texts and Formulas) oblation is made of the roasted flesh, the various parts of the victim being assigned, with the cry of Svâhâ! All-hail! to a host of deities and other objects which are regarded as deified for the occasion.

1 *Avakâ:* a water-plant. See XIII. 30. *Tegas:* the Commentator gives no explanation, and the meaning is unknown. *Vâja:* Strength; or Sacrificial Food. *The Path:* cf. the Way in verse 3. *The white:* the light-coloured part of the body.

2 *Upayâma:* the formula accompanying certain Soma libations: Taken upon a base *(upayâma)* art thou. See VII. 4. *Bright look:* according to Mahîdhara, the gloss on the upper part of his body. *Antara:* interior. *Reflection:* gloss on the lower part of his body, according to the Commentator. *Bâhya:* exterior. *Ragged: nirjarjalpa;* the word (apparently meaningless here) is probably used as a sort of play upon the word *jarjara,* brain.

3 *Hair:* which has so often brushed them away. *Active:* the same word is an epithet of Indra. *Hoofs:* to renovate their shells with the horny material. Cf. A. V. IX. 4. 16: They gave the hooves to tortoises.

4 The first rib is Agni's; the second Vâyu's; the third Indra's; the fourth Soma's; the fifth Aditi's; the sixth Indrâṇî's; the seventh the Maruts'; the eighth Bṛihaspati's; the ninth Aryaman's; the tenth Dhâtar's; the eleventh Indra's the twelfth Varuṇa's; the thirteenth Yama's.

5 (On the left side) the first rib belongs to Indra-Agni; the second to Sarasvatî; the third to Mitra; the fourth to the Waters; the fifth to Nirṛiti; the sixth to Agni-Soma; the seventh to the Serpents; the eighth to Vishṇu; the ninth to Pûshan; the tenth to Tvashṭar; the eleventh to Indra; the twelfth to Varuṇa; the thirteenth to Yama. The right flank belongs to Heaven and Earth, the left to the All-Gods.

6 The shoulders belong to the Maruts; the first rib-cartilages to the All-Gods; the second to the Rudras; the third to the Âdityas; the tail belongs to Vâyu; the hind-quarters to Agni-Soma. I gratify the two Curlews with the hips; Indra-Bṛihaspati with the thighs; Mitra-Varuṇa with the groins; Approach with the buttocks; Strength with the two cavities of the loins.

7 I gratify Pûshan with the rectum; Blind-worms with the large intestines; Serpents with the entrails; Worms with the guts; the Waters with the bladder; Scrotum with the testicles; the Vâjins with his penis; Offspring with his seed; Blue jays with his bile; Fissures with his arms; Kûshmas with his lumps of dung.

8 His chest belongs to Indra; his belly to Aditi; his clavicles to the Quarters; his nether hind-part to Aditi. I gratify Clouds with his aorta; Firmament with his pericardium; Mist with his belly; the two Chakravâkas with his cardiac bones; Sky with his kidneys; Mountains with his ducts; Rocks with his spleen; Ant-hills with his lungs; Shrubs with his heart-vessels; Streams with his veins; Lakes with his flanks; Sea with his belly; Vaiṣvânara with his ashes.

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4 *Indrâṇî:* Indra's Consort.

6 *The tail belongs to Vâyu:* so at the offering of the typical Sacrificial Bull: Vâta the God receives the tail: he stirs the plants and herbs therewith.—A. V. IX. 4. 13. *Curlews:* regarded, like the Chakravâkas, as semi-sacred birds. See Râmâyaṇa, I. 2. 12ff. for Vâlmîki's curse on the slayer of one of a pair. *Kûshmas:* unexplained and unknown.

8 *Cardiac bones:* two bones, says Mahîdhara, one on each side of the heart. The word *matasne* more probably means kidneys, as I have translated it in XIX. 85.

9 I gratify Separation with his navel; Butter with his flavour; the Waters with his broth; Sunbeams with his drops of fat; Hoar-frost with his heat; Ice with his marrow; Hail-stones with his tears; Thunderbolts with the rheum of his eyes; Râkshasas with his blood; Bright things with his limbs; Stars with his beauty; Earth with his skin. All-hail to Jumbaka!

10 In the beginning rose Hiraṇyagarbha, etc., as in XIII. 4; XXIII. 1.

11 Who by his grandeur, etc., as in XXIII. 3.

12 Whose, by his might, are these snow-covered mountains, and men call sea and Rasâ his possession:
Whose are these arms, whose are these heavenly regions. What God shall we adore with our oblation?

13 Giver of vital breath, of power and vigour, he whose commandment all the Gods acknowledge:
The Lord of death, whose shade is life immortal. What God shall we adore with our oblation?

14 May powers auspicious come to us from every side, never deceived, unhindered and victorious,
That the Gods ever may be with us for our gain, our guardians day by day, unceasing in their care.

15 May the auspicious favour of the Gods be ours, on us descend the bounty of the righteous Gods.
The friendship of the Gods have we devoutly sought: so may the Gods extend our life that we may live.

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9 *Separation: vidhṛiti;* the ritual name of two blades of grass laid crosswise on the altar. See VII. 4; S. B. G. XII. p. 93; XXVI. 89. *Jumbaka:* a name of Varuṇa.

10 Four texts follow constituting the Inviting and Offering Verses of the Sacrifice of the Horse and other victims to Prajâpati. Verse 10 is repeated from XIII. 4 and XXIII. 1.

12 Taken from the same hymn as verses 10 and 11. R. V. X. 121. 4. *Rasâ:* the ancient name of a river in the north of India; sometimes regarded as a stream that flows round the earth and the firmament. See Prof. A. Weber, Vedische Beiträge, VII. pp. 10—12. *What God:* other than Prajâpati. Or, God Ka let us, etc.

13 Taken from R. V. X. 121. 2. The first division of the second line is difficult. Prof. M. Müller renders it: 'Whose shadow is immortality, whose shadow is death.' The meaning may be that his cold shadow (his displeasure, or ignorance of him, is death, while the shadow, reflection, or knowledge of his bright glory makes his worshipper immortal.

14 Ten stanzas follow constituting the Inviting and Offering Verses of the oblations of marrow or omentum and rice-cakes to the All-Gods. They are taken from R. V. I. 89. 1—10.

16 We call them hither with a hymn of olden time, Bhaga, the friendly Daksha, Mitra, Aditi,
Aryaman, Varuṇa, Soma, the Aṣvins. May Sarasvatî, auspicious, grant felicity.

17 May the Wind waft to us that pleasant medicine, may Earth our Mother give it, and our Father Heaven,
And the joy-giving stones that press the Soma's juice. Aṣvins, may ye, for whom our spirits long, hear this.

18 Him we invoke for aid who reigns supreme, the Lord of all that stands or moves, inspirer of the soul,
That Pûshan may promote the increase of our wealth, our keeper and our guard infallible for our good.

19 Illustrious far and wide, may Indra prosper us: may Pûshan prosper us, the Master of all wealth.
May Târkshya with uninjured fellies prosper us: Bṛihaspati vouchsafe to us prosperity.

20 The Maruts, Sons of Pṛiṣni, borne by spotted steeds, moving in glory, oft visiting holy rites,
Sages whose tongue is Agni and their eyes the Sun,—hither let all the Gods for our protection come.

21 Gods, may we with our ears listen to what is good, and with our eyes see what is good, ye Holy Ones.
With limbs and bodies firm may we extolling you attain the term of life appointed by the Gods.

22 A hundred autumns stand before us, O ye Gods, within whose space ye bring our bodies to decay;
Within whose space our sons become fathers in turn. Break ye not in the midst our course of fleeting life.

23 Aditi is the heaven, Aditi is mid-air, Aditi is the Mother and the Sire and Son.

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16 *Daksha:* Strength; a creative Power associated with Aditi, and therefore sometimes identified with Prajâpati.

19 *Târkshya:* see XV. 18.

20 *Pṛiṣni:* see VII. 16.

22 *Hundred autumns:* a hundred years, counted in earlier times by winters, then by autumns, then, as now, by Rains (*varsha* having become the Hindî *baras*, a year), being regarded as the natural duration of human life. Cf. Isaiah. LXV. 20. 'There shall be no more thence an infant of days, nor an old man that hath not filled his days: for the child shall die an hundred years old.'

23 *Aditi:* as the Infinite; Infinite Nature. *Five-classed:* the four castes and Nishâdas or wild aboriginal tribes, according to Sâyaṇa; or 'Fivefold life or being,' that is, Gods, men, Gandharvas and Apsarases, Serpents, and Fathers, according to the same authority.

Aditi is all Gods, Aditi five-classed men, Aditi all that hath been born and shall be born.

24 Slight us not Varuṇa, Aryaman, or Mitra, Ṛibhukshan, Indra, Âyu, or the Maruts,
When we declare amid the congregation the virtues of the Strong Steed, God-descended.

25 What time they bear before the Courser, covered with trappings and with wealth, the grasped oblation,
The dappled goat goeth straightforward, bleating, to the place dear to Indra and to Pûshan.

26 Dear to all Gods, this goat, the share of Pûshan, is first led forward with the vigorous Courser,
While Tvashṭar sends him forward with the Charger, acceptable for sacrifice, to glory.

27 When thrice the men lead round the Steed, in order, who goeth to the Gods as meet oblation,
The goat precedeth him, the share of Pûshan, and to the Gods the sacrifice announceth.

28 Invoker, ministering priest, atoner, fire-kindler, Soma-presser, sage, reciter,
With this well ordered sacrifice, well finished, do ye fill full the channels of the rivers.

29 The hewers of the post and those who carry it, and those who carve the knob to deck the Horse's stake;
Those who prepare the cooking-vessels for the Steed,—may the approving help of these promote our work.

30 Forth, for the regions of the Gods, the Charger with his smooth back is come; my prayer attends him.
In him rejoice the singer and the sages. A good friend have we won for the Gods' banquet.

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24 The Asvastuti or Eulogy of the Horse follows, comprised in twenty-two verses which form Hymn 162 of Book I. of the Rigveda. *Ribhukshan:* a name of Indra as lord of the Ribhus, the three season-making deities who perhaps represent the past, the present, and the future. *Âyu:* said by Sâyaṇa and Mahîdhara to be used in this place for Vâyu. It is apparently a name of Agni, the Living, Lively One, as in V. 9. *God-descended:* sprung from the Gods, or, according to Sâyaṇa, born as the type of various deities. See R. V. I. 163. 2—4.

25 *Grasped oblation:* the offering of clarified butter taken from the remains of a previous burnt-offering. *Goat:* that is to be tied to the Horse at the sacrificial stake. See XXIV. 13. *Pûshan:* said by Sâyaṇa to stand for Agni in this and the two following verses.

28 *Invoker, etc.:* these are the designations of eight of the sixteen priests employed. *Sage:* the Brahman, a priest of profound knowledge (see V. 31; VII. 45) who superintends the ceremony. *Fill full the channels:* obtain blessings in abundance.

31 May the fleet Courser's halter and his heel-ropes, the head-stall and the girths and cords about him,
And the grass put within his mouth to bait him,—among the Gods, too, let all these be with thee.

32 What part of the Steed's flesh the fly hath eaten, or is left sticking to the post or hatchet,
Or to the slayer's hands and nails adhereth,—among the Gods, too, may all this be with thee.

33 Food undigested steaming from his belly, and any odour of raw flesh remaining,
This let the immolators set in order and dress the sacrifice with perfect cooking.

34 What from thy body which with fire is roasted, when thou art set upon the spit, distilleth,—
Let not that lie on earth or grass neglected, but to the longing Gods let all be offered.

35 They who, observing that the Horse is ready, call out and say, The smell is good; remove it;
And, craving meat, await the distribution,—may their approving help promote our labour.

36 The trial-fork of the flesh-cooking caldron, the vessels out of which the broth is sprinkled,
The warming-pots, the covers of the dishes, hooks, carving-boards,—all these attend the Charger.

37 Let not the fire, smoke-scented, make thee crackle, nor glowing caldron smell and break to pieces.
Offered, beloved, approved, and consecrated,—such Charger do the Gods accept with favour.

38 The starting-place, his place of rest and rolling, the ropes wherewith the Charger's feet were fastened,
The water that he drank, the food he tasted,—among the Gods, too, may all these attend thee.

39 The robe they spread upon the Horse to clothe him, the upper covering and the golden trappings,
The halters which restrain the Steed, the heel-ropes,—all these, as grateful to the Gods, they offer.

40 If one, when seated, with excessive urging hath with his heel or with his whip distressed thee,
All these thy woes, as with oblation's ladle at sacrifices, with my prayer I banish.

41 The four-and-thirty ribs of the swift Courser, kin to the Gods, the slayer's hatchet pierces.

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41 *Four-and-thirty*: so many out of the thirty-six. As the Sacrificial Horse represents the heavens, the thirty-four ribs symbolize the Sun, the

Cut ye with skill so that the parts be flawless, and piece by piece declaring them dissect them.

42 Of Tvashṭar's Courser there is one dissector: this is the custom: two there are who guide him.

Such of his limbs as I divide in order, all these, amid the lumps, in fire I offer.

43 Let not thy dear soul burn thee as thou comest, let not the hatchet linger in thy body.

Let not a greedy clumsy immolator, missing the joints, mangle thy limbs unduly.

44 No, here thou diest not, thou art not injured: only by easy paths to Gods thou goest.

Both Bays, both Spotted Mares are now thy fellows, and to the Ass's pole is yoked the Courser.

45 May this Steed bring us all-sustaining riches, wealth in good kine, good horses, manly offspring.

Freedom from sin may Aditi vouchsafe us; the Steed with our oblations gain us lordship!

46 We will, with Indra and all Gods to help us, bring these existing worlds into subjection.

With the Âdityas, with the band of Maruts, may Indra give us medicine to heal us.

Our sacrifice, our bodies, and our offspring may Indra regulate with the Âdityas.

47 O Agni, be our nearest Friend, etc., as in III. 25.

To thee then, O Most Bright, etc., as in III. 26.

Moon, the five planets, and the twenty-seven *nakshatras* or lunar asterisms. See Ludwig, Der Rigveda, III. p. 186. *Piece by piece:* the dissectors are to name the several parts as they divide them, each part being assigned to a separate deity.

42 *One dissector:* in chief. *The lumps:* the portions of meat made up into balls.

43 *Burn thee:* make thee sad.

44 *Both Bays, etc.:* thou art now associated in heaven with the two bay horses of Indra, the two spotted mares of the Maruts, and the ass (representing the grey or dun colour of early morning) that draws the chariot of the Aṣvins.

46 Taken, with variations, from R. V. X. 157. 1, 3, 2.

For a description of an Aṣvamedha in later times, see Râmâyaṇa, Book I. 10—15.

The Dakshiṇâs or honoraria bestowed upon the officiating priests are not mentioned in the text. They consisted chiefly of a large proportion of the booty taken from the ruler and the people of the conquered country. According to a Commentator, the spoil of the east was given to the Hotar, and that of the south to the Brahman. The Adhvaryu received a maiden (the daughter of the Sacrificer, says a Commentator), and the Sacrificer's fourth wife. See Hillebrandt, Ritual-Litteratur, p. 152.

BOOK THE TWENTY-SIXTH.

AGNI and Prithivî, closely connected, may they bring low for me the boon I mention.
Vâyu and Firmament, closely connected, may they, etc.
Closely connected Dyaus and the Âditya, may they, etc.
Closely connected Varuṇa and Waters, may they, etc.
Lord of the seven communities and her who forms all beings, eighth,
Make our ways full of pleasantness: may So-and-So and I agree.

2 That I to all the people may address this salutary speech,
To priest and nobleman, Sûdra and Arya, to one of our own kin and to the stranger.
Dear may I be to Gods and guerdon-giver. Fulfilled be this my hope: be that my portion!

3 Give us, Brihaspati, that wondrous treasure, that which exceeds the merit of the foeman,
Which shines among the folk effectual, splendid, that, Son of Law, which is with might refulgent.
Taken upon a base art thou. Thee for Brihaspati. This is thy home. Thee for Brihaspati,

4 Come hither, Indra, rich in kine! Drink Soma, Lord of Hundred Powers,
Effused by braying pressing-stones.
Taken upon a base art thou. Thee for Indra, rich in kine. This is thy home. Thee for Indra, rich in kine.

Books XXVI—XXIX contain sacrificial texts and formulas connected with the Lunar Sacrifices, Oblation to the Manes, the Agnihotra, the Seasonal Sacrifices, the Vâjapeya, the Râjasûya, the Sautrâmaṇî, the Asvamedha, etc., which have formed the subjects of earlier Books. To these sacrifices these supplementary formulas are to be applied as occasion requires.

1 *Bring low:* under my control; into my possession. *The boon I mention:* a blank prayer, the special blessing that is desired must be stated when the formula is used. *Seven communities:* probably meaning, all the people. See R. V. VIII. 81. 20. According to Mahîdhara, the seven organs of perception are intended, and Paramâtmâ the Supreme Self, is their Lord. *Eighth:* Earth, or Vâk. These words are in the nominative case, and the verb, *make*, is in the second person singular of the imperative. Mahîdhara therefore supplies *He Svâmin, yasya tava*, O Lord, whose are. *So-and-So:* some man with whom the speaker is at variance, and whose name is to be applied as occasion requires. Cp. VII. 3; IX. 38, 40.

2 *Arya:* the Vaisya, the man of the people, the agriculturist and trader, of the third class *Be that:* the special boon prayed for, wealth, kine, sons, or whatever it may be, is to be declared when the formula is used.

3 Taken from R. V. II. 23. 15. *The foeman:* the ungodly man of alien creed. *Son of Law:* who hast thy being in accordance with *rita*, Right, Truth, or eternal Law and Order. *Taken upon a base:* see VII. 4. He addresses the cup of Soma juice which he takes or draws for Brihaspati.

5 O Indra, Vritra-slayer, come. Drink Soma, Lord of Hundred Powers,
Expressed with stones whose wealth is kine.
Taken upon a base art thou, etc., as in verse 4.

6 Vaiṣvânara the righteous One, the Lord of sacrifice and light,
The heat that wasteth not, we seek.
Taken upon a base art thou. Thee for Vaiṣvânara.
This is thy home: thee for Vaiṣvânara.

7 Still in Vaiṣvânara's grace may we continue: yea, he is King Supreme o'er all things living.
Sprung hence to life upon this All he looketh. Vaiṣvânara hath rivalry with Sûrya.
Taken upon a base art thou, etc., as in verse 6.

8 Hitherward come Vaiṣvânara to succour us from far away,
Agni through laud that brings him near!
Taken upon a base, etc, as in verse 6.

9 Agni is Pavamâna, Sage, the Tribe-Priest of the Races Five:
To him of mighty wealth we pray.
Taken upon a base art thou. Thee for lustre. This is thy home. Thee for lustre.

10 May mighty Indra, thunder-armed, may Shoḍaṣî protect us well, and slay the wicked man who hateth us.
Taken upon a base art thou. Thee for Mahendra. This is thy home. Thee for Mahendra.

11 As cows low to their calves in stalls so with our songs we glorify
This Indra, e'en your wondrous God who checks assault, who joys in the delicious juice.

12 Agni's is the most fetching song. Shine mightily, thou rich in light!
Like the Chief Consort of a King, riches and strength proceed from thee.

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5 *Whose wealth is kine:* libations of Soma juice being thus rewarded.

6 *The heat that wasteth not:* 'Exhaustless heat am I (Agni)':—R. V. III. 26. 7.

7 *Sprung hence:* produced from these two *araṇis*, the fire-drill. The text is taken from R. V. I. 98. 1.

9 Taken from R. V. IX. 66. 20. *Pavamâna:* Self-purifying; an epithet applied both to Soma and to Agni. *Tribe-Priest:* or Purohita. *Races Five:* the four castes and Nishâdas or aboriginal tribes, according to the commentators.

10 *Shoḍaṣî:* a title of Indra. See VIII. 33, note. *Mahendra:* Great Indra.

11 Taken from R. V. VIII. 77. 1. *Cows:* milked for sacrificial purposes and temporarily separated from their calves. See I., introductory note.

12 Taken from R. V. V. 25. 7. *Most fetching:* most effectually attracting and bringing to the sacrifice. *Like the Chief Consort:* like a chief queen proceeding from her home in royal state.

13 Come, here, O Agni, will I sing verily other songs to thee,
And with these drops shalt thou grow strong.
14 The Seasons spread thy sacrifice! the Months protect thine offering!
May the Year guard our sacrifice for thee and keep our children safe.
15 There where the mountains downward slope, there by the meeting of the streams
The sage was manifest with song.
16 High is thy juice's birth: though set in heaven, on earth it hath obtained
Strong sheltering power and great renown.
17 Finder of room and freedom, flow for Indra, meet for worship, flow
For Varuṇa and the Marut host.
18 Striving to win, with him we gain all wealth of the ungodly one,
Yea, all the glories of mankind.
19 May we be prosperous with brave sons, cattle, horses, each wish of ours, and varied blessings,
With quadrupeds, and with the men about us. May the Gods guide our sacrifice in season.
20 O Agni, bring thou hitherward the yearning Consorts of the Gods,
Bring Tvashṭar to the Soma-draught.
21 O Neshṭar girt by Dames, accept our sacrifice: with Ṛitu drink,
For thou art he who giveth wealth.

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13 Taken from R. V. VI. 16. 16.

15 Taken from R. V. VIII. 6. 28. *The Sage:* Indra. 'Sâyaṇa's conclusion of the purport of the verse is that men ought to worship where *Indra* is said to be manifested.'—Wilson. According to Mahîdhara, the translation should be 'The Sage was gendered with the thought'; that is, he says, the Soma plant sprang to life with the knowledge that men would use it in their sacrifices.

16 Taken from R. V. IX. 61. 10. The verse is addressed to Soma.

17 Taken from R. V. IX. 61. 12. Addressed to Soma. *Meet for worship: yajyave;* according to Prof. M. Müller, the pursuer.

18 Taken from R. V. IX. 61. 11. *Him:* Soma.

20 Taken from R. V. I. 22. 9. *Tvashṭar:* 'probably on account of his creative agency in the womb, Tvaṣṭṛ is closely allied with celestial females *(gnâḥ, janayaḥ)* or the wives of the gods who are his most frequent attendants'—Macdonell, Vedic Mythology. p. 117.

21 Taken from R. V. I. 15. 3. *Neshṭar:* the priest who leads forward the wife of the Sacrificer and prepares the Surâ (see VIII. 10, note). In this place Neshṭar is said to be a title of Tvashṭar from his having on some occasion assumed the function of a Neshṭar priest. *Ṛitu:* with the God Ṛitu, the Season deified; or, in the proper season.

22 He with the Ritus fain would drink, Wealth-giver, from the Neshtar's bowl.
Begin, pay offerings: hasten ye.

23 Thine is this Soma: come thou near, approach it. Drink thou thereof, benevolent, and cease not.
Sit on the sacred grass at this our worship, and take these drops into thy belly, Indra.

24 Come unto us, ye swift to listen! as at home, upon the sacred grass sit and enjoy yourselves.
And, Tvashtar, well content be joyful in the juice with Gods and Goddesses in gladsome company.

25 In sweetest and most gladdening stream flow pure, O Soma, on thy way,
Pressed out for Indra, for his drink.

26 Fiend-queller, Friend of all men, he hath in the vat attained unto
His place, his iron-fashioned home.

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22 Taken from R V. I. 15. 9. *With the Ritus:* with the deified Seasons; or in due season, as above. *Wealth-giver:* Agni.

23 Taken from R. V. III. 35. 6.

24 *Come unto us:* according to Mahîdhara, the Gods' Consorts are addressed.

25 Taken from R. V. IX. 1. 1.

26 Taken from R V. IX. 1. 2, with a slight variation. *Iron-fashioned home:* receptacle that has been hammered or formed with a tool of *ayas*, iron or perhaps bronze.

BOOK THE TWENTY-SEVENTH.

HALF-YEARS and Seasons strengthen thee, O Agni, the Years and all the Verities and Rishis!
Flash forth with thy celestial effulgence: illumine all four regions of the heaven.

2 Kindle thee, Agni, wake this man to knowledge: rise up erect for great and happy fortune.
Agni, be those uninjured who adore thee, thy priests be glorious and none beside them!

3 The Brâhmans present here elect thee, Agni: be thou propitious in our sanctuary.
Slayer of rivals, Agni, quell our foemen: watch in thy house with care that never ceases.

4 Even here do thou, O Agni, stablish wealth: let not oppressors injure thee by thinking of thee first.
Light be thy task of ruling, Agni, with thy power: may he who worships thee wax strong, invincible.

5 Kind to the people, grasp thy power, O Agni: contend thou with the Friend by way of friendship.
Placed, Agni, in the centre of our kinsmen, flash forth to be invoked by Kings around thee.

6 Past those who slay, past enemies, past thoughtless men, past those who hate,—
Yea, Agni, drive away all woe and trouble: vouchsafe us opulence with men about us.

7 Holder of sway, shine here refulgent, Agni! invincible, unconquered Jâtavedas.
Light all the regions, chasing human terrors: with happy helps guard us to-day for increase.

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1 Verses 1—9 are to be used at an animal sacrifice between the 9th and 10th of the normal Gâyatrî kindling-verses recited while the sacrificial fire is being lighted or when additional fuel is applied to it. See Sacred Books of the East, XLI. pp. 167 (note), 168. *Half-years: samâh*; the warm halves of the years as distinguished from, and equal (*sama* ὁμος) to the *himâh* or winters. See Prof. A. Weber, Vedische Beiträge, VII. pp. 1, 2, and Zimmer, Altindisches Leben, p. 371. Verses 1—3 are taken, with variations, from A. V. II. 6. 1—3.

4 Varied from A. V. VII. 82. 3. *Let not oppressors*: let not the wicked, anticipating our worship, secure thy attention before us, and, as unworthy adorers, insult and degrade thy majesty.

5 A. V. II. 6. 4. *The Friend*: the God Mitra. *By way of friendship*: *mitradhâ*.

6 A. V. II. 6. 5, slightly varied.

7 Varied, from A. V. VII. 84. 1.

8 Bṛihaspati, Savitar, give this man knowledge: sharpen him thoroughly though already sharpened.
To great and high felicity exalt him: in him let all the Gods rejoice and triumph.

9 As thou, Bṛihaspati, from curse hast freed us, from dwelling yonder in the realm of Yama,
The Asvins, Leeches of the Gods, O Agni, have chased Death far from us with mighty powers.

10 Looking upon the loftier light, etc., as in XX. 21.

11 Uplifted are the brands that are his fuel: lofty and brilliant are the flames of Agni,
Splendidly bright of the Son fair of aspect.

12 Tanûnapât the Asura, all-possessing, God among Gods, the God with mead and butter shall bedew the paths.

13 With mead to sacrifice thou comest, Agni, comest as friendly-minded Narâsaṃsa, and Savitar righteous God who brings all blessings.

14 He cometh hitherward with power and fatness, the luminous, implored with adoration.
While rites proceed the ladles move to Agni.

15 Let him pay worship to this Agni's greatness, daintily fed: he verily gives enjoyments:
The wisest Vasu he, and best wealth-giver.

16 Widely expansive, ruling by foundation, the Doors divine—and, after, all—
Preserve this Agni's holy works.

17 May Dawn and Night protect—his heavenly Consorts—in his home this our sacrificial worship.

18 Ye two celestial Hotars, greet with praises this lofty rite of ours, the tongue of Agni.
Cause that our sacrifice be well conducted.

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8 Varied, from A. V. VII. 16. *Bṛihaspati, Savitar:* meaning Agni who is identified with these Gods.

11 Varied, from A. V. V. 27. 1. This and the eleven following verses form an Âprî or Propitiatory Hymn, the whole of which is found, with variations in the same Atharva-veda hymn. *The Son:* Agni is called the Son of the Sacrificer as being produced and supported by him.

12 *Asura:* Lord Divine. *The paths:* the ways or courses of the Sacrifice.

14 *The luminous: vahniḥ;* or, the priest; or, the furtherer (of oblations). See M. Müller, Vedic Hymns, I. pp. 37 sqq.

16 *Doors:* of the sacrificial hall, deified. *And all:* there is no substantive; *devâḥ*, Gods, is probably understood.

17 *Dawn and Night:* personified as Goddesses.

18 *Celestial Hotars:* Agni with Âditya or Varuṇa, or Agni terrestrial and firmamental.

19 Upon this grass three Goddesses be seated, Idâ, Sarasvati, Bhârati the Mighty glorified with song.

20 This our productive wondrous flow may Tvashtar pour down on this man's kin, and wealth and heroes.

21 Vanaspati, presenting of thyself, send God-ward! Let Agni, Immolator, season our oblation.

22 Pay sacrifice to Indra, Jâtavedas Agni! with Hail! All Gods accept the gift we offer!

23 Wise, bright, arranger of his teams, he seeketh men with rich food whose treasures are abundant.
They have stood firm of one accord with Vâyu: yea, the men wrought all noble operations.

24 The God whom both these worlds brought forth for riches, whom heavenly Dhishanâ for our wealth appointeth—
His team of harnessed horses waits on Vâyu and, foremost, on the radiant treasure-holder.

25 What time the mighty waters came containing the universal germ, producing Agni,
Thence sprang the Gods' one spirit into being. What God shall we adore with our oblation?

26 Who in his might surveyed the floods enclosing productive force and generating Worship,
He who is God mid Gods, and none beside him—What God shall we adore with our oblation?

27 The teams wherewith thou seekest him who offers, within his house, O Vâyu, to direct him,
Therewith send wealth to us with full enjoyment, a hero son and gifts of kine and horses.

28 With thy yoked teams in hundreds and in thousands come to our sacrifice and solemn worship.
O Vâyu, make thee glad at this libation. Preserve us evermore, ye Gods, with blessings.

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19 *Three Goddesses:* of Prayer and Devotion.

21 *Vanaspati:* the sacrificial stake, regarded as a form of Agni. *Send:* our offerings to the Gods in heaven.

23 This and the following verse, taken respectively from R. V. VII. 91. 3 and 90. 3, are used at the sacrifice of a white hornless he-goat to Vâyu.

24 *Dhishanâ:* a Goddess of abundance and prosperity.

25 This and the following verse, in honour of Prajâpati, are taken from R. V. X. 121. 7, 8. *What God shall we adore:* or, Worship we Ka the God.

27 This and the following verse are taken, in continuation of verse 24, from R. V. VII. 91. 3, 5.

29 Drawn by thy team, O Vâyu, come; to thee is offered this, the pure.
Thou visitest the presser's house.

30 Vâyu, the bright is offered thee, best of the meath at holy rites.
Come thou to drink the Soma juice, God longed-for, on thy team-drawn car.

31 Lover of worship, leader, come Vâyu with thought, to sacrifice,
Propitious with propitious teams!

32 With all the thousand chariots that are thine, O Vâyu, come to us,
Team-drawn, to drink the Soma juice.

33 Come thou with one, and ten, O Self-Existent! with two unto the sacrifice, and twenty.
Three are the teams and thirty which convey thee. O Vâyu, in this place unyoke thy coursers.

34 Wonderful Vâyu, Lord of Truth, thou who art Tvashṭar's Son-in-law,
Thy saving succour we elect.

35 Like kine unmilked we call aloud, Hero, to thee and sing thy praise,
Looker on heavenly light, Lord of this moving world, Lord, Indra! of what moveth not.

36 None other like to thee, of earth or of the heavens, hath been or ever will be born.
Desiring horses, Indra, Bounteous Lord! and kine, as men of might we call on thee.

37 That we may win us wealth and power, we poets call on only thee.
In war men call on thee, Indra! the hero's Lord, in the steed's race-course call on thee.

38 As such, O Wonderful, whose hand holds thunder, praised as mighty, Caster of the Stone!

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29 Taken from R. V. II. 41. 2. *The pure:* Soma juice.
30 Taken from R. V. IV. 47. 1.
32 R. V. II. 41. 1.

34 R. V. VIII. 26. 21. *Tvashṭar's Son-in-law:* the commentators give no satisfactory explanation. Saraṇyu (who is perhaps Ushas, Dawn), Tvashṭar's daughter, was wedded to Vivasvân who cannot be identified with Vâyu. See Hillebrandt, Vedische Mythologie, I. p. 521.

35 R. V. VII. 32. 22. *Moving world:* all animated beings.
36 R. V. VII. 32. 23.
37 R. V. VI. 46. 1. *In war:* literally, in, or among, foes.
38 R. V. VI. 46. 2. *The Stone:* the thunderbolt.

Pour on us boldly, Indra, kine and chariot-steeds ever to be the conqueror's strength.

39 What succour will he bring to us, wonderful, ever-prospering Friend?

With what most mighty company?

40 What genuine and most liberal draught will spirit thee with juice to burst

Open e'en strongly-guarded wealth?

41 Do thou who art protector of us thy friends who praise thee

With hundred aids approach us.

42 Sing to your Agni with each song, at every sacrifice, for strength.

Come, let us praise the Wise and Everlasting God even as a well-belovèd Friend.

43 Protect us, Agni, through the first, protect us through the second hymn.

Protect us through three hymns, O Lord of Power and Might; through four hymns, Vasu! guard thou us.

44 The Son of Strength; for is he not our Friend? Let us serve him for offering our gifts.

In battles may he be our help and strengthener, yea, be the saviour of our lives.

45 Thou art Saṃvatsara; thou art Parivatsara; thou art Idâvatsara; thou art Idvatsara; thou art Vatsara.

Prosper thy Dawns! Prosper thy Day-and-Nights! Prosper thy Half-months, Months, Seasons, and Years!

Combine them for their going and their coming, and send them forward on their ordered courses.

In eagle's shape thou art piled up and layered. With that divinity, Angiras-like, lie steady.

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39 This and the two following verses are taken from R. V. IV. 31. 1—3.

42 R. V. VI. 48. 1.

43 R. V. VIII. 49. 9. *First, etc.:* the numbers probably have reference to the four quarters of the sky.—Ludwig. According to Mahîdhara, *first* refers to the Ṛig; *second* to the Yajur; *three* to Ṛig, Yajur, Sâma; *four* to these three and Nigada or loud recitation.

44 R. V. VI. 48. 2. A continuation of verse 42. *Son of Strength:* in the accusative case governed by 'let us praise' in the preceding verse.

45 The formulas contained in this verse are to be employed in the Agnichayana ceremony at the time when the Sacrificer touches as much as he can of the surface of the newly-constructed Fire-altar. See XVII. 2. Agni is addressed, as identified with Prajâpati the Presiding Deity of the Year and with the Altar. *Saṃvatsara* and the rest are the names given to the years of the five-year cycle intended, with the aid of an intercalary month, to adjust the difference between the lunar and the solar year. See Zimmer, Altindisches Leben, p. 370. *In eagle's shape:* see XI., first note. *Thou:* the Fire-altar. *Angiras-like:* as thou didst when constructed by Angiras. See XII. 53; XI. 9.

BOOK THE TWENTY-EIGHTH.

On the earth's centre, at libation's place let the Priest worship Indra with the kindling-stick.
The mightiest of the lords of men is kindled on the height of heaven.
Let him enjoy the butter. Hotar, worship.

2 Him let the Hotar worship, him Tanûnapât with ready aids; the conqueror never overcome,
Indra, the God who finds heaven's light on paths most rich in pleasant sweets, with Narâṣaṃsa all aglow. Let him enjoy, etc., as in verse 1.

3 With viands let the Hotar worship Indra immortal, praised, receiver of oblations.
The God, the equal of the Gods in vigour, the thunder-wielder, breaker-down of castles. Let him enjoy, etc.

4 Let the Priest worship Indra, Bull who sitteth on sacred grass, doer of manly actions.
Let him be seated on the grass with Vasus and Rudras and Âdityas for companions. Let him enjoy, etc.

5 Let the Priest sacrifice. The Doors have strengthened Indra, his force and conquering might and vigour.
At this our worship let the Doors be opened, easy to pass, the strengtheners of Order: wide let them open out for bounteous Indra. Let them enjoy, etc.

6 Let the Priest sacrifice to Night and Morning, the teeming Cows of Indra, Mighty Mothers.
Indra their calf with lustre have they strengthened, even as two mothers of a calf in common. Let them enjoy, etc.

7 Let the Priest worship both the heavenly Hotars, Friends, Leeches, healing Indra with oblation.
The sages, Gods preëminent for wisdom bestow on Indra his surpassing power. Let them enjoy, etc.

This Book is closely connected with, and supplementary to, Books XIX.—XXI. which treat of the Sautrâmaṇî ceremony.

1 Verses 1—11 form an Âprî or Propitiatory Hymn. See XX. 37, note. *The Priest:* the divine Hotar in heaven, whose example the human Hotar is to follow. *Earth's centre:* the altar. *Hotar:* the human Hotar is addressed.

2 *Tanûnapât:* Son of Himself; Agni as continually reproduced from other fire. *Narâṣaṃsa:* Praise or Desire of men; Agni.

3 *Castles:* the cloud-castles of the demons who withhold the rain.

5 *Doors:* of the sacrificial hall.

7 *Hotars:* Firmamental and Terrestrial Agni.

8 Let the Priest offer sacrifice to the three Goddesses and balm. Let the three triple active Ones, let Idâ and Sarasvatî and Bhâratî the mighty Dames, Consorts of Indra, who receive our sacrificial offerings, enjoy the butter, etc.

9 Let the Priest worship Tvashtar radiant Indra, Physician good at sacrifice, graced with butter,
Multiform and prolific, rich and bounteous. Let Tvashtar, giving wondrous powers to Indra, enjoy, etc.

10 Let the Priest worship him, the Forest-Sovran, the Immolator, Lord of Hundred Powers, the lover of the prayer, the friend of Indra.
Balming with mead, may he on easy pathways sweeten our sacrifice with savoury butter. Let him enjoy, etc.

11 Let the Priest offer sacrifice to Indra: with Hail! to Gods of butter; with Hail! to Gods of marrow; with Hail! to Gods of drops; with Hail! to Gods of offerings paid with Svâhâ; with Hail! to Gods of sacrificial hymns.
All-hail! May butter-drinking Gods and Indra rejoicing taste the butter. Hotar, worship.

12 Vigorous, strewn by Gods upon the altar the right Gods' sacred Grass hath strengthened Indra.
Cut in the day, cherished by night it hath surpassed those who have sacrificial Grass with wealth. For gain of riches let him taste. Pay sacrifice.

13 Firm, closely joined, the Doors divine have strengthened Indra in the rite.
Pressed by a calf or tender boy may they drive off the courser as he tosses up the sand. For gain of wealth let them enjoy. Pay sacrifice.

14 Morning and Night, the Goddesses, have called on Indra as the rite advanced.
May they well-pleased and ordered well make the Celestial Tribes come forth. For gain of wealth let them enjoy. Pay sacrifice.

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8 *Three Goddesses:* see XX. 43. *Active Ones:* said to mean Agni, Vâyu, Sûrya.

9 *Radiant Indra:* identified with, or mighty as, Indra. *Multiform:* as creator of all living beings.

10 *Forest-Sovran:* Vanaspati, the Sacrificial Stake. See XX. 45, note.

11 *Of drops:* who enjoy the dripping fat or marrow. Cf. XX. 46.

13 *Pressed by a calf, etc.:* that is, easily closed for protection from raiders. Cf. R. V. VI. 28. 4.

14 *Celestial Tribes:* Vasus, Rudras, Âdityas, All-Gods, Maruts, etc.

15 Two Goddesses, wealth-givers, kind, have heightened radiant Indra's strength.
One drives away hatreds and sins; the other shall bring the Sacrificer boons and treasure.
Instructed, let them both enjoy, for gain of wealth. Pay sacrifice.

16 Bringers of strengthening sacrifice, the Goddesses, the teeming Cows, have prospered Indra with their milk.
Let one bring food and energy, the other feast and banqueting.
Bringers of strengthening sacrifice, allotting the several portions they have put together old energy with new and new with olden, strengthening boons and treasures for the Sacrificer. Instructed, let them, etc., as in verse 15.

17 The two Celestial Hotars, Gods, have heightened radiant Indra's might.
Freed from slain sinners these have brought the Sacrificer wealth and boons. Instructed, let them, etc.

18 Goddesses three, three Goddesses have heightened their Lord Indra's strength.
One, Bhâratî, hath touched the sky, Sarasvatî the sacrifice with Rudras, and, enriched with wealth, Iḍâ the homesteads of the folk. For gain of wealth let them enjoy. Pay sacrifice.

19 The radiant Indra, Praise of Men, thrice-shielding, borne on three car-seats, hath heightened radiant Indra's strength.
Set on a hundred white-backed cows, yea, on a thousand forth he goes. Mitra and Varuṇa alone deserve to be his Hotar-Priests, Bṛihaspati his Chanter, and the Asvins his Adhvaryavas. For gain of wealth let him enjoy. Pay sacrifice.

20 Vanaspati, a God with Gods, with golden leaves, sweet boughs, fair fruit, hath heightened radiant Indra's strength.
Sky with his summit hath he touched, and firmament, and stablished earth. For gain of wealth let him enjoy. Pay sacrifice.

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15 *Two Goddesses:* Heaven and Earth, or Day and Night.

16 *Instructed:* knowing reality or the true nature of things.

19 *Indra:* equal to Indra; endowed with sovereign power. *Praise of Men:* Narâsaṃsa Agni. *Three car-seats:* the Sadas or Priests' shed, the Havirdhâna or store of sacrificial elements, and the Âgnîdhra or hearth where sacred fire is kindled; or, according to Mahîdhara, the three Vedas. *Cows:* as the sources of the milk and butter required for oblations. *Chanter:* singer of hymns of praise. *Adhvaryavas:* or Adhvaryus; the Asvins being invested with the functions of these priests among the Gods.

20 *Firmament:* with his waist. *Earth:* with his foot.

21 The grassy robe of water-plants, divine, hath heightened Indra's strength.
This, the fair seat where Indra sits, hath topped all other sacred grass. For gain of wealth let it enjoy. Pay sacrifice.

22 Agni, Fair-offering-maker, bright, hath heightened radiant Indra's strength.
To-day may Svishṭakṛit, Fair-offering-maker, paying good sacrifice, for us perform it. For gain of wealth let him enjoy. Pay sacrifice.

23 To-day the Sacrificer hath elected—dressing messes of cooked food and a rice-cake, binding a goat for Indra—Agni as his Hotar.
To-day divine Vanaspati hath with a goat served Indra well.
He hath eaten from the fat, he hath accepted the cooked food, he hath waxed strong with the rice-cake.
Thee, to-day, O Ṛishi, etc., as in XXI. 61.

24 Let the Priest worship Agni, Indra, kindled, splendidly kindled, excellent strength-giver,
Lending him mighty power, Gâyatrî metre, a cow aged eighteen months, and vital vigour. Let him enjoy the butter. Hotar, worship.

25 Let the Priest serve with sacrifice him who breaks forth, Tanûnapât, the germ which Aditi conceived, pure Indra who bestoweth strength,
Bringing him mighty power, the Ushṇih metre, an ox of two years old, and vital vigour. Let him enjoy, etc.

26 Let the Priest sacrifice to Soma, Indra, adorable, adored, best Vṛitra-slayer, strength-giver, might, to be adored with viands,
Bringing him mighty power, Anushṭup metre, a cow of thirty months, and vital vigour. Let him enjoy, etc.

27 Let the Priest worship Indra, strength-bestower, immortal, with fair grass, allied with Pûshan, seated on sacred grass, dear, everlasting,
Bringing him mighty power, Bṛihatî metre, a steer of three years' age and vital vigour. Let him enjoy, etc.

28 Let the Priest worship the wide-opening Portals, easy to pass, divine, Law-strengthening, golden, Indra, the Brahman Priest, the strength-bestower,

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21 *Water-plants:* see XXI. 57.

22 *Fair-offering-maker:* Svishṭakṛit. See XXI. 47.

23 Cf. XXI. 59.

24 Cf. XXI. 60.

Bringing him mighty power, the Paṅkti metre, a bullock four years old, and vital vigour. Let them enjoy the butter. Hotar, worship.

29 Let the Priest worship lofty Night and Morning, well-decked, of varied hue, lovely to look on, Indra the Universal, strength-bestower,

Bringing him mighty power, the Trishṭup metre, a bullock four years old, and vital vigour. Let them enjoy the butter. Hotar, worship.

30 Let the Priest worship both celestial Hotars, the Gods' best glory, sages famed for wisdom, the two companions, Indra strength-bestower,

Bringing him mighty power, Jagatî metre, an ox that draws the wain, and vital vigour. Let them enjoy the butter. Hotar, worship.

31 Let the Priest sacrifice to three well-decorated Goddesses, gold-decked, great, lofty, Bhâratîs, Indra their Lord who giveth strength,

Bringing him mighty power, Virâj the metre, and a cow in milk. Let him enjoy the butter. Hotar, worship.

32 Let the Priest worship Tvashṭar the prolific, strengthener of growth, maintaining varied growth and form, Indra who giveth vital force,

Bringing him Dvipad metre, mighty power, and an ox full-grown. Let him enjoy the butter. Hotar, sacrifice.

33 Let the Priest serve with sacrifice the Forest Lord Vanaspati, the Immolator, hundred-powered, praise-worthy, golden-leafed, who wears the girdle, loved, the gracious Lord, Indra who gives the strength of life,

Giving him Kakup metre, mighty power, a barren, a calf-slipping cow, and vital vigour. Let him enjoy the butter. Hotar, sacrifice.

34 Let the Priest offer worship to the Svâhâkṛiti Goddesses, to Agni Household Lord apart, to Varuṇa the Leech and Sage, might, Indra who bestoweth strength,

Bringing him Atichhandas metre, great and mighty power, a strong bull, in his prime, and vital vigour. Let them enjoy the butter. Hotar, sacrifice.

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31 *Bhâratîs:* that is, Bhâratî and her two constant companions, Sarasvatî and Iḍâ.

33 *The girdle:* the cord with which the victim is attached.

34 *Svâhâkṛiti Goddesses:* the deities of the Prayâjas or Fore-offerings; Introductory Oblations deified.

35 The Grass divine hath added might to radiant Indra strength-giver,
Laying in Indra wondrous power and sight and strength by Gâyatrî. For gain of wealth let him enjoy the butter. Offer sacrifice.

36 The Doors divine have magnified bright Indra, who bestoweth strength,
With Ushṇih laying mighty power in Indra, vital breath and force. For gain of wealth let them enjoy the butter. Offer sacrifice.

37 Morning and Night, divine Ones, have strengthened bright Indra, strength-giver, the Goddesses advanced the God,
With the Anushṭup laying power in Indra, strength and vital force. For gain of wealth let them enjoy. Pay sacrifice.

38 Kind, bounteous, and divine, they have strengthened bright Indra, force-giver, the Goddesses advanced the God,
Laying in Indra power and force and hearing with the Bṛihatî. For gain of wealth let them enjoy. Pay sacrifice.

39 Bringers of strengthening sacrifice, the Goddesses, two teeming cows, have heightened Indra's power with milk,
Laying bright power in Indra with Paṅkti, and vital energy. For gain of wealth let them enjoy. Pay sacrifice.

40 The Gods, two heavenly Hotars, have strengthened bright Indra, force-giver, those Gods have magnified the God,
With Trishṭup giving Indra power, impetuous might, and vital strength. For gain of wealth let them enjoy. Pay sacrifice.

41 Goddesses three, three Goddesses have heightened their Lord Indra's strength, his who bestoweth vital force,
Laying in Indra power and might and vital strength with Jagatî. For gain of wealth let them enjoy. Pay sacrifice.

42 The God, the Praise of all men, hath strengthened bright Indra force-giver, the God hath magnified the God,
Laying in Indra with Virâj beauty and power and vital force. For gain of wealth let him enjoy. Pay sacrifice.

43 The God the Forest Sovran hath strengthened bright Indra, force-giver, the God hath magnified the God,
With Dvipad storing Indra with fortune and power and vital strength. For gain of wealth let him enjoy. Pay sacrifice.

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38 *They:* the deities of the Anuyâjas or Post-offerings.

42 *Virâj:* the metre of that name, four Pâdas of ten syllables each.

44 The Grass divine of water-plants hath helped bright Indra force-giver, the God hath magnified the God,
Laying in Indra mighty power with Kakup, fame and vital strength. For gain of wealth let it enjoy. Pay sacrifice.

45 Agni, the God who makes fair rites, hath strengthened Indra force-giver, the God hath magnified the God,
Laying with Atichhandas power in Indra, sway, and vital strength. For gain of wealth let him enjoy. Pay sacrifice.

46 To-day the Sacrificer hath elected, etc., as in verse 23.
To-day divine Vanaspati, etc. . . . .
Thee, to-day, O Ṛishi, etc. . . . .

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44 *Kakup:* a metre of three Pâdas, 8+12+8 syllables.

45 *Atichhandas:* hypermeter; any metre of more than forty-eight syllables.

BOOK THE TWENTY-NINTH.

DECKING the treasure-house of prayers, O Agni, enkindled, pouring forth sweet-tasted butter,
Swift-moving, bearing curd, O Jâtavedas, bear what they love to the Gods' habitation.

2 Balming the paths that lead to heaven with fatness, let the Steed go unto the Gods well-knowing.
Courser, the Quarters of the sky attend thee! Bestow thou food upon this Sacrificer.

3 Thou, Steed, art meet for laud and veneration; swift, fit for sacrifice art thou, O Courser.
In concert with the Gods and Vasus Agni Omniscient waft thee a contented bearer!

4 Pleased with much Sacred Grass which we have scattered wide spread upon the earth, a pleasant carpet,
Joined with the Gods may Aditi, accordant, bestowing bliss award it happy fortune.

5 May these your Doors divine that wear all colours, auspicious, with uplifted leaves unfolding,
Lofty and closely fitted and sonorous, rich in adornment, offer easy passage.

6 Your two Dawns rich in gold and varied colour, travelling on 'twixt Varuṇa and Mitra,
Acquainted with the face of sacrifices, I settle here within the home of Order.

7 Your two chief Hotars have I pleased, bright-coloured, borne on one car, Gods who behold all creatures,
Those who prepare your rules and ordinances and make you see the light by their direction.

8 Bhâratî with Âdityas love our worship! Sarasvatî with Rudras be our helper,
And Iḍâ in accord, invoked with Vasus! Goddesses, place our rite among the Immortals.

This Book is supplementary to Book XXII.—XXV. which treat of the Aṣvamedha or Horse-Sacrifice.

1 This and the ten following verses form an Âprî or Propitiatory Hymn. See XX. 37, note.

5 *Leaves:* sides of the double door of the sacrificial hall.

6 *Two Dawns:* Morning and closely connected Night. *Varuṇa and Mitra:* representing, respectively, sky and earth.

7 *The light:* according to Mahîdhara, the Âhavanîya fire. *Direction:* commanding them to offer sacrifice.

9 The God-devoted son Tvashṭar produces: from Tvashṭar springs to life your fleet-foot Courser.
Tvashṭar gave being to this All about us. Priest, worship here the mighty work's achiever.

10 Let the Steed seek his home, and balmed with butter go of himself unto the Gods in season.
To the Gods' world Vanaspati, well-knowing, bear our oblations which the fire has tasted!

11 Thou, waxing by Prajâpati's strong fervour, born quickly, guardest sacrifice, O Agni.
With consecrated offering go, preceding, and let the Sâdhyas, Gods, eat our oblation.

12 What time, first springing into life, thou neighedst, proceeding from the sea or cloudy vapour,
Limbs of the deer hadst thou, and eagle pinions. O Steed, thy birth is high and must be lauded.

13 This Steed, bestowed by Yama, Trita harnessed, and Indra was the first to mount and ride him.
His bridle the Gandharva grasped. O Vasus, from out the Sun ye fashioned forth the Courser.

14 Yama art thou, O Horse; thou art Âditya; Trita art thou by secret operation.
From Soma thou art thoroughly divided. They say there are three bonds in heaven that hold thee.

15 Three bonds, they say, thou hast in heaven to bind thee, three in the waters, three within the ocean.

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11 *Sâdhyas:* see XXIV. 27, and R. V. I. 164. 50; X. 90. 7, 16.

12 This and the twelve following verses are taken from R. V. I. 163. *From the sea:* the Sacrificial Horse identified with the Sun who rises in the ocean of air.

13 *Yama:* according to Sâyaṇa, meaning the Controller, Agni. *Trita:* as a Solar deity, God of the distant birthplace of the Sun. *The Gandharva:* Viśvâvasu, a celestial being connected with the Sun and regarded as the chief of that class of semi-deities.

14 *Yama:* Agni, according to Sâyaṇa. *Âditya:* the Sun. *Secret operation:* the mysterious effect of sacrifice. *From Soma, etc.:* the meaning is obscure. According to Sâyaṇa and Mahîdhara, the translation should be 'With Soma thou art thoroughly united', that is, identified with the Moon. This would certainly be preferable if *vipṛiktaḥ*, excluded separated, could possibly mean 'united.' *Three bonds:* According to Sâyaṇa, his 'media of origin,' the Vasus, Âditya, and Heaven.

15 *The waters:* meaning here, says Sâyaṇa, the habitable world, the *bonds* being seed, rain, and tillage. *Ocean:* of air, in which the *bonds* are cloud, lightning, and thunder. *Varuṇa:* on account of the three bonds with which Varuṇa binds the sinner. See R. V. I. 24. 15.

To me thou seemest Varuṇa, O Courser, there where they say is thy sublimest birthplace.

16 Here, Courser, are the places where they groomed thee; here are the traces of thy hooves as winner.

Here have I seen the auspicious reins that guide thee, which those who guard the holy Law keep safely.

17 Thyself from far I recognized in spirit, a Bird that from below flew through the heaven.

I saw thy head still soaring, striving upward by paths unsoiled by dust, pleasant to travel.

18 Here I beheld thy form matchless in beauty, eager to win thee food at the Cow's station.

Whene'er a man brings thee to thine enjoyment, thou swallowest the herbs, most greedy eater.

19 After thee, Courser, come the car, the bridegroom, the kine come after, and the charm of maidens.

Full companies have followed for thy friendship: the pattern of thy vigour Gods have followed.

20 His horns are golden and his feet are iron. Less fleet than he, though swift as thought, was Indra.

The Gods came only to the oblation-banquet of him who mounted first of all the Courser.

21 Symmetrical in flank, with rounded haunches, mettled like heroes, the celestial Coursers

Put forth their strength like swans in lengthened order when they, the Steeds, have reached the heavenly causeway.

22 A body formed for flight hast thou, O Charger; swift as the wind in motion is thy spirit.

Thy horns are spread abroad in all directions; they move with restless beat in wildernesses.

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16 *Who guard the holy Law*: the Gods who maintain the order of the universe. Here the reference is to the course of the Sun, with whom the Horse is identified.

17 *A Bird*: the swiftly-moving Sun.

18 *Food*: in the shape of oblations. *The Cow's station*: the chief place of earth, the Cow being the altar. Mahīdhara explains it as the station of the Bull, that is, the disc of the Sun: 'I beheld thy form in the disc of the Sun.' *Most greedy eater*: regarded as an earthly horse.

20 *His horns*: according to Sâyaṇa his mane is intended. There may be a reference also to the rays of the Sun. *Him who mounted*: Indra, as is said in verse 13.

21 The horses of the Sun are spoken of. The exact meaning of two of the epithets is uncertain.

22 *Thy horns*: here, perhaps, meaning hoofs.

23 The strong Steed hath come forward to the slaughter, pondering with a mind directed God-ward.
The goat who is his kin is led before him: the sages and the singers follow after.

24 The Steed is come unto the noblest mansion, is come unto his Father and his Mother.
This day shall he approach the Gods, most welcome: then he declares good gifts to him who worships.

25 Thou in the house of man this day enkindled worshippest Gods, a God, O Jâtavedas.
Wealthy in friends! observant, bring them hither. Thou art a sapient envoy, full of wisdom.

26 Tanûnapât, fair-tongued, with sweet mead balming the paths and ways of Order, make them pleasant.
Convey our sacrifice to heaven, exalting with holy thoughts our hymns of praise and worship.

27 With sacrifice to these we with laudations will honour holy Narâṣaṃsa's greatness—
To these the pure, most wise, the thought-inspirers, Gods who enjoy both sorts of our oblations.

28 Invoked, deserving laud and adoration, O Agni, come accordant with the Vasus.
Thou art, O vigorous One, the Gods' Invoker, so, best of Sacrificers, bring them quickly.

29 By rule the Sacred Grass is scattered eastward, a robe to clothe the earth when dawns are breaking.
Widely it spreads around and far extended, fair for the Gods and bringing peace and freedom.

30 Let the expansive Doors be widely opened, like wives who deck their beauty for their husbands.
Lofty, celestial, all-impelling Portals, admit the Gods and give them easy access.

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23 *The goat:* to be attached to the Horse at the sacrificial stake.

24 *Noblest mansion:* heaven, to which he goes by sacrifice. *His Father and his Mother:* Heaven and Earth.

25 This and the following verse are taken from R. V. X. 110. 1, 2.

26 *Order:* sacrifice.

27 *Both sorts:* libations of Soma juice and offerings of clarified butter, rice-cakes, etc.

28 This and the eight following verses are taken from R. V. X. 110. 3—11, forming, with verses 25 and 26, a complete Âprî or Propitiatory Hymn.

31 Pouring sweet dews, let holy Night and Morning, each close to each, be seated at their station—
Lofty, celestial Dames, with gold to deck them, assuming all their fair and radiant beauty.

32 Come the two chief celestial sweet-voiced Hotars, arranging sacrifice for man to worship,
As singers who inspire us in assemblies, showing the eastward light with their direction!

33 Let Bhâratî come quickly to our worship, and Iḍâ showing like a human being.
So let Sarasvatî and both her fellows, deft Goddesses, on this fair grass be seated.

34 Hotar more skilled in sacrifice, bring hither with speed to-day God Tvashṭar, thou who knowest,
Even him who framed these two, the Earth and Heaven, the Parents, with their forms, and every creature.

35 Send to our offerings which thyself thou balmest the Companies of Gods in ordered season.
Agni, Vanaspati, the Immolator sweeten our offered gift with mead and butter.

36 Agni as soon as he was born made ready the sacrifice and was the Gods' preceder.
May the Gods eat our offering consecrated according to the true Priest's voice and guidance.

37 Thou, making light where no light was, and form, O men! where form was not,
Wast born together with the Dawns.

38 The warrior's look is like a thunderous rain-cloud's when, armed with mail, he seeks the lap of battle.
Be thou victorious with unwounded body: so let the thickness of thine armour save thee.

39 With Bow let us win kine, with Bow the battle, with Bow be victors in our hot encounters.
The Bow brings grief and sorrow to the foeman: armed with the Bow may we subdue all regions.

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32 *Eastern light:* the Âhavanîya fire: cf. verse 7.

37 Taken from R. V. I. 6. 3, which is addressed to Indra and the Maruts. *Thou:* the Sun, with whom Agni is identified. *O men!:* perhaps merely an exclamation expressive of admiration. If the Maruts be meant, the words *thou, making, wast born* may apply to these Gods as one company.

38 In connexion with the Horse, who plays a most important part in raids and battles, the bow and various implements of war are eulogized in fourteen verses taken from R. V. VI. 75 and six from R. V. VI. 47. 26—31.

40 Close to his ear, as fain to speak, She presses, holding her well-loved Friend in her embraces.
Strained on the Bow, She whispers like a woman—this Bow-string that preserves us in the combat.

41 These, meeting like a woman and her lover, bear, mother-like, their child upon their bosom.
May the two Bow-ends, starting swift asunder scatter, in unison, the foes who hate us.

42 With many a son, father of many daughters, He clangs and clashes as he goes to battle.
Slung on the back, pouring his brood, the Quiver vanquishes all opposing bands and armies.

43 Upstanding in the Car the skilful Charioteer guides his strong Horses on whitherso'er he will.
See and admire the strength of those controlling Reins which from behind declare the will of him who drives.

44 Horses whose hoofs rain dust are neighing loudly, yoked to the Chariots, showing forth their vigour.
With their forefeet descending on the foemen, they, never flinching, trample and destroy them.

45 Car-bearer is the name of his oblation, whereon are laid his Weapons and his Armour.
So let us here, each day that passes, honour the helpful Car with hearts exceeding joyful.

46 In sweet association lived the fathers who gave us life, profound and strong in trouble,
Unwearied, armed with shafts and wondrous weapons, free, real heroes, conquerors of armies.

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40 *She:* the bowstring. *well-loved friend:* the arrow. *Whispers like a woman:* 'twangs like the scream of a woman.'—Muir. But the faint sound made by the string while it is being drawn to the ear is intended. Homer likens the sound to the voice of a swallow.

41 *These:* the two ends of the bow. *Like a woman and her lover:* or, 'drawing close like two women to their lovers.' *Their child:* the arrow.

42 *With many a son:* the quiver is called the father of sons and daughters, it is said, because the words signifying arrow are both masculine and feminine.

45 *Car-bearer: rathavâhanam:* a platform, stand, or truck on which the chariot is placed when not in use. The word seems in this place to mean also the oblation offered by the warrior to the ideal war-chariot personified, or to a tutelary deity of chariots.

46 There is no verb in this stanza, and the only substantive, *pitarah*, fathers, is explained by both Commentators as *pâlayitârah*, guards, defenders, that is, apparently, those who attend the chariot of the chief. Professor Wilson, following Sâyana, translates: 'The guards (of the chariot), revelling in the savoury (spoil), distributors of food, protectors in calamity, armed with spears, resolute, beautifully arranged, strong in arrows, invincible, of heroic valour, robust, and conquerors of numerous hosts.'

47 The Brâhmans, and the Fathers meet for Soma draughts, and, graciously inclined, unequalled Heaven and Earth.
Guard us from evil, Pûshan! guard us strengtheners of Law! let not the evil-wisher master us.
48 Her tooth a deer, dressed in an eagle's feathers, bound with cow-hide, launched forth, She flieth onward.
There where the heroes speed hither and thither, there may the arrows shelter and protect us.
49 Avoid us thou whose flight is straight, and let our bodies be as stone.
May Soma kindly speak to us, and Aditi protect us well.
50 He lays his blows upon their backs, He deals his strokes upon their thighs.
Thou Whip who urgest horses, drive sagacious chargers in the fray.
51 It compasses the arm with serpent windings, fending away the friction of the bowstring:
So may the Brace, well skilled in all its duties, guard manfully the man from every quarter.
52 Lord of the Wood, be firm and strong in body: be, bearing us, a brave victorious hero.
Show forth thy strength, compact with straps of leather, and let thy rider win all spoils of battle.
53 Its mighty strength was borrowed from the heaven and earth: its conquering force was brought from sovrans of the wood.
Honour with holy gifts the Car like Indra's bolt, the Car bound round with straps, the vigour of the floods.
54 Thou bolt of Indra, Vanguard of the Maruts, close knit to Varuṇa and Child of Mitra,—
As such, accepting gifts which here we offer, receive, O Godlike Chariot, these oblations.
55 Send forth thy voice aloud through earth and heaven, and let the world in all its breadth regard thee;
O Drum, accordant with the Gods and Indra, drive thou afar, yea, very far, our foemen.

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47 *The Brâhmans and the Fathers:* or, perhaps, the sacerdotal Fathers. The stanza, which is grammatically difficult, seems out of place.

48 *Her tooth a deer:* the point of the arrow is made of a piece of deer's horn attached to the shaft with leather strings. The butt of the arrow is feathered.

50 *He:* the whip.

51 *It:* the brace or guard worn on the archer's left arm, fastened on with leather straps.

52 Here follow six verses from R. V. VI. 47. 26—31 in praise of the Chariot and the Drum. *Lord of the Wood:* tall tree, the timber of which the Car is made.

55 *O Drum:* the *dundubhi* here addressed and glorified was a sort of loud kettle-drum like those which are still used.

56 Thunder out strength and fill us full of vigour: yea, thunder forth and drive away all dangers.
Drive hence, O War-drum, drive away misfortune: thou art the Fist of Indra: show thy firmness.

57 Drive hither those, and these again bring hither: the War-drum speaks aloud as battle's signal.
Our heroes, winged with horses, come together. Let our car-warriors, Indra, be triumphant.

58 The black-necked victim belongs to Agni; the ewe to Sarasvatî; the brown victim is Soma's; the dusky Pûshan's; the white-backed is Bṛihaspati's; the dappled belongs to the All-Gods; the red to Indra; the spotted to the Maruts; the strong-bodied to Indra-Agni; one with white marks below to Savitar; to Varuṇa a black ram with one white foot.

59 To Agni Anîkavân is sacrificed a red-marked ox; two with white spots below are for Savitar; two with silvery navels for Pûshan; two yellow hornless he-goats for the All-Gods; a spotted one for the Maruts; the black-faced he-goat is Agni's; the ewe is Sarasvatî's; the ram is Varuṇa's.

60 To Agni of the Gâyatrî, of the Trivṛit hymn and of the Rathantara Sâman is to be offered a rice-cake on eight potsherds; to Indra of the Trishṭup, the Pañchadaṣa hymn and the Bṛihat Sâman one on eleven potsherds; to the All-Gods of the Jagatî, the Seventeenfold hymn and the Vairûpa Sâman, one on twelve potsherds; to Mitra-Varuṇa of the Anushṭup, the Ekaviṃṣa hymn, and the Vairâja Sâman, a mess of curdled milk; to Bṛihaspati of the Paṅkti metre, the Triṇava hymn, and the Ṣâkvara Sâman, an oblation of rice boiled in milk; to Savitar of the Ushṇih, the Thirty-threefold hymn, and the Raivata Sâman, a rice-cake on eight potsherds; a mess of boiled rice is to be made for Prajâpati; the same for Vishṇu's Consort Aditi; to Agni Vaiṣvânara is to be offered a rice-cake on twelve potsherds, and to Anumati one on eight.

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57 Drive to us the cows of the enemy and send our own home in safety. Or, as Mahîdhara explains, understanding *senâḥ*, troops, instead of cows, with the feminine pronoun: Drive thither away the troops of the enemy, and rally ours and lead them to victory.

58—60 These verses are supplementary to the list of sacrificial animals in Book XXIV.

59 *Anîkavân:* having a face or an army (of pointed rays); perhaps, set in the front or van of the army. See Sacred Books of the East, XII. p. 408, note.

60 *Of the Gâyatrî, etc.:* praised in the metres, hymns, and Sâmans named in the verse. *Anumati:* divine Grace or Favour shown in the Gods' acceptance of oblations, personified as a female deity. *Vishṇu's Consort Aditi:* only in this place and in a passage of the Taittirîya-Saṃhitâ is Aditi said to be the wife of Vishṇu. In the Epic and Purâṇic mythology she is the wife of Kaṣyapa and the mother of Vishṇu in his Dwarf Incarnation.

BOOK THE THIRTIETH.

OUR sacrifice, God Savitar! speed onward: speed to his share the sacrifice's patron.
May the Celestial Gandharva, cleanser of thought and will, make clean our thoughts and wishes.
The Lord of Speech sweeten the words we utter!

2 May we attain that excellent glory of Savitar the God:
So may he stimulate our prayers.

3 Savitar, God, send far away all troubles and calamities,
And send us only what is good.

4 We call on him distributer of wondrous bounty and of wealth,
On Savitar who looks on men.

5 For Brahman (Priesthood) he binds a Brâhman to the stake; for Kshatra (Royalty) a Râjanya; for the Maruts a Vaiṣya; for Penance a Ṣûdra; for Darkness a robber; for Hell a homicide or a man who has lost his consecrated fire; for Misfortune a eunuch; for Venality an Ayogû; for Kâma a harlot; for Excessive Noise a Mâgadha;

Books XXX. and XXXI. treat of the Purushanedha or Human Sacrifice, an old-established custom among almost all nations of antiquity. The ceremony was to be performed by a Brâhman or a Râjanya, and was expected to obtain for the Sacrificer universal preëminence and every blessing which the Horse-sacrifice might have failed to secure. The ritual resembles in many respects that of the Aṣvamedha; man, the noblest victim, being actually or symbolically sacrificed instead of the Horse, and men and women of various tribes, figures, complexions, characters, and professions being attached to the sacrificial stakes in place of the tame and wild animals enumerated in Book XXIV. These nominal victims were afterwards released uninjured, and, so far as the text of the White Yajurveda goes, the whole ceremony was merely emblematical, a type of the allegorical self-immolation of Purusha, Embodied Spirit or the Cosmic Man. See Colebrooke, Miscellaneous Essays, II.; Weber, Indische Streifen, I. 54 seq.; Wilson, Selected Works, II. 247 seq.; Muir, Original Sanskrit Texts, IV. 289, note; Oldenberg, Religion des Veda, p. 365; Romesh Chunder Dutt, Civilization in Ancient India, I. 274, 275 (first edition); Max Müller, Ancient Sanskrit Literature, 419 seq.; Vedic India (Story of the Nations Series), pp. 406—413; A. Hillebrandt, Ritual-Litteratur, p. 153.

1 The verse is repeated from XI. 7.

2 Repeated from III. 35 and XXII. 9.

3 Taken from R. V. V. 82. 5.

4 Taken from R. V. I. 22. 7.

5 *Lost:* that is, allowed to go out. *Ayogû:* the meaning is uncertain; perhaps 'a gambler,' or 'an unchaste woman,' as Prof. Weber translates in Indische Streifen, I. 76, where, and in the following pages, Prof. W. has given a version, with explanatory notes, of the whole list of victims and objects to which they are dedicated *Mâgadha:* the word meaning originally 'belonging to the Magadha country (South Bahâr)' means a professional bard, minstrel, or panegyrist, the son of a Vaiṣya and a Kshatriyâ.

6 For Dance a stable-master; for Song a public dancer; for Duty one who attends court; for Pastime a timid man; for Sport a chatterer; for Laughter an artist; for Pleasure a woman-lover; for Desire a damsel's son; for Dexterity a car-builder; for Firmness a carpenter;

7 For Trouble a potter's son; for Device an artificer; for Beauty a jeweller; for Welfare a sower; for the Arrow-deity a maker of shafts; for Injury a bowyer; for Action a bowstring-maker; for Fate a rope-maker; for Death a hunter; for the Finisher a dog-leader;

8 For Rivers a fisherman; for Ṛikshîkâs a Nishâda's son; for the Man-tiger a madman; for the Gandharvas and Apsarases a Vrâtya; for Motives one demented; for Serpents and Genii an untrustworthy man; for Dice a gambler; for Excitement a non-gambler; for Piṣâchas a woman who splits cane; for Yâtudhânas a woman who works in thorns;

9 For Rendezvous a lover; for Homestead a paramour; for Trouble an unmarried elder brother; for Nirṛiti a younger brother who has married before his elder; for Misfortune the husband of a younger sister whose elder sister has not been married; for Representation a woman who embroiders; for Agreement a woman who deals in love-charms; for Garrulity a by-sitter; for Colour an obstinate man; for Strength a yielding man;

10 For Interruptions a hunch-back; for Delight a dwarf; for Doors a blear-eyed man; for Sleep a blind man; for Unrighteousness a deaf man; for Purifying Medium a physician; for Insight an astrologer; for Craving for Knowledge an inquisitive man; for Desire of extra Knowledge an extra-inquisitive man; for Moral Law a question-solver;

11 For Eye-diseases an elephant-keeper; for Speed a horse-keeper; for Nourishment a cowherd; for Manliness a shepherd; for Keenness a goatherd; for Refreshment a ploughman; for Sweet Beverage a preparer of Surâ; for Weal a house-guard; for Well-being a possessor of wealth; for Supervision a doorkeeper's attendant;

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7 *The Finisher:* Antaka, another name of Death.

8 *Ṛikshîkâs:* a class of evil spirits, mentioned in A. V. XII. 1. 49 in connexion with lions, tigers, hyenas, and wolves. *Vrâtya:* the chief of a band of nomad Nonconformists of Âryan extraction, but absolutely independent and not following the Âryan or Brâhmanist way of life. See A. V. XV. *Piṣâchas:* a class of fierce and malignant imps or goblins. *Yâtudhânas:* fiendish sorcerers.

9 *Nirṛiti:* or Destruction.

11 *Sweet Beverage:* kilâla; see II. 34; III. 43; XX. 65.

12 For Light a wood-bringer; for Brightness a fire-kindler; for the Sun's Station a besprinkler; for Highest Heaven a high steward; for the World of Gods a carver; for the World of Men a distributer; for All-Worlds a pourer-out: for Poverty, Affliction a stirrer-up of strife; for Sacrifice a washerwoman; for Delight a female dyer;

13 For Assault a thievish-hearted man; for Homicide a slanderer; for Discrimination a door-keeper; for Inspection a door-keeper's attendant; for Strength a servant; for Plenty a running footman; for the Beloved a sweet speaker; for Safety the rider of a horse; for the World of Svarga a dealer-out of portions; for Highest Heaven a high steward;

14 For Passion an iron-smelter; for Anger a remover; for Yoking a yoker; for Pain an assailant; for Quiet an unyoker; for Up-hill and Down-hill one who stands on three legs; for Form a conceited man; for Virtue a female ointment-maker; for Nirṛiti a female scabbard-maker; for Yama a barren woman;

15 For Yama a mother of twins; for the Atharvans a woman who has miscarried; for the First Year a gad-about; for the Parivatsara one who has not borne a child; for the Idâvatsara one who exceeds; for the Idvatsara one who transgresses; for the Vatsara one who is worn out; for the Saṃvatsara one with grey hair; for the Ṛibhus a hide-dresser; for the Sâdhyas a currier;

16 For Lakes a fisherman; for Standing Waters a fisher; for Tank-waters a Nishâda; for Reed-beds a fish-vender; for the Opposite Bank one who gropes for fish; for This Bank a fish-catcher; for Fords an Ânda; for shallows a Mainâla;

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12 *Besprinkler:* a priest who consecrates a king by aspersion. *High steward:* chief attendant at meals. *Distributer:* of portions of food.

14 *Remover: nisaram;* the meaning is uncertain: Niedergehender:—Weber; perhaps a sort of 'chucker-out.' *Three legs:* with a staff to make his footing surer.

15 *Twins:* the word Yama meaning originally one of twins. *The Atharvans:* spells and charms, such as are contained in the Atharva-veda. *First Year:* of the Five-year Cycle. Parivatsara, Idâvatsara, Idvatsara, Vatsara are names of the other years. See XXVII. 45. *Saṃvatsa:* the first year of the cycle mentioned again. *Ṛibhus:* three artificers, raised to Godhead for their merits. *A hide-dresser:* alluding to the re-animation of the dead cow's skin by the Ṛibhus, that is, the refreshment and restoration of the parched earth by the Rains, the Ṛibhus being Seasonal deities. See R. V. I. 110. 8. *Sâdhyas:* see XXIV. 27; XXIX. 11.

16 *Ânda:* said to mean one who catches fish by damming up water. *Mainâla:* a netter of fish. *Bhilla:* a Bheel. 'The Bheel is a black man, only hairier. He carries bows and arches in his hands. When he meets you he shoots you and throws your body in a ditch. By this you may know the Bheel.' —Indian Examinee's Answer-paper. *Kirâta:* a savage who lives by hunting.

for Sounds a Bhilla; for Caverns a Kirâta; for Mountain-heights a destructive savage; for Mountains a wild man;

17 For Abhorrence a Paulkasa; for Colour a goldsmith; for Balance a merchant; for Repentance a sluggard; for All Spirits a leper; for Prosperity a watchful man; for Failure a sleepy man; for Mischief a chatterer; for Misfortune a shameless man; for Undoing one who cuts up into small pieces;

18 For the Dice-king a gambler; for the die Kṛita one who contemplates his adversary's ill luck; for the Tretâ a gamble-manager; for the Dvâpara a chief manager; for Âskanda one who will not leave the gambling-hall; for Mṛityu one who approaches cows; for Antaka a Cow-killer; for Hunger one who goes begging to a man who is cutting up a cow; for Misdeed a leader of the Charakas; for Misery a robber;

19 For Echo a reviler; for Noise a snarler; for End a very talkative man; for Endless a mute; for Sound a drummer; for Might a lute-player; for Cry a flute-blower; for Confused Tone a Conch-blower; for the Wood a wood-ranger; for Partly-wooded Land a forest fire guard;

20 For Pastime a harlot; for Laughter a jester; for Lust a woman with spotty skin; for Might these, the head-man of a village, an astrologer, and a watchman; a lute-player; a hand-clapper, a flutist, these for Dance; for Pleasure a musician;

21 For Fire a fat man; for Earth a cripple; for Wind a Châṇdâla; for Mid-Air a pole-dancer; for Sky a bald-head; for the Sun a green-eyed man; for Stars a spotty man; for the Moon a leper; for Day a white yellow-eyed man; for Night a black man with yellow eyes.

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17 *Paulkasa:* a man of very low birth, son of a Nishâda and a Kshatriyâ.

18 *Dice-king:* the ace, the die called Kali; Kṛita, Tretâ, Dvâpara, Âskanda being the names of the other four in general use. *Who will not leave* etc.: *sabhâsthâṇum:* literally a gambling-saloon pillar or post. *Mṛityu:* Death. *Antaka:* the Finisher. Death. *Who approaches cows:* a cow-knacker (Kuhschinder):—Weber. *Charakas:* followers of one of the principal schools of the Black Yajurveda, regarded as opponents.

19 *Forest fire guard:* forest conflagrations, caused by the inter-friction of dry branches and other accidents, are not uncommon in the hot weather.

20 *Lust:* an aquatic monster, according to Sâyaṇa.

21 *Châṇḍâla:* a man of an impure or degraded tribe, an outcast. *Pole-dancer:* an acrobat. See The Hymns of the Rigveda, I. 10. 1, note.

22 Now he ties up the eight following variform men: one too tall, one too short, one too stout, one too thin, one too white, one too black, one too bald, one too hairy. These must be neither Ṣûdras nor Brâhmans, and must be dedicated to Prajâpati.

A minstrel, a harlot, a gambler, and a eunuch—neither of Ṣûdra nor Brâhman caste—are to be dedicated to Prajâpati.

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22 *Minstrel:* Mâgadha; see verse 5.

BOOK THE THIRTY-FIRST.

PURUSHA hath a thousand heads, a thousand eyes, a thousand feet.
Pervading earth on every side he fills a space ten fingers broad.

2 Purusha is in truth this All, what hath been and what yet shall be;
Lord, too, of immortality which waxes greater still by food.

3 So mighty in his grandeur; yea, greater than this is Pûrusha.
All creatures are one fourth of him, three fourths eternal life in heaven.

The ceremony is continued and concluded. The Brahman priest recites to the assembled human victims the famous Purusha Hymn (verse 1—16), taken, with transpositions and variations, from R. V. X. 90 (A. V. XIX. 6), which celebrates the mystical immolation of Purusha, the origin of all creation, of which the Purushamedha or Human Sacrifice is an emblematical representation.

1 *Purusha:* the Person, embodied spirit, or Man personified and regarded as the soul and original source of the universe, the personal and life-giving principle in all animated beings, is said to have *a thousand*, that is, innumerable, *heads*, *eyes*, and *feet*. as being one with all created life. In the A. V. version *arms* has been substituted for *heads*, to agree, apparently, with the numbers of eyes and feet. *A space ten fingers broad:* the region of the heart of man wherein the soul was supposed to reside. Although, as the Universal Soul, Purusha pervades the universe, as the Individual Soul he is enclosed in a space of narrow dimensions. Cf. A. V. IV. 16. 3. 'The loins of Varuṇa are both the oceans, and this small drop of water, too, contains him'; one of the recently discovered Logia or Sayings of Jesus is to the same effect: 'cleave the wood, and thou wilt find me; lift the stone, and I am there.'

2 The second line is variously explained. The meaning of the words seems to be: he is lord of immortality or the immortal world of the Gods, which grows greater by food, that is, by the sacrificial offerings of men. According to Sâyaṇa: he is the lord or distributer of immortality because he becomes the visible world in order that living beings may obtain the fruits of their actions and gain *moksha* or final liberation from their bonds; 'he is also the lord of immortality; for he mounts beyond (his own condition) for the food (of living beings).'—Wilson. Colebroke translates the line: 'he is that which grows by nourishment, and he is the distributer of immortality.' Muir renders it by:—'He is also the lord of immortality since by food he expands.' According to the paraphrase in the *Bhâgavata Purâṇa,* the meaning of the last clause is: 'since he hath transcended mortal nutriment.' Prof. Ludwig's version is: 'auch uber die unsterblichkeit gebietend, [da er,] was durch speise [ist,] weit überragt, ruling also over immortality, [since he] far transcends what [exists] through food; but in his Commentary a somewhat different explanation is given. 'Ruling over immortality, he was all that grows by food.'—Peterson.

3 *Eternal life: amṛitam:* immortality, or the immortal Gods.

4 With three fourths Purusha rose up: one fourth of him again was here.
Thence he moved forth to every side over what eats not and what eats.

5 From him Virâj was born; again Purusha from Virâj was born.
When born, he spread to west and east beyond the boundaries of earth.

6 From that great General Sacrifice the dripping fat was gathered up.
He formed the creatures of the air and animals both wild and tame.

7 From that great General Sacrifice Ṛichas and Sâma hymns were born:
Therefrom were spells and charms produced; the Yajus had its birth from it.

8 From it were horses born, from it all cattle with two rows of teeth:
From it were generated kine, from it were goats and sheep produced.

9 They balmed as victim on the grass Purusha born in earliest time.
With him the Deities and all Sâdhyas and Ṛishis sacrificed.

10 When they divided Purusha how many portions did they make?

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4 *Over what eats not and what eats:* over animate and inanimate creation. According to Sâyaṇa and Mahîdhara, over both classes of created things, those capable of enjoyment, that is, who can taste the reward and punishment of good and evil actions, such as Gods, men, and lower animals, and those who are incapable thereof, such as mountains and rivers—*chetanam,* or conscious, *achetanam,* or unconscious, creation.

5 *From him:* or, from that, the 'one-fourth' mentioned in stanzas 3 and 4. *Virâj,* or, in the nominative form, Virâṭ, is said to have come, in the form of the mundane egg, from Âdi-Purusha, the primeval Purusha, or presiding Male or Spirit, 'who then entered into this egg, which he animates as its vital soul or divine principle.' Or Virâj may 'be the female counterpart of Purusha as Aditi of Daksha in X. 72. 4, 5.' See Muir's exhaustive Note on this passage, *O. S. Texts,* V. pp. 369, 370; and Wallis, *Cosmology of the Rigveda,* p. 87.

6 *Dripping fat:* 'the mixture of curds and butter.'—Wilson. *He:* or, It; the sacrificial victim Purusha, or the sacred clarified butter.

7 *Ṛichas:* verses of praise and prayer for recitation. *Sâma hymns:* psalms for chanting. *Spells and charms:* magical incantations; probably those of the later collection of the Atharva-veda. *The Yajus:* the Collection of Sacrificial formulas.

9 *Sâdhyas:* see XXIV. 27; XXIX. 11; XXX. 15.

What was his mouth? what were his arms? what are the names of thighs and feet?

11 The Brâhman was his mouth, of both his arms was the Râjanya made.

His thighs became the Vaiṣya, from his feet the Ṣûdra was produced.

12 The Moon was gendered from his mind, and from his eye the Sun had birth;

Vâyu and Prâṇa from his ear, and from his mouth was Agni born.

13 Forth from his navel came mid-air; the sky was fashioned from his head;

Earth from his feet, and from his ear the Quarters. Thus they formed the worlds.

14 When Gods performed the sacrifice with Purusha as offering

Spring was the butter, Autumn the oblation, Summer was the wood.

15 Then seven were his enclosing-sticks, his kindling-brands were three times seven,

When Gods, performing sacrifice, bound as their victim Purusha.

16 Gods, sacrificing, sacrificed the victim: these were the earliest holy ordinances.

The Mighty Ones attained the height of heaven, there where the Sâdhyas, Gods of old, are dwelling.

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11 The Brâhman is called the mouth of Purusha as having the special privilege as a priest of addressing the Gods in prayer. The arms of Purusha became the Râjanya, the prince and soldier who wields the sword and spear. His thighs, the strongest part of his body, became the agriculturist and tradesman, the chief supporters of society; and his feet, the emblems of vigour and activity, became the Ṣûdra or labouring man on whose toil and industry all prosperity ultimately rests. This is the only passage in the Rigveda which enumerates the four castes.

13 Cf. the creation-myth of the world-giant Ymir in Old Northern poetry. The hills are his bones, the sky his skull, the sea his blood, and the clouds his brains. See Corpus Poeticum Boreale, II. 468.

15 *Enclosing-sticks:* See II. 3. *Kindling-brands:* See II. 4. Sâyaṇa explains *paridhayaḥ* here as the seven sacred metres, or as six shallow trenches dug round the fire and an imaginary one round the Sun. According to Mahîdhara, the twenty-one kindling-brands are the twelve months, five seasons, the three worlds of earth, air, and heaven, and the Sun.

This pantheistic hymn, which is generally called the Purushasûkta, is of comparatively recent origin, and appears to be an attempt to harmonise the two ideas of sacrifice and creation. For further information regarding it, see Muir, O. S. Texts, I. pp. 6—11, and V. 368—377, Prof. Max Müller, Ancient Sanskrit Literature, pp. 570f, and Dr. Scherman, Philosophische Hymnen

17 In the beginning he was formed, collected from waters, earth, and Visvakarman's essence.
Fixing the form thereof Tvashtar proceedeth. This was at first the mortal's birth and godhead.

18 I know this mighty Purusha whose colour is like the Sun, beyond the reach of darkness.
He only who knows him leaves Death behind him. There is no path save this alone to travel.

19 In the womb moves Prajâpati: he, never becoming born, is born in sundry figures.
The wise discern the womb from which he springeth. In him alone stand all existing creatures.

20 He who gives light and heat to Gods, first, foremost Agent of the Gods,
Born ere the Gods—to him the bright, the holy One, be reverence!

21 Thus spake the Gods at first, as they begat the bright and holy One:
The Brâhman who may know thee thus shall have the Gods in his control.

22 Beauty and Fortune are thy wives: each side of thee are Day and Night.
The constellations are thy form: the Asvins are thine open jaws.
Wishing, wish yonder world for me, wish that the Universe be mine.

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aus der Rig-und Atharva-veda-Sanhitâ, pp. 11—23. The hymn has also been translated by Colebrooke, Miscellaneous Essays, pp. 167, 168; by Wallis, Cosmology of the Rigveda, pp. 87, 88; and by Peterson, Hymns from the Rigveda, pp. 289, 290; also by Burnouf, Bhâgavata Purâna, Preface to Vol. I., and by Weber, Indische Studien, IX. p. 5. Grassmann's Translation in his Appendix to Vol. II., and Ludwig's Translation and Commentary should be consulted. See also The Hymns of the Atharva-veda, XIX. 6, which is a reproduction of this hymn with transpositions and variations.

17 The earliest performer of the Purushamedha, who gained thereby the form of the Sun, is glorified. *He:* there is no noun in the text Mahîdhara supplies *yo rasah*, the essence which. *Tvashtar:* the Sun. *Proceedeth:* on his daily course, *Godhead:* gained by Sacrifice.

19 The first line is taken, with a variation, from A. V. X. 8. 13. *Sundry places:* every birth that occurs being in reality a re-birth of the Creative Power Prajâpati.

20 *He:* Prajâpati in the form of the Sun. *Foremost Agent: purohitah.*

22 *Beauty and Fortune:* Srî and Lakshmî. *Thy:* the Sun is addressed. *Constellations:* or stars in general. *The Asvins:* here according to Mahîdhara, meaning Heaven and Earth. *The Universe:* he wishes for liberation from the bonds of this world and absorption into Brahma, the All.

BOOK THE THIRTY-SECOND.

AGNI is That; the Sun is That; Vâyu and Chandramâs are That.
The Bright is That; Brahma is That, those Waters, that Prajâpati.

2 All twinklings of the eyelid sprang from Purusha, resplendent One.
No one hath comprehended him above, across, or in the midst.

3 There is no counterpart of him whose glory verily is great.
In the beginning rose Hiraṇyagarbha, etc. Let not him harm me, etc. Than whom there is no other born, etc.

4 This very God pervadeth all the regions; yea, born aforetime, in the womb he dwelleth.
He verily born and to be born hereafter meeteth his offspring, facing all directions.

5 Before whom naught whatever sprang to being; who with his presence aids all living creatures,
Prajâpati, rejoicing in his offspring, he, Shoḍaṣî, maintains the Three great Lustres.

6 By whom the heavens are strong and earth stands firmly, by whom light's realm and sky-vault are supported;
By whom the regions in mid-air were measured. What God shall we adore with our oblation?

This and the two following Books contain texts and formulas to be used at the performance of a Sarvamedha or Sacrifice for Universal Success and Prosperity, a ten-day ceremony that ranks higher and is considered to be more important than even the Purushamedha. After performing this ceremony the Sacrificer has to leave his home and retire to the wilderness for the rest of his life. This Book is considered to be an Upanishad, entitled Tadeva from the first two words.

1 *That: tad;* the Supreme Self. *Chandramâs:* the Moon. *Those:* the celebrated.

2 *Twinklings:* moments and measures of time. *Comprehended:* as an object of perception.

3 *In the beginning, etc.:* three passages are referred to, which have occurred, respectively, in XXV. 10—13; XII. 103; VIII. 36, all celebrating the greatness of Prajâpati or Purusha.

4 *Aforetime:* or, the first. Cf. XXXI. 19.

5 The second line is repeated from VIII. 36. *Three ...... Lustres:* Agni, Vâyu, Sûrya, or the Sun, the Moon, and Agni.

6 Taken from R. V. X. 121. 5. *What God, etc.:* or, Worship we Ka the God. See XIII. 4.

7 To whom, supported by his help, two armies embattled look while trembling in their spirit,
Where over them the risen Sun is shining. What God shall we adore with our oblation?
What time the mighty waters, etc. He in his might surveyed, etc.

8 The Sage beholdeth That mysterious Being wherein this All hath found one only dwelling.
Therein unites the Whole, and thence it issues: far-spread it is the warp and woof in creatures.

9 Knowing Eternity, may the Gandharva declare that station, parted, kept in secret.
Three steps thereof in mystery are hidden: he who knows these shall be the father's father.

10 He is our kin, our Father and Begetter: he knows all beings and all Ordinances,
In whom the Gods obtaining life eternal have risen upward to the third high station.

11 Having encompassed round existing creatures, the worlds and all the Quarters and Mid-quarters,
Having aproached the first-born Child of Order he with his Self into The Self hath entered.

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7 *Two armies embattled look:* or perhaps better: To whom, supported by his favour, Heaven and Earth look up. See M. Müller, Vedic Hymns, Part I. pp. 2, 9. *What time, etc.:* repeated from XXVII. 25. *He in his might:* repeated from XXVII. 26.

8 *Mysterious Being:* Brahma, the Absolute. *Unites:* is absorbed, at the periodical destruction of the universe at the end of a Kalpa or day of Brahmâ, an eon of four hundred and thirty-two million years of mortals. *Issues:* at the time of a new creation.

9 Taken, with a variation, from A. V. II. 1. 2. *The Gandharva:* meaning here. according to Mahîdhara, Colebrooke, and Weber, the sage, the learned theologian; or, it may be, the Sun. *Parted:* in the absorption and the re creation of the universe. The A. V. reading is *paramam*, highest. *Three steps:* according to Mahîdhara, the three *padâni*, steps, or conditions, are creation, continuance, and disappearance, or the Absolute (Brahma), the Demiurgus or Creator, and the individual Self. Prof. Weber suggests that the reference is to the Purusha Sûkta, 3, 4, of Book XXXI. *Father's father:* wiser than. and able to teach, his elders.

10 *He:* the Almighty Creator. *Obtaining life immortal:* Agni alone who is here identified with the Creator was originally immortal and the other Gods obtained immortality through him. *Third high station:* highest heaven. The first line is taken from A. V. II. 1. 3. Cf. R. V. X. 82. 3.

11 The performer of the Universal Sacrifice is liberated from the bonds of human life. *Encompassed round:* with the glance of his enlightened mind which shows the universe to be Brahma. *Order:* the eternal Law of the universe, whose *first-born Child* is apparently Prajâpati; or, according to Mahîdhara, Vâk the Sacred Word connoting religious ceremonies performed therewith. *He:* the performer of the Universal Sacrifice.

12 Having gone swiftly round the earth and heaven, around the worlds, around the sky, the Quarters,
Having spread out the lengthened thread of Order, he views, and he becomes and is That Being.

13 To the Assembly's wondrous Lord, to Indra's lovely Friend who gives
Wisdom, have I drawn near in prayer.

14 That wisdom which the Companies of Gods, and Fathers, recognize.
Even with that intelligence, O Agni, make me wise to-day. All-hail!

15 Varuṇa grant me wisdom! grant it Agni and Prajâpati!
Wisdom may Indra, Vâyu grant. May the Creator grant it me. All-hail!

16 Let these the Priests and Nobles both enjoy the splendour that is mine.
Best splendour may the Gods bestow on me. To thee, that splendour, hail!

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12 *Thread of Order:* sacrifice, which is a line reaching down from ancient times and uniting men and Gods.

13 *The Assembly's wondrous Lord:* Agni, called Sadasaspati, Lord or Guardian of the congregation of priests and worshippers. The verse is taken from R. V. I. 18. 6.

BOOK THE THIRTY-THIRD.

His be the fires, eternal, purifying, protectors of our homes, whose smoke is shining,
White, waxing in their strength, for ever stirring, and seated in the wood : like winds are Somas.

2 Gold-coloured, bannered with the smoke, urged by the wind, aloft to heaven
Rise, lightly borne, the flames of fire.

3 Bring to us Mitra-Varuṇa, bring the Gods to the great sacrifice;
Bring them, O Agni, to thine home.

4 Yoke, Agni, as a charioteer, thy steeds who best invoke the Gods:
As ancient Hotar take thy seat.

5 To fair goals travel Two unlike in semblance: each in succession nourishes an infant.
One bears a Godlike Babe of golden colour: bright and fair-shining is he with the other.

6 Here by ordainers was this God appointed first Invoker, best at worship, to be praised at rites,
Whom Apnavâna and the Bhṛigus caused to shine, bright-coloured in the wood, spreading to every house.

7 Three times a hundred Gods, and thrice a thousand, and three times ten, and nine have worshipped Agni,
For him spread sacred grass, balmed him with butter, and stablished him as Priest and Sacrificer.

The formulas for the Universal Sacrifice are continued.

1 The first seventeen verses constitute a litany to Agni. The first verse is taken from R. V. X. 46. 7. *Protectors:* this is Mahîdhara's explanation of *aritrá*, as though the word came from *ari*, an enemy, and *trâ*, to protect from. The literal meaning is oars, rudders, or propellers. *Like winds:* as winds fan flame, so Soma libations increase the might of Agni.

2 Taken from R. V. VIII. 43. 4.

3 R. V. I. 75. 5.

4 Repeated from XIII. 37,

5 R. V. I 95. 1. *Two:* Day and Night. *Infant:* Agni as the Sun by day, and Fire, or the Moon, by night.

6 Repeated from III. 15; taken from R. V. IV. 7. 1.

7 R. V. III. 9. 9. In the Vaisvadeva Nivid or Formula of Invitation to the All-Gods, the number of the Gods is said to be 3 times 11, then 33, then 303, then 3003. By adding together 33 + 303 + 3000 the number 3339 is obtained. See Haug's Aitareya Brâhmaṇam, II. p, 212, note.

8 Him, messenger of earth and head of heaven, Agni Vaiṣvânara, born in holy Order,
The Sage, the King, the Guest of men, a vessel fit for their mouths, the Gods have generated.

9 May Agni slay the foemen,—fain for riches, through the love of song
Kindled, bright, served with sacrifice.

10 With the All-Gods, with Indra and with Vâyu drink the Soma mead,
O Agni, after Mitra's laws.

11 When splendour reached the Lord of men to speed him, down from the heaven was shed the brilliant moisture.
Agni brought forth to light and filled with spirit the youthful host benevolent and blameless.

12 Show thyself strong for mighty bliss, O Agni; most excellent be thine effulgent splendours.
Make easy to maintain our household lordship and trample down the might of those who hate us.

13 We have elected thee as most delightful for thy beams' glow: hear our great laud, O Agni.
The best men praise thee as the peer of Indra in strength, mid Gods, like Vâyu in thy bounty.

14 O Agni who art worshipped well, dear let our princes be to thee,
Our wealthy patrons who are governors of men, who part in gifts their stalls of kine.

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8 Repeated from VII. 24; taken from R. V. VI, 7. 1. *A vessel:* through whom they receive sacrificial offerings.

9 R. V. VI. 16. 34.

10 *After Mitra's laws: mitrasya dhâmabhiḥ;* according to Mahîdhara, (praised) by the names of Mitra.

11 R. V. I. 71. 8. *The Lord of men*: the protector of the sacrificer, according to Mahîdhara, that is, Agni. *From the heaven:* the text has *dyauḥ*, which, Mahîdhara says, is used in the sense of the genitive *dyoḥ*. into which probably, it may be corrected. See Oldemberg, Vedic Hymns, Part II. p. 80, note. *Youthful host:* probably the Maruts, the verse being here a Nivid formulary used on drawing the Marutvatîyagraha or cup for Indra attended by the Maruts.

12 R V. V. 28. 3. *Make easy to maintain:* or, to follow Sâyaṇa and Mahîdhara: Perfect the well-knit bond of wife and husband.

13 R. V. VI. 4. 7.

14 R. V. VII. 16. 7. *Gifts:* sacrificial offerings of milk, curds, and clarified butter as well as honoraria to the priests.

15 Hear, Agni who hast ears to hear, with all thy train of escort Gods.
Let Mitra, Aryaman, seeking betimes our rite, seat them upon the sacred grass.

16 The Freedom of all Gods who merit worship, freely received as Guest in all men's houses,
Agni who hath secured the Gods' high favour, may he be gracious to us, Jâtavedas.

17 In great enkindled Agni's keeping and, for bliss, free from all sin before Mitra and Varuṇa,
May we share Savitar's best animating help. We crave this gracious favour of the Gods to-day.

18 Like barren cows, moreover, swelled the waters: singers approched thy holy cult, O Indra.
Come thou to us as to his team comes Vâyu. Thou through our solemn hymns bestowest bounty.

19 Ye Cows, protect the fount. The two mighty Ones bless the sacrifice.
The handles twain are wrought of gold.

20 Now when the Sun hath risen to-day may sinless Mitra, Aryaman,
Bhaga, and Savitar speed us forth.

21 Pour on the juice the ornament which reaches both the heaven and earth :

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15 R V. I. 44. 13. *Let Mitra, Aryaman:* and Varuṇa, implied and understood.

16 R. V. IV. 1. 20. *Freedom:* or, Aditi, meaning the freest, most independent. There is a play on the words *aditiḥ* and *atithiḥ*, guest.

17 R. V. X. 36. 12. The verse is a Nivid formula used when the Sâvitragraha, or cup for Savitar, is drawn.

18 Verses 18 –29 constitute a service of praise addressed to Indra. Verse 18 is taken from R. V. VII. 23 4. *Barren cows:* supposed to be fatter than others. *The waters:* used for swelling the stalks of the Soma plant.

19 R. V. VIII. 61. 12. *The fount:* the caldron called *gharma* or *mahâvîra* in which libations of milk are heated. According to Mahîdhara, the *Chât-vâla* or pit (see VII. 26; VIII. 23) is intended, which the cows are to approach. *The two Mighty Ones:* Heaven and Earth. *Bless:* conjecturally translated, the meaning of *rapsudâ* being uncertain. 'The two kinds of milk in the sacrifice are plentiful and fruit-giving':—Wilson, according to Sâyaṇa. *The handles:* of the caldron; but this too is doubtful.

20 R. V. VII. 66. 4. *Sinless: anâgâh:* taken by Sâyaṇa as = *anâgasaḥ:* may Savitar, Mitra, Aryaman, And Bhaga send us sinless forth.

21 R. V. VIII. 61. 13. *The ornament:* the milk which is mingled with Soma. *The Bull:* the mighty Soma. I take *rasâ* (as Prof. Ludwig has done) as an instrumental case. According to Mahîdhara the translation should be: The river nourishes the Bull; i. e. the Soma which grows near it. *Thou: See:* the beginnings of two Nivid formulas repeated, respectively, from VII. 12 and 16.

Supply the liquid to the Bull.
Thou in the first old time. See, Vena.

22 As he was rising up they all revered him: self-luminous he travels, clothed in splendour.
That is the Bull's, the Asura's lofty nature: he, Omniform, hath reached the eternal waters.

23 I laud your Mighty One who joyeth in the juice, him who is good to all men, who pervadeth all;
Indra whose conquering strength is powerful in war, whose fame and manly vigour Heaven and Earth revere.

24 Great is their fuel, strong their laud, wide is their sacrificial post
Whose Friend is Indra, ever young.

25 Come, Indra, and delight thee with the juice at all the Soma feasts,
Conqueror, mighty in thy strength.

26 Leading his band, Indra encompassed Vṛitra; weak grew the wily leader of enchanters.
He who burns fierce in forests slaughtered Vyaṃsa, and made the milch-kine of the nights apparent.

27 Whence comest thou alone, thou who art mighty, Indra, Lord of the Brave? What is thy purpose?
Thou greetest us, encountering us the Bright Ones. Lord of Bay Steeds, say what thou hast against us.
Indra, great in his power and might. Ne'er art thou fruitless. Never art thou neglectful.

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22 R. V. III. 38. 4. *He:* Indra as the Sun. *Eternal waters: amṛitâni; jalâni*, waters, being understood; 'the forces of eternity,' according to von Roth. *Nature:* or, title, such as Vritra-slayer, etc.

23 R. V. X. 50. 1.

24 R. V. VIII. 45. 2. Well provided with the materials of sacrifice, and consequently successful, are those whom Indra favours.

25 R. V. I. 9. 1.

26 R. V. III. 34. 3. *His band:* the Maruts. *Encompassed Vṛitra: vṛitramavṛiṇot;* a play upon the words, both from *vṛi*, to encompass; Vṛitra the drought demon being the encompasser or obstructer of the seasonal rains. *He who burns fierce:* perhaps the thunderbolt. *Vyaṃsa:* the name of one of the demons of drought. See R. V. I. 101. 2; 103. 2. *Milch-kine of the nights:* according to Sâyaṇa, the (stolen) cows (that had been hidden) in the night; that is, he recovered the vanished rays of light. Mahîdhara's interpretation, 'and made the lauds of devotees apparent,' seems very far-fetched.

27 R. V. I. 165. 3. The Maruts address Indra whom they meet alone, unattended by them as usual, in consequence of some ill-feeling that has arisen. See M. Müller. Vedic Hymns, Part I. (Sacred Books of the East, XXXII. pp. 179—203). The verse ends with 'against us.' Then follow the beginnings of three Nivid formulas repeated respectively, from VII. 40, VIII. 2 and 3.

28 Those men extolled that deed of thine, O Indra, those who would fain burst through the stall of cattle,
Fain to milk her who bare but once, great, lofty, whose sons are many and her streams a thousand.

29 To thee the Mighty One I bring this mighty hymn, for thy desire hath been gratified by my laud.
In Indra, yea, in him victorious through his might, the Gods have joyed at feast and when the Soma flowed.

30 May the Bright God drink glorious Soma-mingled mead, giving the sacrifice's lord uninjured life;
He who, wind-urged, in person guards our offspring well, hath nourished them with food and shone o'er many a land.

31 His bright rays bear him up aloft, the God who knoweth all that lives,
Sûrya, that all may look on him.

32 Pure Varuṇa, with that same eye wherewith thou lookest upon one
Actively stirring mid the folk—

33 Ye two divine Adhvaryus, come hither upon a sun-bright car:
Bedew our sacrifice with mead.
Thou in the first old time. See, Vena. The brilliant presence.

34 Loved of all men, may Savitar through praises offered as sacred food come to our synod,
That ye too, through our hymns, ye ever youthful, may gladden at your visit all our people.

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28 R. V. X. 74. 4. *Those men:* the Angirases. *Burst through the stall of cattle:* to recover the stolen cows, the rays of light that had been carried away by the demons of darkness. *Her who bare but once:* Heaven, according to Sâyaṇa; Earth, according to Mahîdhara. Priśni, the mother of the Maruts, must be meant.—Ludwig. See R. V. VI. 48. 22.

29 R. V. I. 102. 1.

30 R. V. X 170. 1. Verses 30—43 are formulas in praise of Sûrya, accompanying libations to that deity on the third day of the ceremony. *Wind-urged:* the disc of the Sun deriving its motion from the wind.

31 R. V. I. 50. 1. See VII. 41.

32 R. V. I. 50. 6. *Varuṇa:* the word is, as Sâyaṇa points out, used as an appellative (encompasser) and applied to Sûrya. Sâyaṇa explains it as *anishṭanivâraka,* averter of evils. *Actively stirring:* in the performance of sacrifice. In the original hymn the sense is completed in the following verse, 'thou metest with thy beams our days.' Mahîdhara supplies, 'look upon us who are similarly busied here.'

33 *Two divine Adhvaryus:* the Aśvins, the Adhvaryus of the Gods, the heralds of the Sun's approach, are addressed. *Thou etc.:* see verse 21, and VII. 42.

34 R. V. I. 186. 1. *Savitar:* the Sun, especially regarded as the vivifier and generator. *Ye too:* the Visvedevas or All-Gods.

35 Whatever, Vṛitra-slayer! thou Sûrya hast risen on to-day,
That, Indra, all is in thy power.

36 Swift, visible to all art thou, O Sûrya, maker of the light,
Illuming all the radiant realm.

37 This is the Godhead, this the might of Sûrya: he hath withdrawn what spread o'er work unfinished.
When he hath loosed his horses from their station, straight over all Night spreadeth out her garment.

38 In the sky's lap the Sun this form assumeth that Varuṇa and Mitra may behold it.
His Bay Steeds well maintain their power eternal, at one time bright, and darksome at another.

39 Verily, Sûrya, thou art great; truly, Âditya, thou art great.
As thou art great indeed thy greatness is admired: yea, verily thou, God, art great.

40 Yea, Sûrya, thou art great in fame: thou, evermore, O God, art great.
Thou by thy greatness art the Gods' Home-Priest, divine, far-spread, unconquerable light.

41 Turning, as 'twere, to meet the Sun, enjoy from Indra all good things.
When he who will be born is born with power we look to treasures as our heritage.

42 To-day, ye Gods, when Sûrya hath ascended, deliver us from trouble and dishonour.
This boon may Varuṇa and Mitra grant us, and Aditi and Sindhu, Earth and Heaven.

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35 R. V. VIII. 82. 4. *Indra:* as identified with Sûrya.

36 R. V. I. 50. 4.

37 R. V. I. 115. 4. *He hath withdrawn:* 'The cultivator or artisan desists from his labour, although unfinished, upon the setting of the Sun'; when the sun 'has withdrawn (into himself) the diffused (light which has been shed) upon the unfinished task':—Wilson. The stanza is difficult, and no thoroughly satisfactory explanation of it has yet been offered. See Ludwig, Der Rigveda, IV. 131, 132.

38 R. V. I. 115. 5. *This form:* of might and Godhead. *Varuṇa:* as God of the Night. *Mitra:* as God of the Day.

39 R. V. VIII. 90. 11.

40 R. V. VIII. 90. 12.

41 R. V. VIII. 88. 3. This stanza is difficult and obscure. Mahîdhara's explanation is: The gathering (rays) proceeding to the sun distribute all Indra's treasures (to living beings, as rain, corn, etc.): may we too by our power leave those treasures as an inheritance to him who has been or will be born'—See Prof. Cowell's note in Wilson's Translation.

42 The second line is the stock conclusion of many Ṛigveda hymns. *Sindhu:* is the deity presiding over, or identified with, water, and it may mean the Sea, or the Indus.

43 Throughout the dusky firmament advancing, laying to rest the immortal and the mortal,
Borne on his golden chariot he cometh, Savitar, God, beholding living creatures.

44 Soft to the tread the sacred grass is scattered: these go like Kings amid the band around them,
At the folk's early call on Night and Morning,—Vâyu, and Pûshan with his team to bless us.

45 Indra, Vâyu, Bṛihaspati, Mitra, Agni, Pûshan, Bhaga, Âdityas, and the Marut host.

46 Be Varuṇa our chief defence, let Mitra guard us with all aids:
Both make us rich exceedingly!

47 Regard us, Indra, Vishṇu, here, ye Aṣvins, and the Marut host, us who are kith and kin to you.
Thou in the first old time. See, Vena. O ye eleven Gods. Loved of all men, may Savitar. With the All-Gods. Ye Viṣvedevas who protect.

48 O Agni, Indra, Varuṇa, and Mitra, give, O ye Gods, and Marut host, and Vishṇu.
May both Nâsatyas, Rudra, heavenly Matrons, Pûshan, Sarasvatî, Bhaga accept us.

49 Indra, Agni, Mitra, Varuṇa, Aditi, the Waters, Mountains, Maruts, Sky, and Earth and Heaven,
Vishṇu I call, Pûshan and Brahmaṇaspati, and Bhaga, Ṣaṃsa, Savitar that they may help.

50 With us are raining Rudras, clouds accordant in call to battle at the death of Vṛitra,
The strong, assigned to him who sings and praises. May Gods with Indra as their chief protect us.

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43 R. V. I. 35. 2.

44—54 celebrate the Viṣvedevas or All-Gods. Verse 44 is taken from R. V. VII. 39. 2.

45 R. V. I. 14. 3.

46 R. V. I. 23. 6.

47 The Gâyatrî verse is taken from VIII. 72. 7. *Kith and kin:* as common children of Aditi the General Mother of all living beings. The six unconnected Pratîkas or Verse-beginnings are repeated from (1, 2) XXXIII. 21; (3) VII. 19; (4) XXXIII. 34; (5) XXXIII. 10: (6) VII. 33.

48 R. V. V. 46. 2.

49 R. V. V. 46. 3. *Ṣaṃsa:* Praise or Prayer, personified. According to Mahîdhara, praiseworthy, qualifying Savitar.

50 R. V. VIII. 52, 12. *Raining:* pouring down riches; bounteous. *The strong:* perhaps the thunderbolt, with which Indra aids the worshipper.

51 Turn yourselves hitherward this day, ye Holy, that fearing in my heart I may approach you.
Protect us, Gods, let not the wolf destroy us. Save us, ye Holy, from the pit and falling.

52 This day come all the Maruts, etc., as in XVIII. 31.

53 Listen, All-Gods, to this mine invocation, ye who inhabit heaven and air's mid-region.
All ye, O Holy Ones, whose tongue is Agni, seated upon this sacred grass be joyful.

54 For thou at first producest for the holy Gods the noblest of all portions, immortality.
Thereafter as a gift to men, O Savitar, thou openest existence, life succeeding life.

55 I with a lofty song call hither Vâyu all-bounteous, filler of his car, most wealthy.
Thou, Sage, with bright path, Lord of harnessed horses, impetuous, promptly honourest the prudent.

56 These, Indra-Vâyu, have been shed, etc., as in VII. 8.

57 Mitra of holy strength I call, and foe-destroying Varuṇa,
Who make the oil-fed rite complete.

58 Nâsatyas, Wonder-workers, yours are these libations with clipt grass.
Come ye whose paths are bright with glow.

59 When Saramâ had found the mountain's fissure, that vast and ancient place she plundered throughly.
In the floods' van she led them forth, light-footed: she who well knew came first unto their lowing.

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51 R. V. II. 29. 6.

52 Repeated from XVIII. 31.

53 R. V. VI. 52. 13. *Whose tongue is Agni:* who enjoy oblations offered in the sacrificial fire.

54 R. V. IV. 54. 2.

55–69 Here follows a compilation of unconnected verses in praise of various deities. Verse 55 is taken from R. V. VI. 49. 4. *Filler of his car:* with wealth to reward his servants. *The prudent:* the wise worshipper.

57 R. V. I. 2. 7. *Oil-fed:* performed with *ghṛitam, ghi*, or clarified butter. *Complete:* by granting the worshipper's prayer.

58 R. V. I. 3. 3. *Nâsatyas:* Asvins; see XIX. 83, note.

59 R. V. III. 31. 6. *Saramâ:* the messenger and scout of Indra, variously explained as Dawn, Stormcloud, Wind, etc. See R. V. X. 108; and Mme. Zénaïde Ragozin, Vedic India (Story of the Nations Series), pp. 256–260. In later Vedic literature Saramâ is regarded as the hound of the Gods. *In the floods' van:* hastening out of the mountain cavern, that is, the massive cloud, in advance of the liberated waters. *Them:* the cows, the waters.

60 For nowhere did they find another envoy to lead the way than this Vaiṣvânara Agni.
The Gods immortal strengthened the immortal Vaiṣvânara to win the land in battle.

61 The strong, dispellers of the foe, Indra and Agni, we invoke:
May they be kind to one like me.

62 Sing forth to Indu, O ye men, to him as he is purified,
Fain to pay worship to the Gods.

63 Drink Soma, Indra, banded with the Maruts who, Boon Lord! strengthened thee at Ahi's slaughter,
'Gainst Ṣambara, Lord of Bays! in winning cattle, and now rejoice in thee, the holy singers.

64 Thou wast born mighty for victorious valour, exulting, strongest, full of pride and courage.
There, even there the Maruts strengthened Indra when his most rapid Mother stirred the Hero.

65 O thou who slewest Vṛitra, come, O Indra, hither to our side,
Mighty One with thy mighty aids.

66 Thou in thy battles, Indra, art subduer of all hostile bands.
Father art thou, all-conquering, cancelling the curse: vanquish the men who fight with us.

67 Heaven and Earth cling close to thy victorious might
As sire and mother to their child.

68 The sacrifice obtains the Gods' acceptance, etc., as in VIII. 4.

69 Protect our habitation, Savitar, this day with guardian aids around, propitious, ne'er beguiled.
God of the golden tongue, keep us for newest bliss: let not the evil-wisher have us in his power.

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60 *They*: the Gods. *To win the land*: from the original inhabitants for the new Âryan settlers.

61 R. V. VI. 60. 5.

62 R. V. IX. 11. 1. *Indu*: Soma.

63 R. V. III. 47. 4. *Ahi*: the Serpent; a demon of drought. *Ṣambara*: another drought-fiend. *In winning cattle*: in recovering the stolen kine, the rays of light carried off by the demons of darkness, or, generally, in battle with the demons who withhold the rain.

64 R. V. X. 73. 1. *Thou*: Indra. *Mother*: Aditi. *Stirred the Hero*: incited him to action by telling him of his future opponents. See R. V. VIII. 45. 5, and 66. 2.

65 R. V. IV. 32. 1.

66, 67 R. V. VIII. 88. 5, 6.

69 R. V. VI. 71. 3. *Of the golden tongue*: ever-truthful (Solem quis dicere falsum Audeat?); or, having tongues or rays of golden light.

70 For you have flowed, through noble ministration, pressed by Adhvaryus, bright sweet-flavoured juices.
Drive on thy team and come thou hither, Vâyu: drink for thy rapture of the sap of Soma.

71 Ye Cows, protect, etc., as in verse 14.

72 Come ye foe-slayers to the place of meeting, to the birth-places of the two great Sages,
With force of intellect unto the dwelling.

73 Ye two divine Adhvaryus, etc., as in verse 33. Thou in the time of old. See, Vena.

74 Transversely was the severing line extended: was it above, or was it, haply, under?
There were begetters, there were mighty forces, free action here and energy up yonder.

75 He hath filled heaven and earth and the great realm of light, when at his birth the skilful held him in their hold.
He like a steed is led forth to the sacrifice, Sage, graciously inclined, that he may win us wealth.

76 Call hither with the song and lauds the two best slayers of the foe,
Delighting even in our hymn.

77 All Sons of Immortality shall listen to the songs we sing;
And be exceeding good to us.

78 Mine are devotions, hymns, sweet are libations. Strength stirs, and hurled forth is my rocky weapon.
They call for me, for me their lauds are longing. To their libations these my Bay Steeds bear me.

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70 Vâyu is the deity addressed. *For you*: the Sacrificer and his wife.

72 *Come ye*: Mitra and Varuṇa are addressed. *Two great Sages*: the two Gods who are addressed. The stanza is difficult and obscure.

73 The two Pratîkas are repeated from VII. 12 and 16.

74 R. V. X. 129. 5. *Line*: drawn by the ancient creative Rishis or Demiurgi to make a division between the upper world and the lower, and to bring duality out of unity. *Begetters*: the Fathers may be meant. *Free action*: the happiness of the Fathers. The verse is one of the obscurest of a very obscure hymn on Creation.

75 R. V. III. 2. 7. *He*: Agni Vaisvânara. *The skilful*: the priests who kindle the fire.

76 R. V. VII. 94. 11. *Call hither*: I follow Prof. Ludwig in reading *âvivâsata* instead of *âvivâsataḥ* which involves a harsh construction. The deities invoked are Indra and Agni.

77 R. V. VI. 52. 9. *Of Immortality*: or, of the Immortal One, Prajâpati, the progenitor of gods and men.

78 R. V. I. 165. 4. Indra addresses the Maruts in reply to their question in verse 27.

79 Nothing, O Bounteous Lord, stands firm before thee: among the Gods not one is found thine equal.
None born or springing into life comes near thee. Do what thou hast to do, exceeding mighty!

80 In all the worlds That was the Best and Highest whence sprang the mighty God of splendid valour.
Quickly when born he overcomes his foemen, he in whom all who lend him aid are joyful.

81 May these my songs of praise exalt thee, Lord, who hast abundant wealth.
Men skilled in holy hymns, pure, with the hues of fire, have sung them with their lauds to thee.

82 Good Lord of wealth is he to whom all Âryas, Dâsas here belong.
E'en over unto thee, the pious Rusama Pavîru, is that wealth brought nigh.

83 He, with his might advanced by Rishis thousandfold, hath like an ocean spread himself.
His majesty is praised as true at solemn rites, his power where holy singers rule.

84 Protect our habitation, Savitar, etc., as in verse 69.

85 Come, Vâyu, drawn by fair hymns, to our sacrifice that reaches heaven.
Poured on the middle of the straining-cloth and dressed, this bright drink hath been offered thee.

86 Indra and Vâyu, fair to see and swift to hear, we call to us,
That in assembly all, yea, all the folk may be benevolent to us and free from malady.

---

79 R. V. I. 165. 9. The Maruts address Indra in continuation of the dialogue.

80 R. V. X. 120. 1. *That*: Brahma, the original Cause of the universe. *The Mighty God*: Indra.

81 R. V. VIII. 3. 3. Indra is addressed. *With the hues of fire*: or, radiant as Agni.

82 Vâlakhilya 3. 9. *He*: the prince named in the following line. *Dâsas*: aboriginal inhabitants. *Rusama Pavîru*: the people called Rusamas are mentioned in R. V. V. 30. 13—15. The name of Pavîru, apparently their prince, does not occur again.

83 R. V. VIII. 3. 4. *He*: Indra.

85 R. V. VIII. 90. 9.

86 Taken, with variations and additions, from R. V. X. 141. 4.

87 Yea, specially that mortal man hath toiled for service of the Gods,
Who quickly hath brought near Mitra and Varuṇa to share his sacrificial gifts.

88 Approach ye, and be near to us. Drink, O ye Aṣvins, of the mead.
Draw forth the milk, ye mighty, rich in genuine wealth! Injure us not, and come to us.

89 May Brahmaṇaspati draw nigh, may Sûnṛitâ the Goddess come,
And Gods bring to our rite which gives the fivefold gift the Hero, lover of mankind.

90 Within the Waters runs the Moon, he with the beauteous wings, in heaven.
To yellow-hued abundant wealth, object of many a man's desire, loud-neighing goes the tawny Steed.

91 Singing their praise with godlike hymn let us invoke each God for grace,
Each God to bring you help, each God to strengthen you.

92 Agni Vaiṣvânara, set in heaven, with mighty splendour hath shone forth.
Increasing in his power on earth, benevolent, he quells the darkness with his light.

93 First, Indra-Agni! hath this Maid come footless unto those with feet.
Stretching her head and speaking loudly with her tongue, she hath gone downward thirty steps.

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87 R. V. VIII. 90. 1.

88 R. V. VII. 74. 3.

89 R. V. I. 40. 3. *Sûnṛitâ:* Pleasantness; according to the Commentators, Vâk the Goddess of Speech as lover of truth. *Fivefold gift:* oblations of grain, gruel, curdled milk, rice-cake, and curds, offered, respectively, to various deities.

90 The first line is taken from R. V. I. 105. 1. *The waters:* the ocean of air. *He with the beauteous wings:* or, the eagle; the Sun. *Yellow-hued:* in the form of gold, or golden-coloured grain. *The tawny Steed:* Soma. Mahîdhara explains the whole stanza sacrificially, as referring to Soma identified in the first line with the Moon.

91 R V. VIII. 27. 13. *Their:* the Viṣvedevas'.

92 Attributed to a Ṛishi named Medha.

93 R. V. VI. 59. 6. *This Maid:* the text has only the feminine pronoun *iyam* (haec); Ushas or Dawn is intended. *Footless:* moving unsupported in the sky. *Thirty steps:* the thirty divisions of the Indian day and night which Dawn passes before she reappears.

94 For of one spirit are the Gods with mortal man, co-sharers all of gracious gifts.
May they increase our strength hereafter and to-day, providing ease and ample room.

95 Indra who quells the curse blew curses far away, and then in splendour came to us.
Indra, refulgent with the Marut host! the Gods eagerly strove to win thy love.

96 To Indra, to your mighty Chief, Maruts, sing forth a mighty prayer.
Let Ṣatakratu, Vṛitra-slayer, kill the fiend with hundred-knotted thunderbolt.

97 Indra increased his manly strength at sacrifice, in the wild rapture of this juice;
And living men to-day, even as of old, sing forth their praises to his majesty.
May these. Good Lord of wealth. He with his might. Stand up erect.

---

94 R. V. VIII. 27. 14.

95 R. V. VIII. 78. 2.

96 R. V. VIII. 78. 3. *Ṣatakratu:* Lord of a Hundred Powers; Indra. *The fiend:* Vṛitra.

97 R. V. VIII. 3. 8. The four Pratîkas, May these, etc., are repeated from verses 81—83 of this Book and XI. 42.

BOOK THE THIRTY-FOURTH.

THAT which, divine, mounts far when man is waking, that which returns to him when he is sleeping,
The lights' one light that goeth to a distance, may that, my mind, be moved by right intention.

2 Whereby the wise and thoughtful in assemblies, active in sacrifice, perform their duties,
The peerless spirit stored in living creatures, may that, my mind, be moved by right intention.

3 That which is wisdom, intellect, and firmness, immortal light which creatures have within them,
That without which men do no single action, may that, my mind, be moved by right intention.

4 Whereby, immortal, all is comprehended, the world which is, and what shall be hereafter,
Whereby spreads sacrifice with seven Hotars, may that, my mind, be moved by right intention.

5 Wherein the Ṛichas, Sâmans, Yajur-verses, like spokes within a car's nave, are included,
And all the thought of creatures is inwoven, may that, my mind, be moved by right intention.

6 Controlling men, as, with the reins that guide them, a skilful charioteer drives fleet-foot horses,
Which dwells within the heart, agile, most rapid, may that, my mind, be moved by right intention.

7 Now will I glorify great strength's upholder, Food,
By whose invigorating might Trita rent Vṛitra limb from limb.

The first six verses of this supplementary Book constitute a hymn regarded as an Upanishad and called the Ṣivasaṅkalpa, Right-intentioned, from the concluding words in each stanza. The rest is a compilation of miscellaneous texts which may be used in the performance of the General Sacrifice.

1 *Moved by right intention:* or, having an auspicious resolve; *ṣivasaṅkalpam. The lights' one light:* the illuminator of all the perceptive senses.

4 *Seven Hotars:* the chief Hotar and six assistant priests, the Maitrâ-Varuṇa, Achchhâvâka, Grâvastut and others.

7 The first verse of R. V. I. 187, entitled Annastuti, the Praise of Food, (in the shape of Soma). *Trita:* (see I. 23, note) a mysterious ancient deity frequently mentioned in the Ṛigveda, principally in connexion with Indra, Vâyu, and the Maruts. His home is in the remotest part of heaven, and he is called Âptya, the Watery, that is, sprung from, or dwelling in, the sea of cloud and vapour. By Sâyaṇa he is identified sometimes with Vâyu, sometimes with Indra as the pervader of the three worlds and sometimes with Agni stationed in the three fire-receptacles. Mahîdhara identifies him, without explanation, with Indra who is generally regarded as the slayer of Vṛitra. See Macdonell, Vedic Mythology, pp. 67—69.

8 Do thou, in truth, Anumati, assent and grant us happiness.
Urge us to strength and energy : prolong the days we have to live.

9 Anumati this day approve our sacrifice among the Gods!
Oblation-bearing Agni be, and thou, bliss to the worshipper!

10 O broad-tressed Sinîvâlî, thou who art the sister of the Gods,
Accept the offered sacrifice, and, Goddess, grant us progeny.

11 Five rivers flowing on their way speed onward to Sarasvatî,
But then became Sarasvatî a fivefold river in the land.

12 O Agni, thou the earliest Angiras, the Seer, hast, God thyself, become the Gods' auspicious Friend.
After thy holy ordinance the Maruts, sage, active through wisdom, with their glittering spears, were born.

13 Worthy to be revered, O Agni, God, preserve our wealthy patrons with thy succours, and ourselves.
Guard art thou of our seed and progeny and cows, incessantly protecting in thy holy law.

14 Lay this with care on her who lies extended: straight, when impregned, hath she brought forth the Hero.
With his bright pillar—radiant is his lustre—in our skilled task is born the Son of Idâ.

15 In Idâ's place, the centre of the earth, will we deposit thee,
That, Agni Jâtavedas, thou mayst bear our offerings to the Gods.

16 Like Angiras a gladdening laud we ponder to him who loveth song, exceeding mighty.
Let us sing glory to the far-famed Hero who must be praised with fair hymns by the singer.

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8 *Anumati:* Divine Favour, shown especially in the acceptance of sacrifice, personified. See XXIX. 60.

10 R. V. II. 32. 6. *Sinîvâlî:* a Lunar Goddess, associated with childbirth. See XI. 55.

11 *Sarasvatî:* here, apparently, meaning the Indus. See Vedic India, (Story of the Nations Series) pp. 267, 268.

12 R. V. I. 31. 1. *Glittering spears:* the lightning flashes that accompany the Storm-Gods.

13 R. V. I. 31. 12.

14, 15 R. V. III. 29. 3, 4. The two texts accompany the production of sacrificial fire by means of the fire-drill. *Lay this:* place the upper fire-stick, which is to be turned rapidly round, on the lower piece of wood which is prepared to receive it. *The Son of Idâ:* Agni. *Idâ's place:* the northern altar, the place of worship and libation, or prayer and praise.

16, 17 R. V. I. 62 1. 2. The two verses are in honour of Indra. *Found the cattle:* recovered the rays of light that had been carried away by the fiends of darkness.

17 Unto the Great One bring great adoration, a chant of praise to him the very potent,
Through whom our sires, Angirases, singing praises, and knowing well the places, found the cattle.

18 The friends who offer Soma long to find thee: they pour forth Soma and present their viands.
They bear, unmoved, the cursing of the people, for all our wisdom comes from thee, O Indra.

19 Not far for thee are mid-air's loftiest regions: start hither, Lord of Bays, with both Bay Horses.
Pressed for the Firm and Strong are these libations. The pressing-stones are set, the fire is kindled.

20 Invincible in fight, saviour in battles, guard of our camp, winner of light and water,
Born amid hymns, well-housed, exceeding famous, victor, in thee may we rejoice, O Soma.

21 To him who worships Soma gives a milch-cow, a fleet steed, and a man of active knowledge,
Skilled in home duties, competent in council, meet for the court, the glory of his father.

22 These herbs, these milch-kine, and these running waters, all these, O Soma, thou hast generated.
The spacious firmament hast thou expanded, and with the light thou hast dispelled the darkness.

23 Do thou, God Soma, with thy God-like spirit, victorious, win for us a share of riches.
Let none prevent thee: thou art Lord of valour. Provide for these and those in fight for cattle.

24 The earth's eight points his brightness hath illumined, three desert regions, and the Seven Rivers.

18, 19 R. V. III. 30. 1, 2. *Of the people:* who oppose the worship of Indra.

20—23 R. V. I. 91. 21, 20, 23. The God Soma, identified with the Moon, is addressed.

21 *A man:* a manly son.

22 *These milch-kine*: referring to the milk which is to be mingled with the Soma juice.

23 *For these and those:* for the priests and their patrons. The text has only *ubhayebhyaḥ*, for both; for our gain of both worlds, according to Mahîdhara.

24—27 R. V. I. 35. 8—11. *Three desert regions:* the meaning is not clear; heaven, firmament, and earth, according to Sâyana and Mahîdhara. *The Seven Rivers:* according to Prof. Max Müller, the Indus, the five rivers of the Panjâb (Vitastâ, Asiknî, Parushṇî, Vipâs, Sutudrî), and Sarasvatî. Lassen and Ludwig put the Kubhâ in the place of Sarasvatî. See Zimmer, Altindisches Leben, pp. 3 sqq.

God Savitar the gold-eyed hath come hither, giving choice treasures to the man who worships.

!5 Savitar, golden-handed, swiftly moving, goes on his way between the earth and heaven,
Drives away sickness, bids the Sun approach us, and spreads the bright sky through the darksome region.

!6 May he, gold-handed Asura, kind leader, come hitherward to us with help and favour.
Driving off Râkshasas and Yâtudhânas, the God is present, praised in hymns at evening.

!7 O Savitar, thine ancient dustless pathways are well established in the air's mid-region.
O God, come by those paths so fair to travel: preserve thou us from harm this day and bless us.

!8 Drink our libations, Aṣvins twain, grant us protection, both of you,
With aids which none may interrupt.

!9 Make ye our speech effectual, O Aṣvins, and this our hymn, ye mighty Wonder-workers.
In luckless game I call on you for succour: strengthen us also on the field of battle.

!0 With undiminished blessings, O ye Aṣvins, through days and nights on every side protect us.
This prayer of ours may Varuṇa grant, and Mitra, and Aditi and Sindhu, Earth and Heaven.

!1 Throughout the dusky firmament, etc., as in XXXIII. 43.

!2 Night! the terrestrial realm hath been filled with the Father's power and might.
Thou spreadest thee on high unto the seats of heaven: terrific darkness cometh nigh.

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25 *Bids the Sun approach us:* approaches the Sun, according to Sâyaṇa 'ho observes that although Savitar and the Sun (Sûrya) are the same as egards their divinity, yet they are two different forms, and therefore one ıay be said to go to the other.

26 *Asura:* mighty Lord. *Yâtudhânas*: a class of demons, sorcerers or 'oblins.

28 R. V. I. 46. 15.

29, 30 R. V. I. 112. 24, 25. *In luckless game*: a metaphorical expression ›orrowed from dicing; that is, in a time of difficulty, perhaps the eve of a lesperate battle. Sâyaṇa, following a different derivation of the word, explains it, in the absence of light, or in the last watch of night just before lawn, when the Aṣvins are especially to be worshipped.

32 A. V. XIX. 47. 1. *Terrestrial realm*: the atmosphere immediately ›bove the earth. *With the Father's power and might:* or mighty laws. According to Mahîdhara, together with the places of the mid-world.

33 O Dawn enriched with ample wealth, bestow on us that wondrous gift
Wherewith we may support children and children's sons.

34 Agni at dawn, and Indra we invoke at dawn, and Varuṇa and Mitra and the Aśvins twain,
Bhaga at dawn, Pûshan and Brahmaṇaspati, Soma at dawn, Rudra may we invoke at dawn.

35 May we invoke strong early-conquering Bhaga, the Son of Aditi, the great Arranger,
Thinking of whom the poor, yea, even the mighty, even the King says, Let me share in Bhaga.

36 Bhaga our guide, Bhaga whose gifts are faithful, favour this prayer and give us wealth, O Bhaga.
Bhaga, increase our store of kine and horses: Bhaga, may we be rich in men and heroes.

37 So may felicity be ours at present, and when the day approaches, and at noontide;
And may we still, O Bounteous One, at sunset be happy in the Deities' loving-kindness.

38 May Bhaga verily be Bliss-bestower, and through him, Gods! may happiness attend us.
As such, O Bhaga, all with might invoke thee: as such be thou our Champion here, O Bhaga.

39 To this our worship may the Dawns incline them, and come to the pure place like Dadhikrâvan.
As strong steeds draw a chariot may they bring us hitherward Bhaga who discovers treasure.

40 May friendly Mornings dawn on us for ever, with wealth of kine, of horses, and of heroes,
Streaming with all abundance, pouring fatness. Preserve us evermore, ye Gods, with blessings.

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33 R. V. I. 92. 18. *Wondrous gift:* of riches.

34–40 R. V. VII. 41. The hymn is addressed chiefly to Bhaga, the Bountiful, whose name, slightly corrupted, survives in Slavic languages as the name of the God of monotheistic Christianity.

35 *Early-conquering:* in his character of the morning Sun overpowering Ushas or Dawn who in Ṛigveda I. 23. 5 is called his sister. *Let me share in Bhaga:* or, Give me my portion. The meaning is that every one, poor and weak, strong and mighty, looks to Bhaga as the giver of his allotted fortune.

38 *Bliss-bestower: bhagavân*; originally, possessing a happy lot, fortunate, blessed, adorable; now generally meaning Almighty God.

39 *The Dawns:* the lights of morning, personified. *The pure place:* where sacrifice is performed. *Like Dadhikrâvan:* with the swiftness of the famous mythical horse, the type and model of racers. See IX. 14, note.

41 Secure in thy protecting care, O Pûshan, never may we fail:
We here are singers of thy praise.

42 I praise with eloquence him who guards all pathways. He, when his love impelled him, went to Arka.
May he vouchsafe us gear with gold to grace it: may Pûshan make each prayer of ours effective.

43 Vishṇu the undeceivable Protector strode three steps, thenceforth
Establishing his high decrees.

44 This, Vishṇu's station most sublime, the singers ever vigilant,
Lovers of holy song, light up.

45 Filled full of fatness, compassing all things that be, wide, spacious, dropping meath, beautiful in their form,
The Heaven and the Earth by Varuṇa's decree, unwasting, rich in seed, stand parted each from each.

46 Let those who are our foemen stand afar from us: with Indra and with Agni we will drive them off.
Vasus, Âdityas, Rudras have exalted me, made me preëminent, mighty, thinker, sovran lord.

47 Come, O Nâsatyas, with the thrice eleven Gods; come, O ye Asvins, to the drinking of the meath.
Prolong our days of life, and wipe out all our sins: ward off our enemies; be with us evermore.

48 May this your praise, may this your song, O Maruts, sung by the poet, Mâna's son, Mândârya,

41 R. V. VI. 44. 9.

42 R. V. VI. 49. 8. *Who guards all pathways:* Pûshan the special protector of travellers and guardian of roads and paths. *Arka:* the Sun, to whom Pûshan appears to have gone, both as an envoy on behalf of the other Gods when Sûryâ or Sunlight was to be given in marriage, and as a suitor on his own account.

43, 44 R. V. I. 22. 18, 21. *Three steps:* as the Sun, over earth and through firmament and heaven. See X. 19. *Light up:* glorify with praise.

45 R. V. VI. 70 1. *Parted each from each:* heaven and earth were, it is said, originally in close juxtaposition, and were subsequently separated and held apart by Indra, Agni, Soma, or, as in this place, Varuṇa.

46 R. V. X. 128. *Have exalted . . . made:* that is, may they do so.

47 R. V. I. 34. 11, *Thrice eleven:* the number of the Gods is said to have been originally three thousand three hundred and thirty-nine, then reduced to 33, to 6, to 3, to 2, to 1½, and at last to one, which one is the breath of life, the Self, and his name is That. See Max Müller, Three Lectures on the Vedânta Philosophy, p. 26.

48 R. V. I. 165. 15. I borrow three-fourths of this verse from Prof. Max Müller, Vedic Hymns, Part I.

Bring offspring for ourselves with food to feed us. May we find strengthening food in full abundance.

49 They who were versed in ritual and metre, in hymns and rules, were the Seven godlike Ṛishis.
Viewing the path of those of old, the sages have taken up the reins like chariot-drivers.

50 Bestowing splendour, length of life, increase of wealth, and conquering power,
This brightly shining gold shall be attached to me for victory.

51 This gold no demons injure, no Piṣâchas; for this is might of Gods, their primal offspring.
Whoever wears the gold of Daksha's children lives a long life among the Gods, lives a long life among mankind.

52 This ornament of gold which Daksha's children bound, with benevolent thoughts, on Ṣatânîka,
I bind on me for life through hundred autumns, that I may live till ripe old age o'ertakes me.

53 Let Ahibudhnya also hear our calling, and Aja-Ekapâd and Earth and Ocean.

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49 R. V. X. 130. 7. *Seven godlike Ṛishis:* Bharadvâja, Kaṣyapa, Gotama, Atri, Vaṣishṭha, Viṣvâmitra, and Jamadagni. 'The knowledge of the ritual is derived from the divine priests; the sages or Ṛishis have followed them in sacrificing, and modern priests are only imitators of those who preceded them.'—Ludwig.

50 *Gold:* worn as an amulet.

51, 52 Taken, with variations, from A. V. I. 35. 2, 1. *Daksha's children:* Daksha is in the Veda a Creative Power associated with Aditi (Infinity or Eternity), the mother of the Âdityas. In post-Vedic literature he is generally regarded as the son of Brahmâ, and placed at the head of the Prajâpatis or Lords of Created Beings. The Dâkshâyaṇas, or descendants of Daksha, are mentioned also in the Ṣatapatha-Brâhmaṇa, II. 4. 4. 6. *Piṣâchas:* see XXX. 3.

The investiture of *Ṣatânîka* must be an occurrence of ancient times, of which no particulars have been preserved. *Hundred autumns:* regarded as the natural duration of human life; an expression frequently occurring in the Ṛigveda, alternating with 'hundred winters.' Cf. Isaiah LXV. 20: There shall be no more thence an infant of days, nor an old man that hath not filled his days: for the child shall die a hundred years old.

53 R. V. VI. 50. 14. *Ahibudhnya:* the Serpent or Dragon of the Deep; a mysterious atmospheric deity, regent of the depths of the firmament. *Aja-Ekapâd:* according to von Roth, probably a genius of the storm, 'the stormer of one foot.' But *aja* signifies also unborn, birthless, and the Sun may be intended. Aja-Ekapâd is called, in R. V. X. 65. 13, the bearer of heaven, 'and the ascription of one foot to the Sun might be due to his appearance alone in the sky as opposed to the Dawns and the Aṣvins.'—Wallis, Cosmology of the Ṛigveda, p 54. Other conjectural explanations have been proposed. See Macdonell, Vedic Mythology, pp. 73, 74.

All Gods Law-strengtheners, invoked and lauded, and Texts recited by the sages, help us !

54 These hymns that drop down fatness, with the ladle I ever offer to the Kings Âdityas.
May Mitra, Aryaman, and Bhaga hear us, the mighty Varuṇa, Daksha, and Aṃ a.

55 Seven Ṛishis are established in the body: seven guard it evermore with care unceasing.
Seven waters seek the world of him who lies asleep: two sleepless Gods are feast-fellows of him who wakes.

56 O Brahmaṇaspati, arise. God-fearing men, we pray to thee.
May they who give good gifts, the Maruts, come to us. Indra, be thou most swift with them.

57 Now Brahmaṇaspati speaks forth aloud the solemn hymn of praise,
Wherein Indra and Varuṇa, Mitra, Aryaman, the Gods have made their dwelling-place.

58 O Brahmaṇaspati, be thou controller of this our hymn, and prosper thou our children.
All that the Gods regard with love is blessèd. Loud may we speak, with brave sons, in assembly.
He who sate down. Mighty in mind. Father who made us. A share of good, O Lord of Food.

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54 R. V. II. 27. 1. *Aṃṣa:* the Distributer ; one of the Âdityas.

55 *Seven Ṛishis:* here meaning the vital breathings. *Seven guard it:* touch, sight, hearing, taste, smell, mind, and intellect. *Waters:* pervaders, according to Mahîdhara ; meaning the vital airs. *World:* the soul or self. *Two sleepless Gods:* Inbreath and Outbreath.

56, 57 R. V. I. 40. 1, 5.

58 R. V. II. 23. 19. *With heroes:* with brave sons about us who will give us confidence. The four Pratîkas that follow are taken, respectively, from XVII. 17, 26, 27, and XI. 83.

BOOK THE THIRTY-FIFTH.

BEGONE the Paṇis, hence away, rebellious, scorners of the Gods!
The place is his who poured the juice.

2 Let Savitar approve a spot upon the earth for thy remains:
And let the bulls be yoked for it.

3 Let Vâyu purify. Let Savitar purify. With Agni's glitter. With Savitar's lustre. Let the bulls be unyoked.

4 The Holy Fig Tree is your home, your mansion is the Parṇa Tree:
Winners of cattle shall ye be if ye regain for me this man.

5 Let Savitar lay down thy bones committed to the Mother's lap.
Be pleasant to this man, O Earth.

6 Here in the God Prajâpati, near water, Man, I lay thee down:
May his light drive mishap from us.

7 Go hence, O Death, pursue thy special pathway apart from that which Gods are wont to travel.
To thee I say it who hast eyes and hearest: Touch not our offspring, injure not our heroes.

This Book is connected with the Pitṛiyajña or Sacrifice to the Fathers or Ancestral Manes (II. 29. 34), containing chiefly formulas to be used at funeral ceremonies. See R. V. X. 14; 16; 18; and Muir, Original Sanskrit Texts, V. pp. 291—297.

1 *Begone:* addressed to the Paṇis, Piśâchas and other evil spirits that haunt the ground prepared for the cremation of the corpse. Cf. R. V. X. 14. 9. *His:* the deceased householder's who in his life time duly worshipped the Gods with libations of Soma juice.

2 *Remains:* the bones and ashes which are to be buried. *Let the bulls be yoked:* six in number, to a plough with which furrows are driven from the south or north side of the ground, to keep evil spirits at a distance.

3 Four furrows are drawn, with a formula for each.

4 Addressed to the various plants whose seeds he sows. The formula, taken from R. V X. 97. 5, is repeated from XII. 79. Sacrificial vessels and implements are made of the Asvattha or Ficus Religiosa and the Parṇa, Palâśa, or Butea Frondosa, which are therefore said to be the *home* of plants used in religious ceremonies.

5 The collected bones and ashes are laid down in the middle of the prepared ground.

6 *Man:* the name of the deceased is to be supplied. The last line of the formula is the burden of R. V. I. 97. 1—8. *Mishap from us:* our sin, according to Mahîdhara.

7 R. V. X. 18. 1. *Death:* Mṛityu, distinct from Yama the judge and ruler of the departed. *Our offspring:* meaning here, says Sâyaṇa, female offspring. *Our heroes:* our sons and grandsons.

8 Pleasant to thee be wind and sun, and pleasant be the bricks to thee.
Pleasant to thee be the terrestrial fires: let them not scorch thee in their flames.

9 Prosper for thee the regions and the waters, and let the seas for thee be most propitious.
Auspicious unto thee be Air. Prosper all Quarters well for thee!

10 On flows the stony flood: hold fast each other, keep yourselves up, my friends, and pass the river.
Here let us leave the powers that brought no profit, and cross the flood to Powers that are auspicious.

11 Drive away evil, drive away fault, sorcery, and guiltiness.
Do thou, O Apâmârga, drive the evil dream away from us.

12 To us let waters and the plants be friendly, to him who hates us, whom we hate, unfriendly.

13 For our prosperity we touch the ox the son of Surabhi.
Be bearer and deliverer to us as Indra to the Gods.

14 Looking upon the loftiest light, etc., as in XX. 21.

15 Here I erect this rampart for the living: let none of these, none other, reach this limit.
May they survive a hundred lengthened autumns, and may they bury Death beneath this mountain.

16 Agni, thou pourest life, etc., as in XIX. 38.

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8 The deceased householder is addressed. *The bricks:* three of which are laid down towards each quarter of the sky. *Let them not scorch thee:* cf. R. V. X. 16. 1:—Burn him not up, nor quite consume him, Agni: let not his body or his skin be scattered.

10 R. V. X. 53. 8. The original verse contains words of encouragement to the bearers who with the funeral procession are crossing a stream. Here the natural stream is represented by a ditch cut for the purpose, filled with water and covered with aquatic plants and Kuṣa grass, into which stones are cast.

11 Purificatory and benedictive formulas follow. *Apâmârga:* (from *mṛij*, to cleanse or wipe, with *apa* + *â*) Achyranthes Aspera. a biennial plant frequently used in medicine, in incantations or countercharms, and in sacrifices. See The Hymns of the Atharva-veda, Index.

12 Repeated from VI. 22 and XX. 19.

13 *Surabhi:* the Cow of Plenty, regarded as the mother of all bovine cattle. See The Râmâyaṇa, II. 74.

15 *This rampart:* a mound of earth (or, according to some, a brand or enclosing-stick from the Southern Fire) raised by the Adhvaryu as a line of demarcation between the dead and the living, limiting, as it were, the jurisdiction of Death until the natural time for his approach. *This mountain:* the mound or ridge so raised.

17 Waxing with sacrifice live long, O Agni, with butter on thy face and homed in fatness.
When thou hast drunk the cows' fair savoury butter, guard, as a father guards his son, these people.

18 These men have led about the ox, have duly carried Agni round,
And raised their glory to the Gods. Who will attack them with success?

19 I drive Corpse-eating Agni to a distance: sin-laden let him go to Yama's kingdom.
Here let this other, Jâtavedas, carry oblation to the Deities, foreknowing.

20 Carry the fat to Fathers, Jâtavedas, where, far away, thou knowest them established.
Let rivulets of marrow flow to meet them, and let their truthful wishes be accomplished. All-hail!

21 Pleasant be thou to us, O Earth, without a thorn, our resting-place.
Vouchsafe us shelter reaching far. May thy light drive mishap from us.

22 Born art thou, Agni, from this man: let him again be born from thee,
For Svarga's world, the man I name. All-hail!

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18 *The ox:* see verse 13. The text, taken from R. V. X. 15. 5, is a giving over or recommendation of the people to divine protection.

19 A. V. XII. 2. *Corpse-eating Agni:* Agni Kravyâd, the fire that consumes the bodies of the dead, to be extinguished as soon as the cremation is completed. *This other:* the friendly sacrificial fire.

21 R. V. I. 22. 15. The additional concluding line is repeated from verse 6.

22 *Born . . . . from this man:* generated or produced by the deceased householder at the Agnyâdhâna or ceremonial establishment of his own sacrificial fires. See I. 1, note; III. 1, note. *Born from thee:* reproduced from the funeral fire for new life in Svarga or heaven.

A full and excellent account of the old Indian funeral ritual will be found in Madame Ragozin's Vedic India (Story of the Nations Series) pp. 349—359. See also Max Müller, India, What can it Teach us? pp. 231—342.

BOOK THE THIRTY-SIXTH.

REFUGE I take in Speech as Ṛich; refuge in Mind as Yajus-text; refuge in Breath as Sâma-chant; refuge in Hearing and in Sight.
Speech-energy endowed with strength, inbreath and out-breath are in me.

2 Whatever deeply-sunk defect I have of eye, or mind, or heart, that may Bṛihaspati amend!
Gracious to us be he, Protector of the world.

3 Earth! Ether! Heaven! May we attain that excellent, etc., as in III. 35.

4 With what help will he come to us etc., as in XXVII. 39.

5 What genuine, etc., as in XXVII. 40.

6 Do thou who art, etc., as in XXVII. 41.

7 O Hero, with what aid dost thou delight us, with what succour bring
Riches to those who worship thee?

8 Indra is king of all that is: may weal attend our bipeds and our quadrupeds.

9 Gracious be Mitra unto us, and Varuṇa and Aryaman;
Indra, Bṛihaspati be kind, and Vishṇu of the mighty stride.

10 Pleasantly blow the wind for us, may Sûrya warm us pleasantly.
Pleasantly, with a roar, the God Parjanya send the rain on us.

11 May days pass pleasantly for us, may nights draw near delightfully.
Befriend us with their aids Indra and Agni, Indra and Varuṇa who taste oblations.
Indra and Pûshan be our help in battle, Indra and Soma give health, strength, and comfort.

12 May the celestial Waters, our helpers, be sweet for us to drink,
And flow with health and strength to us.

This Book contains preliminary formulas—chiefly prayers for long life, unimpaired faculties, health, strength, prosperity, security, tranquillity, and contentment—of the Pravargya ceremony which is a preparatory rite of the Soma sacrifice. See Sacred Books of the East, XII. 44; XXVI. 104.

7 R. V. VIII. 82. 19. *O Hero:* Indra is addressed.

9 R. V. I. 90. 9.

10 The first line is taken from A. V. VII. 69. 1, as is also the first line of the following verse.

11 *Befriend us:* taken from R. V. VII. 35. 1.

13 Pleasant be thou to us, O Earth, etc., as in XXXV. 21.

14 Ye, Waters, are, etc., as in XI. 50.

15 Give us a portion, etc., as in XI. 51.

16 To you we gladly come, etc., as in XI. 52.

17 Sky alleviation, Air alleviation, Earth alleviation, Plants alleviation,
Trees alleviation, All-Gods alleviation, Brahma alleviation, Universe alleviation, just Alleviation alleviation—may that alleviation come to me!

18 Caldron, strengthen me. May all beings regard me with the eye of a friend. May I regard all beings with the eye of a friend.
With the eye of a friend do we regard one another.

19 Do thou, O Caldron, strengthen me. Long may I live to look on thee. Long may I live to look on thee.

20 Obeisance to thy wrath and glow, etc., as in XXII. 11.

21 Homage to thee the lightning flash, homage to thee the thunder's roar!
Homage, O Bounteous Lord, to thee whereas thou fain wouldst win to heaven!

22 From whatsoever trouble thou desirest, give us safety thence.
Give to our children happiness and to our beasts security.

23 To us let Waters and let Plants be friendly, etc., as in VI. 22.

24 Through hundred autumns may we see that bright Eye, God-appointed, rise,
A hundred autumns may we live.
Through hundred autumns may we hear; through hundred autumns clearly speak: through hundred autumns live content; a hundred autumns, yea, beyond a hundred autumns may we see.

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17 Cf. the nearly similar verse in A. V. XIX. 9. 14 which ends differently: 'By these alleviations, these universal alleviations, I allay all that is terrific here, all that is cruel, all that is wicked. This hath been calmed, this is now auspicious. Let all be favourable to us.'

18 *Caldron:* he addresses the chief earthen vessel, the Gharma or Mahâvira (see XIX. 14) in which the offering of heated milk is prepared. This Caldron is glorified in A. V. IV. 11. 1–6. See also Muir, O. S. Texts, V. 399.

21 The first line, addressed originally to Lightning personified, is taken from A. V. I. 13. 1.

24 The first two lines are taken from R. V. VII. 66. 16. *Bright Eye:* of the universe, the Sun; here meaning the glorified Caldron. *Hundred autumns:* alternating with 'a hundred winters' and 'a hundred years' regarded as the natural duration of human life.

BOOK THE THIRTY-SEVENTH.

By impulse of God Savitar I take thee, etc. Spade art thou. Woman art thou, etc., as in XI. 9, 10.

2 The priests of him the lofty Priest, etc., as in V. 14.

3 O Heaven and Earth divine, may I duly prepare for you this day the head of Makha on the place of earth where the Gods sacrificed.

For Makha thee, thee for the head of Makha!

4 Ye who were born the earliest of creation, Ants divine, may I duly prepare for you this day the head of Makha on the place of earth where the Gods sacrificed.

For Makha thee, thee for the head of Makha!

This Book and the two that follow contain the formulas to be used at the actual performance of the Pravargya ceremony, when the necessary animals, vessels, and implements have been brought to the sacrificial ground, and the propitiatory texts (Book XXXVI) have been recited by the priests.

1 *I take thee:* the wooden sacrificial spade, with which earth is to be dug to form two square beds for the chief Caldron, called Mahâvîra and Gharma, to rest on. *Woman: abhri*, spade, being feminine: see V. 22. note.

3 *Heaven and Earth:* the Adhvaryu takes up a lump of clay, the moisture of which represents the vapoury heaven, and the earthy portion the earth. *The head of Makha:* according to the legend related in the Şatapatha and Pañchaviṃsa Brâhmaṇas, Makha (who appears as a malignant demon in R. V. IX. 101, 13 and perhaps X. 171. 2) was attending a sacrificial session with Agni, Indra and other Gods who agreed to share among them any glory that should accrue from it. The glory came to Makha who took it and was going to depart, but the Gods surrounded him and claimed their shares. He stood leaning on his bow when the string (gnawed through by confederate ants, according to the Ş. Brâhmaṇa) gave way, and the bow-end, springing upwards, cut off his head. This head, replaced by the Aşvins, became the Pravargya, and when men offer this sacrifice they replace the head of Makha. See Muir, O. Sanskrit Texts, IV. pp. 124–129. Mahîdhara, however, without allusion to this legend (which is somewhat differently related in the two Brâhmaṇas), explains *makha* by *yajña*. sacrifice, the *head*, or main essential of which is the Mahâvîra or chief caldron containing the heated milk.

4 *Ants:* meaning termites (Hindî *dîmak* or *dîwak*. corrupted from *upajihvikâ*, an older form of *upajîka* or *upadîka*. and found in the Ṛigveda). here erroneously called *vamryaḥ*, ants or emmets, and white ants in English. Earth thrown up by them, a nest or hill containing some of the insects, is taken up and placed on a black-antelope skin. They are addressed as *divine* on account of the wonderful power, bestowed upon them by the Gods, of producing water wherever they dig. See The Hymns of the Atharva-veda, Vol. I. pp. 44 and 300, notes. A lump from a white ants' nest is used in the Atharva-veda ritual in connexion with a charm for diarrhœa, and as an antidote against poison. See Bloomfield, American Journal of Philology, Vol. VII. pp. 482–484. An ant-hill has been employed also in the ritual of this Veda. See XI. 17, note. These white ants are addressed as 'the earliest of creation,' and it seems to be a fact that these Corrodentia or Pseudo-Neuroptera have been in existence from Carboniferous ages, while ants, which are Hymenopterous insects, do not occur before Tertiary times. See Chambers's Encyclopædia, Termites. Mahîdhara explains the antiquity of their origin by their close connexion with the 'first-born' earth. *Thee:* the lump of earth.

5 Only so large was it at first. Duly may I prepare for you this day the head of Makha on earth's place where the Gods sacrificed.

For Makha thee, thee for the head of Makha!

6 Indra's effective might are ye. Duly may I prepare for you this day the head of Makha on earth's place where the Gods sacrificed.

For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha!

7 May Brahmaṇaspati draw nigh, etc., as in XXXIII. 89.

For Makha thee, thee for the head of Makha, etc., as in verse 6.

8 Thou art the head of Makha. Thee for Makha, thee for Makha's head! Thou art the head of Makha. Thee for Makha, thee for Makha's head! Thou art the head of Makha, thee for Makha, thee for Makha's head!

For Makha thee, thee for the head of Makha, etc., as in verse 6.

9 Thee on Gods' sacrificial ground with stallion's dung I fumigate.

For Makha thee, thee for the head of Makha!

For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha!

10 Thee for the True. Thee for the Good. Thee for the place of happy rest.

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5 *It:* the earth. *At first:* when raised up by Vishṇu in his Boar-incarnation.

6 *Ye:* he addresses the Pûtîkas, plants used to expedite the curdling of the sacrificial milk, and as substitutes for Soma plants when these are not at hand; a kind of grass, according to Mahîdhara. *Thee:* the milk which he lays down on the antelope skin.

7 Murmuring the text from the Ṛigveda, the Adhvaryu and his assistants go to the Parivṛit, an enclosed shed or shrine, where he deposits the sacrificial apparatus, the most important of which is the Mahâvîra or chief caldron, two inferior caldrons being kept in reserve. *Thee:* he addresses the chief Mahâvîra.

8 He touches and addresses each of the three caldrons.

9 He fumigates each caldron with horse-dung, addressing each in turn with the formula.

10 The heated vessels are lifted up, each being addressed. *Thee for the True:* I raise thee, the first Mahâvîra, to gratify the truthful Sun. *Thee for the Good:* the second to please Vâyu. *Thee for the place of happy rest:* the third to please Earth. *For Makha, etc.:* he sprinkles the three Mahâvîras with goat's milk, addressing a formula to each.

For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha! For Makha thee, thee for the head of Makha!

11 For Yama thee. For Makha thee. For Sûrya's fervent ardour thee.
May Savitar the God with balm anoint thee. Guard thou the touches of the earth.
Flame art thou; thou art radiance; thou art heat.

12 Unconquerable, eastward, in Agni's overlordship, give me life.
Rich in sons, southward, in Indra's overlordship give me offspring.
Fair-seated, westward, in God Savitar's overlordship, give me sight.
Range of hearing, northward, in Dhâtar's overlordship, give me increase of wealth.
Arrangement, upward, in Bṛihaspati's overlordship, give me energy.
From all destructive spirits guard us. Thou art Manu's mare.

13 All-hail! By Maruts be thou compassed round.
Guard the sky's touches. Mead, mead, mead.

14 Germ of the Gods, Father of hymns, all living creatures' guardian Lord,
Radiant, with radiant Savitar united, with the Sun he shines.

15 Agni combined with flaming fire, combined with Savitar divine, hath shone together with the Sun.

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11 Directed by the Brahman priest, the Adhvaryu besprinkles the chief Mahâvîra three times, consecrating it to Yama, here said to mean the Sun. to Makha or Sacrifice, also meaning the Sun, and to the Sun's heat, the Mahâvîra being regarded as the representative of the Sun in these three forms. *May Savitar, etc.:* he anoints the Mahâvîra with sacrificial butter. *Guard thou, etc.:* he addresses a silver plate which has been put under the Mahâvîra to protect it from the evil spirits that infest the earth. It has also been covered with a plate of gold.

12 The Adhvaryu makes the Sacrificer recite the seven following formulas addressed to Earth. *Dhâtar:* the Ordainer; Creator. *Manu's mare:* bearer of the representative man and father of the human race, here represented by the Mahâvîra.

13 He surrounds the Mahâvîra with ashes and coals, and above them lays thirteen pieces of Vikaṅkata wood, representing the thirteen months, the Pravargya being the year. *By Maruts:* that is, by us thy people. *Guard, etc.:* he addresses the plate of gold with which he covers the Mahâvîra. *The sky's touches:* meaning the Gods, according to Mahîdhara, those who touch the sky. *Mead, etc.:* the three breathings which the Adhvaryu establishes in the Mahâvîra.

14 They fan the fire, walk reverentially round the Mahâvîra, and do obeisance to it as the representative of the Sun.

15 *Agni:* represented by the Mahâvîra.

16 He shines on earth upholder of the sky and heat, the Gods' upholder, God, immortal, born of heat.
To him address a speech devoted to the Gods.

17 I saw the Herdsman, him who never stumbles, approaching by his pathways and departing.
He, clothed with gathered and diffusive splendour, within the worlds continually travels.

18 Lord of all earths, Lord of all mind, Lord of all speech, thou Lord of speech entire.
Heard by the Gods, Caldron divine, do thou, a God, protect the Gods.
Here, after, let it speed you twain on to the banquet of the Gods.
Sweetness for both the sweetness-lovers! Sweetness for those the twain who take delight in sweetness!

19 Thee for the heart, thee for the mind, thee for the sky, for Sûrya thee.
Standing erect lay thou the sacrifice in heaven among the Gods.

20 Thou art our Father, father-like regard us. Obeisance be to thee. Do not thou harm us.
May we, accompanied by Tvashtar, win thee. Vouchsafe me sons and cattle. Grant us offspring. Safe may I be together with my husband.

21 May Day together with his sheen, fair-lighted with his light, accept. All-hail!
May Night together with her sheen, fair lighted with her light, accept. All-hail!

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16 *He:* the Caldron identified with and sprung from the Sun.

17 R. V. I. 164. 31. *The Herdsman:* the Sun who surveys and guards the world; here represented by the Mahâvîra.

18 *You twain:* the Asvins. *Sweetness:* according to Sâyaṇa and Mahîdhara, *madhu* here means Madhuvidyâ, the knowledge of sweetness or mead; that is, the esoteric lore of Soma which was unlawfully revealed to the Asvins by Dadhyach the son of Atharvan. See The Hymns of the Rigveda, I. 116. 12; V. 75. 1, notes.

19 *Thee:* the Caldron. *For the heart, for the mind:* for their purification. *For the sky:* that we may obtain a home in heaven. We praise, is understood.

20 *Accompanied by Tvashtar:* favoured by the God who presides over procreation and the bestowing of children. This formula is spoken by the Sacrificer's wife.

21 He offers a burnt oblation of Rauhiṇa, a special kind of rice-cake, so called, it is said, because the Sacrificer thereby ascends (*rohati*) to heaven.

BOOK THE THIRTY-EIGHTH.

By impulse of God Savitar I take thee with arms of Asvins, with the hands of Púshan.
A zone for Aditi art thou.

2 Idâ, come hither. Aditi, come hither. Sarasvatî, come hither.
Come hither, So-and-So. Come hither, So-and-So. Come hither, So-and-So.

3 Thou art a zone for Aditi, a diadem for Indrânî. Pûshan art thou. Spare some for the Gharma.

4 Overflow for the Asvins. Overflow for Sarasvatî. Overflow for Indra.
All-hail, what belongs to Indra! All-hail, what belongs to Indra! All-hail, what belongs to Indra!

5 That breast of thine, exhaustless, fount of pleasure, wealth-giver, treasure-finder, free-bestower,
Wherewith thou rearest all things that are choicest,—bring that, Sarasvatî, that we may drain it.
Throughout the spacious middle air I travel.

6 Thou art Gâyatra metre. Thou art Trishtup metre. With Heaven and Earth I grasp thee. With the Firmament I raise thee up.
Indra and Asvins, drink ye the hot draught of sweet honey: sacrifice, ye Vasus. Vât! All-hail to the rain-winning beam of the Sun!

The Pravargya formulas are continued.

1 The Adhvaryu takes the rope that is to tie the cow for milking. *Thee:* the rope. The formula has been used in XI. 9 and elsewhere. *A zone:* cf. I. 30; XI. 59.

2 In the first line he calls the cow by her three sacrificial names. Cf. III. 27; VIII. 43, note. In the second line he calls her three times by her ordinary name, White, Dapple, or whatever it may be, which is to be supplied accordingly.

3 *A zone for Aditi:* he ties the cow to a post. *Pûshan art thou:* he looses and addresses the calf. *Some:* of the milk. *The Gharma:* the heated caldron.

4 He milks the cow, addressing the milk. *What belongs to Indra:* milk that drops on the ground, regarded as a sacrificial offering.

5 Taken from R. V. I. 164. 49, addressed originally to the Goddess, here to the cow also. *Throughout, etc.:* repeated from I. 7.

6 He addresses the Parîsâsa, a duplex implement, probably like a pair of tongs, with which the caldron is lifted from the fire. One leg is said to be Gâyatra metre, and the other Trishtup. *Thee:* the Mahâvîra, representing the Sun.

7 Thee with Svâhâ to Vâta the sea. Thee with Svâhâ to Vâta the flood.
Thee with Svâhâ to Vâta the unconquerable. Thee with Svâhâ to Vâta the irresistible.
Thee with Svâhâ to Vâta the protection-seeker. Thee with Svâhâ to Vâta the non-destructive.

8 Thee with Svâhâ to Indra Lord of Vasus. Thee with Svâhâ to Indra Lord of Rudras.
Thee with Svâhâ to Indra killer of foes. Thee with Svâhâ to Savitar attended by Ribhu, Vibhu, and Vâja. Thee with Svâhâ to Brihaspati beloved of all the Gods.

9 Svâhâ to Yama attended by the Angirases, attended by the Fathers!
Svâhâ to the Gharma! The Gharma for the Father!

10 Here hath he worshipped, seated south, all the sky-regions, all the Gods.
Drink, Asvins, of the heated draught, the Svâhâ-consecrated mead.

11 In heaven lay thou this sacrifice; lay thou this sacrifice in heaven.
To sacrificial Agni hail! May bliss be ours from Yajus texts.

12 Drink, Asvins, with your daily helps, the Gharma, strengthener of hearts.
To him who draweth out the thread be homage, and to Heaven and Earth.

13 The Gharma have the Asvins drunk: with Heaven and Earth have they agreed.
Here, verily, be their boons bestowed.

14 Overflow for food. Overflow for energy. Overflow for the Priesthood. Overflow for the Nobility. Overflow for Heaven and Earth. Thou, O duteous one, art Duty. Innocent one, in us establish manly powers; establish the People.

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7 *Thee:* the Mahâvîra; 'I consecrate,' understood, to Vâta the Wind God under various appellations. *Protection-seeker:* protection-giver, would be more suitable, but the word does not seem to bear this meaning.

8 *Ribhu, Vibhu* (more commonly Vibhvan), *and Vâja:* the Ribhus, sons of Sudhanvan, raised to heaven and Godhead for their merits. See XXX. 15. note, and The Hymns of the Rigveda, Index.

11 *Lay thou:* the Mahâvîra is addressed.

12 *Him who draweth out the thread:* or web, of time, the Sun, according to Mahîdhara.

14 *Innocent one:* here the Caldron is placed on the *khara* or bed of earth prepared to receive it.

15 All-hail to Pûshan, to the milk's skin! All-hail to the press-stones!
All-hail to their echoes! All-hail to the Fathers who are above the grass, who drink the Gharma! All-hail to Heaven and Earth! All-hail to the All-Gods!

16 All-hail to Rudra invoked by worshippers! All-hail! Let light combine with light.
May Day together with his sheen, fair-lighted with his light, accept. All-hail!
May Night together with her sheen, fair-lighted with her light, accept. All-hail!
May we enjoy the mead offered in most Indra-like Agni. Homage to thee, divine Gharma! Do not thou injure me.

17 Thy far-spread majesty, instinct with wisdom, hath surpassed this heaven,
And, with its glorious fame, the earth.
Seat thee, for thou art mighty: shine, best entertainer of the Gods.
Worthy of sacred food, praised Agni! loose the smoke ruddy and beautiful to see.

18 Gharma, that heavenly light of thine in Gâyatrî, in the Soma-store,—
May it increase and be confirmed for thee, that light.
Gharma, that light of thine in air, in Trishṭup, in the sacred hearth,—
May it increase and be confirmed for thee, that light.
Gharma, that light of thine on earth, in Jagatî, of the priest's shed,—
May that increase and be confirmed for thee, that light.

19 Thee for the sure protection of the Nobles. Guard thou from injury the Brahman's body.
We follow thee in interest of the People, for the renewal of our peace and comfort.

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15 He anoints the Mahâvîra with sacrificial butter, and offers oblation. *Pûshan:* represented by the Mahâvîra. *The milk's skin:* raised by boiling on the contents of the Mahâvîra. Cf. XXXIX. 5.

16 *Let light, etc.:* he pours some of the milk into the Upayamanî, a large wooden spoon from which the Sacrificer drinks, the two lights being the milk and the butter. *May Day, etc.:* these two lines are repeated from XXXVII. 21. *Most Indra-like:* most mighty.

17 The Mahâvîra is placed on the Âsandî or stool, the seat of which is made of muñja grass. Agni represented by the Mahâvîra, is addressed. *Seat thee etc.:* repeated from XI. 37.

19 *Thee:* the Gharma or Mahâvîra; we follow, being understood. The Sacrificer's wife is brought in and stationed in front of the Gharma.

20 Square, far-spread is the sacrifice's navel: it spreads for us wide, full of all existence, spreads wide for us full of complete existence.
We turn against the hate and guiles of him who keeps an alien law.
21 This, Gharma! is thy liquid store. Swell out and wax in strength thereby.
May we too grow in strength and wax to greatness
22 Loudly the tawny Stallion neighed, mighty, like Mitra fair to see.
Together with the Sun the sea, the store shone out with flashing light.
23 To us let Waters and let Plants be friendly; to him who hates us, whom we hate, unfriendly.
24 Looking upon the loftier light above the darkness we have come
To Sûrya, God among the Gods, the light that is most excellent.
25 A brand art thou, fain would we thrive. Fuel art thou, and splendour: Give me splendour.
26 Far as the heaven and earth are spread in compass, far as the Seven Rivers are extended,
So vast thy cup which I with strength am taking, Indra, unharmed in me, uninjured ever.
27 In me be that great hero power, in me be strength and mental force.
The Gharma shines with triple light, with lustre fulgent far away, with holy lore, with brilliancy.
28 Brought hither is the seed of milk. Through each succeeding year may we enjoy the bliss of draining it.
Invited, I enjoy a share of that which hath been offered me, the savoury draught by Indra drunk and tasted by Prajâpati.

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20 *Square:* or four cornered; the Gharma which is placed on the High Altar. *Navel:* the central and chief point. *Keeps an alien law:* follows other than Vedic observances. Cf. R. V. V. 20. 2.

21 Repeated, with variation, from II. 14.

22 *The tawny Stallion*: the Caldron representing the Sun. *Together with*: equally with; as brilliantly as. *The sea:* the Caldron with its liquid contents. *The store:* of blessings.

23 The priests and the Sacrificer perform ablutions at the Châtvâla or pit. The formula is repeated from VI. 22.

24 The Sacrificer returns from the Châtvâla and goes towards the north-east. The formula, taken from R. V. I. 50. 10, has been used in XX. 21; XXVII 10; XXXV. 14.

25 The Sacrificer lays a kindling-stick on the Âhavanîya fire. The formula is repeated from XX. 23.

26 *Seven Rivers:* the five rivers of the Panjâb, the Indus, and the Sarasvatî or the Kubhâ. *Thy cup:* the draught from the caldron which the Sacrificer drinks. *Unharmed:* may it be unharmed, according to Mahîdhara.

27 The Sacrificer and the priests drink the remains of the contents of the caldron.

BOOK THE THIRTY-NINTH.

SVÂHÂ to the Vital Breathings with their Controlling Lord! To Earth Svâhâ! To Agni Svâhâ! To Firmament Svâhâ! To Vâyu Svâhâ! To Sky Svâhâ! To Sûrya Svâhâ!

2 To the Quarters Svâhâ! To the Moon Svâhâ! To the Stars Svâhâ! To the Waters Svâhâ! To Varuṇa Svâhâ! To the Navel Svâhâ! To the Purified Svâhâ!

3 To Speech Svâhâ! To Breath Svâhâ! To Breath Svâhâ! To Sight Svâhâ! To Sight Svâhâ! To Hearing Svâhâ! To Hearing Svâhâ!

4 The wish and purpose of the mind and truth of speech may I obtain.
Bestowed on me be cattle's form, sweet taste of food, and fame and grace. Svâhâ!

5 Prajâpati while in preparation; Samrâj when prepared; All-Gods' when seated; Gharma when heated with fire; Splendour when lifted up; the Asvins' while milk is poured in; Pûshan's when the butter trickles down it; the Maruts' when the milk is clotting; Mitra's when the milk's skin is spreading; Vâyu's when it is carried off; Agni's while offered as oblation; Vâk when it has been offered.

6 Savitar on the first day; Agni on the second; Vâyu on the third; Âditya (the Sun) on the fourth; Chandramâs (the Moon) on the fifth; Ritu on the sixth; the Maruts on the seventh; Bṛihaspati on the eighth; Mitra on the ninth; Varuṇa on the tenth; Indra on the eleventh; the All-Gods on the twelfth.

This Book contains expiatory formulas intended to remedy and atone for any failure or defect in the performance of the Pravargya ceremony; in case, for instance, the caldron should break, or the contents be allowed to boil over, or the cow give sour or bloody milk. Oblations of butter, accompanied with the formulas, are offered to various deities and deified objects.

1 *Svâhâ!* the sacrificial exclamation on making an offering; May the oblation be properly made! *Their Controlling Lord:* Hiraṇyagarbha or Prajâpati.

2 *Navel:* the central point; the High Altar may be meant. *The Purified:* according to Mahîdhara, the God who purifies.

3 *Speech, etc.:* meaning the deities who reside over these faculties. *Cattle's form:* beauty or splendour connected with cattle, says Mahîdhara.

5, 6 The Mahâvîra represents or belongs to various deities at different stages of the ceremony, and expiatory oblations, if required, are to be offered accordingly. *Milk's skin:* Cf. XXXVIII. 15.

6 *Ritu:* the Season, personified.

7 Fierce; Terrible; The Resonant; The Roarer; Victorious; Assailant; and Dispeller. Svâhâ.

8 Agni with the heart; Lightning with the heart's point; Paşupati with the whole heart; Bhava with the liver. Şarva with the two cardiac bones; Îşâna with Passion; Mahâdeva with the intercostal flesh; the Fierce God with the rectum; Vasishṭha-hanuḥ, Şiṅgis with two lumps of flesh near the heart.

9 The Fierce with blood; Mitra with obedience, Rudra with disobedience; Indra with pastime; the Maruts with strength; the Sâdhyas with enjoyment.

Bhava's is what is on the throat; Rudra's what is between the ribs; Mahâdeva's is the liver; Şarva's the rectum; Paşupati's the pericardium.

10 To the hair Svâhâ! To the hair Svâhâ! To the skin Svâhâ! To the skin Svâhâ! To the blood Svâhâ! To the blood Svâhâ! To the fats Svâhâ! To the fats Svâhâ! To the fleshy parts Svâhâ! To the fleshy parts Svâhâ! To the sinews Svâhâ! To the sinews Svâhâ! Svâhâ to the bones! Svâhâ to the bones! To the marrows Svâhâ! To the marrows Svâhâ! To the seed Svâhâ! To the anus Svâhâ!

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7 This formula, called technically *araṇye' nûchyam*, To be recited in the forest, contains the names of seven of the fiercest Maruts. See XVII. 81–85, from the last line of which the formula is repeated.

8 *With the heart:* I propitiate or gratify, understood. *Paşupati:* Lord of Beasts or Cattle, a title of Rudra who is called also Bhava and Şarva. See XVI. 28. *Cardiac bones:* or, according to some, kidneys. See XIX. 85; XXV. 8. *Işâna:* Lord; Ruler; also one of the older names of Rudra. See A. V. XV. 5. *Mahâdeva:* the Great God; Rudra, *Vasiṣṭha-hanuḥ, Şiṅgis:* nothing can be made out of the text which appears to be corrupt.

9 *The Fierce:* Rudra in his terrible manifestations; I propitiate, being understood. *Sâdhyas:* a class of ancient deities; Blessed Gods: Eggeling.

10 The object of the Pravargya, which is a purificatory and introductory ceremony like Dîkshâ or Consecration (IV. 2; V. 6) is the bodily regeneration of the Sacrificer, the provision of a heavenly body with which alone he is permitted to enter the residence of the Gods (Haug, Aitareya Brâhmaṇam, II. 42, note). At the conclusion of the ceremony, therefore, the sacrificial materials are so arranged as to form the semblance of a human figure. The Mahâvîras represent the head; the Prastara or sacrificial bunch of grass the hair; the two milk-vessels are his ears; the plates of gold and silver his eyes; the Rauhiṇa-cake potsherds represent the heels; the contents of the caldron are the blood, and so on (see Hillebrandt, Ritual-Litteratur, p. 135). The formulas contained in this verse provide the Pravargya-man with the bodily parts enumerated, and the regeneration of the Sacrificer is thus completed. Faculties and feelings are imparted by the formulas which follow.

11 To Effort Svâhâ! To Exertion Svâhâ! To Endeavour Svâhâ! To Viyâsa Svâhâ! To Attempt Svâhâ!

12 To Grief Svâhâ! To the Grieving Svâhâ! To the Sorrowing Svâhâ! To Sorrow Svâhâ!

To Heat Svâhâ! To him who grows hot Svâhâ! To him who is being heated Svâhâ! To him who has been heated Svâhâ! To Gharma Svâhâ!

To Atonement Svâhâ! To Expiation Svâhâ! To Remedy Svâhâ!

13 To Yama Svâhâ! To the Finisher Svâhâ! To Death Svâhâ! To the Priesthood Svâhâ! To Brâhmanicide Svâhâ! To the All-Gods Svâhâ! To Heaven and Earth Svâhâ!

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11 *Viyâsa:* the meaning of the word is not clear, and Mahîdhara offers no explanation: 'a tormenting spirit of Yama's world, according to the Commentators':—S. P. Lexicon. Formed from *vi+yas*, as the other words in the line are from *â*, *pra-â*, *sam*, and *ud+yas*, it might, perhaps, be rendered by Distraction or Distraint.

12 *To Gharma:* the word means (1) heat (2) the heated caldron (3) its heated contents. *Atonement: Expiation:* for defects in the sacrifice. See first note. *Remedy:* the putting together of the Pravargya-man and the bodily regeneration of the Sacrificer.

The Pravargya, which was originally, probably, a milk-offering to the Sun and his heralds the Asvins, is alluded to in the Rigveda (V. 30. 15; VII. 103. 8), and the ritual (with formulas different from those of the Yajurveda) is described in the Aitareya-Brâhmaṇa which belongs to that Veda. See Haug, Ai. Br. II. 41—51. The Caldron is also glorified in A. V. IV. 11. 1—6. More details of the performance of the rite may be found in Prof. A. Hillebrandt's Ritual-Litteratur, and in Sacred Books of the East, Vol. XLV. See also Oldenberg, Die Religion des Veda, under Pravargya.

BOOK THE FORTIETH.

ENVELOPED by the Lord must be This All—each thing that moves on earth.
With that renounced enjoy thyself. Covet no wealth of any man.

2 One. only doing Karma here, should wish to live a hundred years.
No way is there for thee but this. So Karma cleaveth not to man.

3 Aye, to the Asuras belong those worlds enwrapt in blinding gloom.
To them, when life on earth is done, depart the men who kill the Self.

This. the last Adhyâya or Book of the White Yajurveda Saṃhitâ, is an Upanishad or religious and philosophical treatise, not directly connected with any sacrificial ceremonial. It 'is professedly designed', says Professor Weber, 'to fix the proper mean between those exclusively engaged in sacrificial acts and those entirely neglecting them. It belongs at all events to a very advanced stage of speculation as it assumes a Lord (îś) of the universe. According to Mahîdhara's commentary, its polemic is directed partially against the Bauddhas, that is. probably, against the doctrines which afterwards were called Sâṃkhya'.—History of Indian Literature, p. 108,

1 *Enveloped:* or covered *The Lord:* Îś. the Soul of All, and thy inmost Self—the only Absolute Reality. *This All:* the phenomenal universe. *On earth:* in the three worlds; in the whole imaginary Cosmos. *With that renounced:* after absolute renunciation of the world and all the vain desires connected with it. *Enjoy thyself:* delight in the bliss of the Beatific Vision. According to Sri Śaṅkara, save or protect the Self. *Covet no wealth:* and set not thy heart upon what thou callest thine, The seeming existence of the world is to be covered by the all-embracing, all-absorbing, all-satisfying thought of the Deity.

2 Of the two courses, Sannyâsa or Renunciation and Karma or Religious Action, the former. consequent on right knowledge of the Self, is the better way. *Only doing Karma:* he who desires life is not fitted to follow the higher path and in order to avoid sin he must perform the religious works, such as Agnihotra (III. 9) and the like, ordained by the Śâstras. Thus. and thus only, will he be untainted by evil action, and by a gradual purification of the heart he will attain to Renunciation and its direct goal of Mukti, Liberation. or Final Beatitude, that is, the reabsorption of the individual Self into the Supreme Self or Soul of the Universe.

3 This text condemns those who perform Karma with a view to future advantages in this world or sensual enjoyments in Svarga, and who kill the Self by ignorance of its eternal nature. *To the Asuras:* as compared with the nature of the Supreme Spirit who is without a second, even the Gods and other beings are spoken of as Asuras or demons. The worlds of Asuras include Gods, human beings, the lower animals, and even plants and minerals.

4 Motionless, one, swifter than Mind—the Devas failed to o'ertake it speeding on before them.
It, standing still, outstrips the others running. Herein doth Mâtariśvan stablish Action.

5 It moveth; it is motionless. It is far distant; it is near.
It is within This All; and it surrounds This All externally.

6 The man who in his Self beholds all creatures and all things that be,
And in all beings sees his Self, thence doubts no longer, ponders not.

7 When, in the man who clearly knows, Self hath become all things that are,

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4 As ignorance of the Âtmâ or Self leads to repeated mundane transmigrations, some explanation of its nature is now given. *Motionless*: in its unconditioned state, free from the obstructions of the body, its organs of perception, conception, etc., and of the objective or external world. *One*: all-pervading, and really only one, although appearing to the ignorant to be encased separately in every body. *Swifter than Mind*: seeming, as it is all-pervading, to travel faster than even the Mind (Manas, Mens, 'the *sensorium commune*, the rallying-point of the senses'—Max Müller). The Mind, says Srî Sankara, by its power of imagination is known to travel to the world of Brahmâ even in a second, and the Self—Âtmâ—seems to arrive there previously. Because Âtmâ or Brahma—Intelligence Absolute—which is the basis of all perception, imagination and thought, and as such reflects itself in all the conscious functions of the senses of the Mind, cannot but be considered as going before; otherwise how can the Mind function at all? *The Devas*: here meaning the organs of sense, sight, etc. *It*: the entity of the Âtmâ. *The others*: the senses. *Herein*: on by it, the entity of the Âtmâ which pervades all existence. *Mâtariśvan*: Vâyu, Air; the special supporter of all life, which allots their respective functions to the forces of Nature, urging fire to burn, the Sun to give his light, and the clouds to pour their rain. *Action*: the manifestations of all activity; the actions of human beings as well as natural phenomena.

5 *It moveth; it is motionless*: substantially a repetition, to add force to the assertion, from verse 4. *It*: the entity of the Âtmâ. Although constant and unmoving in itself, it seems to the ignorant to move. Or, physically, it is stationary in plants and minerals and moving in animated creatures. *Far distant*: far beyond the reach of the ignorant. *Near*: close to those who know its nature. Or, Mahîdhara says, it is far away in the sun and the stars and close at hand in the earth. *Within This All*: being all-pervading and extremely subtile it is at the same time within and without the Universe.

6 *The man*: he who has renounced the world and wishes for final release from transmigration. *In his Self*: as not distinct from his own Âtmâ or Self. *Thence*: consequently. *Doubts no longer*: this interpretation of *na vichikitsati* is given by Mahîdhara who quotes a Sûtra from Pâṇini (3. 1. 5) implying that the affix *san* is used in the root's own sense—*svârthe san pratyayaḥ* —i. e. not in the desiderative sense. The reading of the Kâṇva recension is *na vijugupsate*, that is, does not shrink away from them as alien and inferior to his own Self.

7 As ignorance, the source of grief and delusion, has been destroyed in the man who beholds the one, all-pervading, pure Self, free from duality, his condition is one of uninterrupted bliss.

What wilderment, what grief is there in him who sees the One alone?

8 He hath attained unto the Bright, Bodiless, Woundless, Sinewless, the Pure which evil hath not pierced.
Far-sighted, wise, encompassing, he self-existent hath prescribed aims, as propriety demands, unto the everlasting Years.

9 Deep into shade of blinding gloom fall Asambhûti's worshippers.
They sink to darkness deeper yet who on Sambhûti are intent.

10 One fruit, they say, from Sambhava, another from Asambhava.
Thus from the sages have we heard who have declared this lore to us.

11 The man who knows Sambhûti and Vinâṣa simultaneously,
He, by Vinâṣa passing death, gains by Sambhûti endless life.

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8 *He:* the man who has this right knowledge of the Self. *The Bright, etc.:* Brahma, the Highest Essence, the Supreme Being. Ṣrî Ṣaṅkara explains differently: He (the Âtmâ) encompassed or pervaded all, being bright, etc., thus putting these neuter adjectives in apposition to the masculine pronoun *saḥ* (he). Mahîdhara also gives this alternative explanation. *Far-sighted, etc.:* referring either to the man who knows, or to the Âtmâ, according to the preferred interpretation of the first line of the verse. *As propriety demands:* so that every living being might receive the proper fruit of his action. *Years:* Prajâpatis or Creative Powers, Prajâpati being identified with the Year, of which he is the Presiding Genius. See IX. 20; XXVII. 45.

9 In order to enjoin the combined worship of Asambhûti and Sambhûti, their separate worship is condemned. *Asambhûti* is, according to Ṣrî Ṣaṅkara, undeveloped Prakṛiti, Nature in its causal or germinal state when it has not evolved as the universe which is the effect. It is also called *tamas*, darkness or chaos. This worship is mere blindness and ignorance, and its adherents fall into corresponding darkness. *Sambhûti:* explained by Ṣrî Ṣaṅkara as the manifestation of Brahma as Brahmâ the phenomenal creator, called Hiraṇyagarbha the Golden Germ, or Prajâpati. See R. V. X. 121. According to Mahîdhara's first explanation, Asambhûti is the denial of a new birth or existence after death, and Sambhûti is the exclusive assertion of that belief, devotion to which will produce excess in the practice of Karma.

10 The text now declares the separate fruit of each element of the combined worship of Undeveloped Nature and Hiraṇyagarbha in order to teach their combination, having first condemned the cults practised separately. *From Sambhava:* from the cult of Sambhava which is the same as Sambhûti in verse 9, or Hiraṇyagarbha. *Asambhava:* Undeveloped Nature or Asambhûti. The result of the former cult is the attainment of certain supernatural powers called Siddhis which enable their possessor to increase or reduce his size and weight to any extent at his pleasure, etc. Eight of these faculties are usually enumerated. The worship of Prakṛiti results in absorption into Prakṛiti. Each, therefore, fails to attain the object to be desired, redintegration in the Supreme Self.

11 *Sambhûti:* standing for Asambhûti, say the Commentators, by aphaeresis, and so meaning Undeveloped Nature. *Vinâṣa:* (Destruction) that is,

12 To blinding darkness go the men who make a cult of Nescience.
The devotees of Science enter darkness that is darker still.

13 Different is the fruit, they say, of Science and of Nescience.
Thus from the sages have we heard who have declared this lore to us.

14 The man who knoweth well these two, Science and Nescience, combined,
O'ercoming death by Nescience by Science gaineth endless life.

15 My breath reach everlasting Air! In ashes let my body end.
OM! Mind, remember thou; remember thou my sphere; remember thou my deeds.

Hiranyagarbha. The combination of the two cults is now expressly enjoined, since the fruits can be obtained only by one and the same person successively, and not by different persons practising each cult independently. *Passing death:* that is, overcoming death in the shape of the absence of supernatural powers and of vice and desire by means of the faculties obtained by the worship of Hiranyagarbha (verse 10). *Sambhûti:* here again meaning Asambhûti or Undeveloped Nature. *Endless life:* that is, conditioned or limited immortality by absorption into Prakriti.

12 *Nescience:* Avidyâ, the opposite of Vidyâ or true Science; including ignorance of the real nature of the Âtmâ and belief in the phenomenal and transient objective world. See Professor Max Müller's Three Lectures on the Vedânta Philosophy, pp. 97—100. Here the word is used as equivalent to Karma (verse 2), one of its results, the constant performers of which, exclusively, fall into darkness which prevents their knowing the truth. *Science:* Vidyâ; meaning, here, only knowledge of the Devatâs or Deities, not of the Paramâtmâ or Supreme Self. This Science, alone, is insufficient.

13 *Different is the fruit:* Science (knowledge of the Deities) leads a man after death to the Devaloka, the world of the Devas or Gods. Nescience, that is, Karma, leads to the Pitriloka, the world of the Fathers, Manes or Ancestral Spirits.

14 The person who practises the sacred rites and conjointly cultivates the Science of the Deities successively attains the fruits of both, obtaining, in the end, the union with the Gods called immortality in a limited sense.

15 This and the two succeeding verses are addressed to Brahma, the True, typified by Fire, and designated OM the Sacred Symbol of the Deity. The Solar Fire, the Supreme Deity, and the Self manifested in the Mind are here addressed in identity by the dying devotee, meditating upon the Supreme Light in the Sun as no other than his own Inner Light. The meaning of this verse is :—May my breath—the life-principle in me (called the *linga-sarira*, and consisting of the five organs of action, the five organs of sense, the five Airs, the Mind and the Intellect), leaving its bodily limitation, reach, or be united with, the immortal Hiranyagarbha or Sutrâtman, the Soul-thread, the Divine, all-pervading, Cosmic Life; and may this gross body consumed on the funeral pile end in ashes. *My sphere: klibe*, which is not in the Kânva text, is explained by the Commentators as 'the region allotted to, or intended (kalpita) for, me'.

16 By goodly path lead us to riches, Agni, thou God who knowest all our works and wisdom.
Remove the sin that makes us stray and wander: most ample adoration will we bring thee.

17 The Real's face is hidden by a vessel formed of golden light.
The Spirit yonder in the Sun, the Spirit dwelling there am I.
Om! Heaven! Brahma!

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16 This verse, repeated from V. 36, and taken from R. V. I. 89. 6, is a continuation of the dying devotee's prayer. *Goodly path:* not by the path that leads to the abode of the Manes and subsequent transmigration, but by the fair road travelled by the Gods, on which there is no returning. *To riches:* that is, according to the Commentators, enjoyment of the reward of our Karma.

17 *The Real's face:* the face or real form of that True Being—Brahma—the indwelling Spirit of all beings, animate or inanimate,—the Inward Ruler (antaryâmin), the Purusha who dwells in the Sun yonder and in the body. In the Kâṇva recension a verse numbered 16 follows: O Nourisher, Sole Mover (or Sole Seer), Yama (Controller), O Sun, Prajâpati's Son, remove thy rays and draw together or contract thy burning energy, so that I may behold thy most blessed Form. That Spirit (Purusha) who dwelleth in the Sun yonder, I am He (the immaterial eternal Soul). 'Thy most blessed Form' implies that True Spiritual Light which is, as it were, veiled by the golden orb of physical material light which typifies it.

In both recensions, Mâdhyandina and Kâṇva, the order of verses 1—8 is the same. In the Kâṇva recension verse 9 corresponds with 12 of the Mâdhyandina; 10 with 13; 11 with 14; 12 with 9; 13 with 10; 14 with 11; 15 (varied) with 17; 16 has no corresponding verse; 17 with 15; 18 with 16.

This Upanishad of the Vâjasaneya Saṃhitâ, called also the Îśâvâsyam from its initial words, Îśâdhyâya, and Îsopanishad, Îśi Book and Îśâ Upanishad, has been translated by Sir William Jones (Posthumous Works); by Râjâ Ram Mohan Roy; by Dr. Röer in Vol. XV. of the Bibliotheca Indica; by Professor Max Müller in Vol. I. of the Sacred Books of the East, and recently, together with the Commentary of Śrî Śaṅkara, by S. Sitarama Sastri, B. A. (published by V. C. Seshachari, B.A., B. L., through G. A. Natesan & Co., Madras). I am indebted to my old pupil and valued friend Babu Pramadâ Dâsa Mitra of Benares, completer of Dr. Ballantyne's translation of the Sâhitya-darpaṇa and author of an admirable English version of the Bhagavad-Gîtâ, for kind revision of my translation of, and notes on, this Upanishad, and for many corrections and improvements therein. The following Excursus from this scholar's pen, mainly in defence and justification of the Commentator Śrî Śaṅkara, is, I think, a valuable addition to my annotations.

"Simple in language as this Upanishad is, it presents difficulties in the shape of apparently conflicting sentiments which it has taxed the ingenuity of ancient and modern commentators to reconcile; yet a doubt sometimes arises whether the real sense has been actually discovered.

"This translation is generally in accordance with the Commentary of Śrî Śaṅkarâchârya who is followed by the great majority of commentators and is recognized as the greatest authority on the Vedânta Philosophy as expounded in its *prasthâna-traya* or triple course, *viz.* the Upanishads, the Vedânta Sûtras, and the Bhagavad-Gîtâ.

"The chief paradox is contained in verse 12 which declares that ignorance (avidyâ) leads to blind darkness, and knowledge (vidyâ) to darkness blinder still.* Sri Sankara explains vidyâ to mean knowledge of the inferior Deities and not the knowledge of the Supreme Brahma. For, according to him, the true knowledge of the Supreme Brahma being the highest object of all religious duties and the sole end of the Upanishads, it cannot be said; under any circumstances, to result in darkness. Whilst a knowledge of the Divinities and certain forms of their worship, also termed vidyâ in the Upanishads, may bring a man into darkness or an unhappy region if he neglects the duties ordained by the Sruti and Smriti. Sri Sankara, in all his Vedântic Commentaries, has urged repeatedly and forcibly that true knowledge of Brahma cannot be combined with Karma, for it removes the notion of duality and fills the devotee's mind with an ever-abiding consciousness of the Eternal Spirit, the Sole Reality. His mental and bodily acts are almost automatical, not being caused by any strong desire or passion. They are results of the residual avidyâ the source of his present and last birth. Exception is made only in the case of Divine Incarnations and those who work solely for the good of the world without any selfish motive or passion.

"The fourth Chapter of the third Book of the Vedânta-Sûtras opens with the Sûtra: 'The end of man (is attained) by this (the independent knowledge of the Self ordained in the Vedânta): such being the word of the Veda. So says Bâdarâyana. In refuting the opponent's arguments Sri Sankara explains that verse 2 of this Upanishad refers to men in general and not specially to one who knows Brahma (III. 4. 13), and that even if it be conceded by virtue of the context that it refers to such a person it implies only a permission and not an injunction to perform works, for the purpose of praising knowledge, as is shown by the words *na karma lipyate nare*, 'work does not taint the man'. That is to say, even if a man who knows Brahma performs work as long as he lives it has no tainting effect upon him: such is the power of knowledge (III. 4 14).† This discussion about the connection of work with wisdom is concluded by explanations summed up in the following words :—'Knowledge, when produced, does not require anything else for the attainment of its fruit (salvation): but for its production it does require (the help of sacrifices, etc). So says the Sruti: 'Him (the Supreme Spirit) do the Brâhmans desire to know by study of the Veda, by sacrifice, by gift, by austerities, and by fasting‡ (Com. on Vedânta S III. 4 26). 'Thefore, thus knowing, serene and self-subdued, retiring (from the world), enduring (every pain and self-concentrated, one sees the Self in his own self' (Brih. Up. VI. 4 23). 'Whereas the qualifications serenity, etc. are directly connected with knowledge as is implied in the epithet *evam-vit*, 'thus knowing,' they are the intimate or immediate (pratyâsanna) means of gaining knowledge; whilst sacrifice, etc., being connected with the *desire* of knowledge, are its outward and remote means. Such is their distinction.' (Com. Ved. S. III. 4. 27)

"It will be seen from the above that there is no inconsistency, as Professor Max Müller (Sacred Books of the East, Vol. I. p. 319) supposes, in the

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* This verse occurs also in the Brihadâranyaka Upanishad (IV. 40. 10), where vidyâ is explained as that portion of the Veda which treats of Karma only.

† Vâchaspati Misra says: 'One only doing, etc,, verse 2, refers to a person who has no knowledge. Even if it should refer to one who knows there would be no contradiction. glorification of knowledge being intended.'—Bhâmatî. a gloss on Sankara, p.675. S. 13.

‡ Brihadâranyaka Upanishad IV. 4. 22. Fasting (anâsaka) is explained as moral fasting, abstaining from sensual gratifications.

explanations given by Sri Sankara of verse 2 in his Commentaries on this Upanishad and the Vedânta-Sûtras. The Professor rightly remarks: 'Our Upanishad seems to have dreaded libertinism, knowledge without works, more even than ritualism, works without knowledge, and its true object was to show that orthodoxy and sacrifice, though useless in themselves, must always form the preparation for higher enlightenment.' It would seem that it did not strike the Professor that Sri Sankara's contention is not that work should not precede the highest knowledge, but that when it has been attained, there is no necessity for going back to the preparatory stage, seeing that the goal has already been reached for which the preparation was previously undergone. It cannot be too carefully borne in mind that this knowledge to which the great Sannyâsî attaches so much value is not a verbal or even a speculative knowledge of the Supreme Brahma, which, as the Professor justly fears, may lead to libertinism. Far from being the highest knowledge as understood by Sri Sankara, the latter knowledge may indeed be lower than that of the Gods who are manifestations of Brahma as Wind, Fire, Sun, etc. Brahma so manifested is worshipped in verses 15—17 of our Upanishad. So Sankarânanda, the preceptor of Sâyanâchârya, following as he does Sri Sankara, adds an alternative explanation of vidyâ in verse 12, *viz.* a knowledge of Brahma that lies only on the lip or in the mouth (mukhato Brahmavâdino vâ), and not in the actual realization of Brahma, shown in a life altogether free from desires and affections, doubts and fears, grief and delusion (see verse 7). Certainly it would be a contradiction to connect such knowledge with libertinism, and so after all Sri Sankara must be pronounced to be right.

"It may not be out of place to remark here that Sri Sankara's view of the relation of wisdom to work accords also with the teaching of the Bhagavad-Gitâ which sets forth so prominently the importance of duty done unselfishly, without expectation of reward. The Gitâ says: 'But the man who delighteth in Spirit (the Inner Self), is satisfied in Spirit, and is contented in Spirit alone, he (indeed) hath no work to do.' III. 17.

"I feel tempted to give here an interpretation of verse 12, being the expansion of an idea hinted at by a Pandit. It is not, however, found in any of the published Commentaries. It removes the apparent contradiction of the verse, and at the same time restores the force of *iva* rendered meaningless in all the other interpretations, and gives to *vidyâ* its highest sense:—

"'Those who are devoted to knowledge (the highest knowledge of Brahma) enter into darkness, as if blinder still, i. e. a darkness devoid of all forms and colours—of all this phenomenal world—darkness indeed as being beyond the light of the sun, the moon, the stars, fire and lightning, for the Sruti says: There the Sun shines not, nor the Moon, nor the Stars, nor do these lightnings shine, far less does fire (Katha Up. 5. 15). Sri Sankara in his Ânandalaharî, a hymn to the Primeval Power or Sakti, sings: 'I adore the Supreme Sambhu, seated in the lotus, named Âjñâ-chakra, between the eyebrows (termed Avimukta or Kâsî in the Jâvâla Upanishad), bearing the brilliance of a hundred millions of suns and moons, united on one side with the Supreme Intelligence (Para Chit, the power of universal consciousness); whom to worship with devotion, man dwelleth in the lightless house of his own Light, unapproached by the Sun and Moon and fire'. The Bhagavad-Gitâ also gives expression to a similar idea when it says: 'What is night to all creation—therein waketh the self-concentrated' (II. 69). Milton's 'Dark with excessive light' might perhaps be explained in a like spiritual sense.

"Lastly in favour of Sri Sankara it may be observed that he avoids the tautology which other Commentators make of verses 9—11 by explaining Sambhûti and Asambhûti in the same sense almost as vidyâ and avidyâ."

EKAPĀTKĀṆḌA

Chapter One

BRĀHMAṆA I

1. He (who is to perform the installation of the holy fires, *agnyādhāna*) gathers the requisite materials; he collects them from here and there (from various places). That verily constitutes the 'collectedness' of the materials. He gathers this (fire) from different places where there is inherence of fire. By that, he makes it flourish with glory, as it were, with cattle (wealth) and with a mate; thus he makes it grow with productivity. Therefore, indeed, he gathers the required materials.

2. That place where he is going to set up the two fires, he scrapes with a wooden sword. Much of this earth that has been spat upon and that has been trodden is indeed impure. That very thing he scrapes with the wooden sword and then he establishes (the fires) only upon pure ground that is fit for sacrifice. That (place) he sprinkles with water. That is the provision of water. Water is verily food; water, indeed, is food. Therefore when waters arrive here, then food grows here. This (sprinkling of water) makes it (the fire) flourish with (good) food. Water is, indeed, the female, fire the male. That makes a productive couple. This (sprinkling with water) makes this (fire) prosper with a procreative mate. All this (Universe) is verily pervaded by the (primordial) waters. Covering this (place) with water itself, he (the sacrificer) installs this (fire). Hence is it that he procures water.

3. Then he provides gold. (Once)Agni coveted the waters, thinking, "I shall be coupled with these." He united with them and deposited his seed in them. That (became) gold. Hence gold shines like fire; (for) it is indeed the seed of fire. So people find this (gold) only in waters. In waters do they purify (this), for he (Agni) deposited it verily in waters. People do not wash with this (gold), nor do they do anything (else). Now, splendour (glory) is the seed of gods. This (provision of gold) makes this (fire) grow with splendour. He (the sacrificer) sets up the entire fire with its seed. Therefore does he procure gold.

4. Then he brings salts. Yonder sky (the resplendent region visible above) bestowed cattle (wealth) on this earth. That became the salts. Hence, where there is saltish ground they declare it fit for cattle. Verily, the salts are the visible wealth (cattle). Thus, this (provision of salts) makes this (fire) flourish with cattle (wealth). Such a thing (the salt) is the essence of the yonder divine region. It became established in this earth. They consider it (the salt) as the essence of Heaven and Earth. It (the provision of salts) makes this (fire) prosper with the very essence of these two—Heaven and Earth.

5. Then he secures (the earth from) a mole-hill. Moles, indeed, know the savour of this earth. Therefore moving down and (further) down they became fat. Wherever there is the essence of this (earth), from there they throw it up. This (provision of earth from a mole-hill) enriches it (the fire) with the essence of the earth. *Karīṣa* (what is scattered or thrown up) and *purīṣa* (what is cast off/wealth) are alike. (They are synonymous.) They call a person who attains wealth, '*Purīṣī*'; for the preservation (retention) of that (wealth) too (does the sacrificer provide the mole-hill).

6. Then he (the sacrificer) gathers pebbles. Devas and Asuras (gods and demons) both sprung from Prajāpati, contended (with each other). Then this earth was, as it were not restrained (fixed). It tossed about as a lotus leaf would toss about. The wind carried it along. It (the earth) then came near the Devas and then came near the Asuras.

7. When it approached the gods, they said, "Ah! Let us fasten this (to make it) steady. Having made it stable and tight and installing the two fires on it, we shall deprive the Asuras, our hateful rivals (of any share)." Where (when) it reached them, they fixed it all round with pebbles as one would spread out a hide with pins. Having made it firm and steady and setting up the two fires on it, they excluded the Asuras, their hateful rivals, from any share. In that manner, this person (sacrificer) keeps away (from any share) his inimical rivals by making this (ground) firm and steady and installing the two fires on it.

8. He verily collects these five requisite materials (described before). Indeed the sacrifice is fivefold and fivefold are the (sacrificial) animals and five are the seasons of the year. Hence he gathers these five materials.

9. Regarding that, they (some) say, "Indeed six are the seasons of the year." If the seasons of the year are six, surely deficient is the production . These creatures are indeed born of the deficient (lower part of the body). This is production too, then and the prosperity (of the future) has further improvement (for the sacrificer). If the seasons are six, then Agni himself becomes the sixth of these (materials) and he (the sacrificer) acquires (fulfills) with Agni himself, that desire (need for the sixth material) which is there.

10. About that (provision of materials) they (some) say, "One need not do anything at all. He (the sacrificer) indeed collects (all) these materials from this earth and installs (the fires) on this (earth). By the very fact that he sets up (the fires) on this (earth), he acquires (fulfills) those desires (needs) that are there in the matter of the materials."

But (in this matter) one must gather (the materials). Regarding what one says, "He (the sacrificer) sets up (the fires) on this (earth) and by that he obtains everything"; truly what occurs with the gathered materials come to him and there is the fulfilment of the desire for the materials and the desire regarding this earth (place). For that, he (the sacrificer) enriches both (by providing the materials). Therefore, he must verily gather (the equipment).

(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. They say that one may set up the two fires under the constellation *Kṛttikā* (when the moon is in conjunction with the *Kṛttikā* stars). *Kṛttikās* are verily the asterism of Agni. It is but proper that one should install the two fires under the star of Agni. Moreover, the other stars (stellar groups) consist of one, two, three, or four (stellar bodies). But then, this (*Kṛttikā* group) is large. This (setting up of fires) verily attains largeness. And he (the sacrificer) becomes plentiful with progeny and cattle. Also, the other stars move away. Only these (*Kṛttikā* stars) do not move away from the eastern direction. His two (the sacrificer's two fires) become established only in the eastern quarter. That (setting up of the fires) reaches the eastern quarter only. Hence one should set up (the fires) under the *Kṛttikās*.

2. About this they (some) say "One should not set up (the fires) under the *Kṛttikās*. There is rejection (disapproval) in their case". "At first (originally) these *(Kṛttikās)* were the wives of the *Ṛkṣas* (the Bears). Formerly they (people) called the seven sages (of the Great Bear constellation) *Ṛkṣas*. They *(Kṛttikās)* were deprived of pairing, because they rise here in the east and the seven sages rise in the north. Who will set up (the fires) under these stars that were deprived of copulation? If not (if one, on the contrary, sets up), it will lead to deprivation of intercourse".

One may well set up (the fires) under them. It is Agni that is their mate. These *(Kṛttikā* stars) prospered with intercourse with him. Therefore, one may surely set up (the fires under *Kṛttikās)*.

3. They say that one may install (the fires) under *Rohiṇī*. It was under *Rohiṇī* that Prajāpati who desired progeny set up (the fires), thinking, "I shall become plentiful with progeny and cattle. I shall be born (I shall create)". He created these creatures. The created beings were all of one form (similar), very much like herded red cows and they waited upon him. That is the red-cow nature *(Rohiṇītva)* of (the asterism) *Rohiṇī*. Indeed, a person who, realizing this, sets up (the fires) under *Rohiṇī* becomes rich (great) in progeny and cattle.

4. Thinking (wishing), "We should grow up (ascend) in the desire (love) of men" for cattle, did set up the two fires under *Rohiṇī*. Just as these (present) cattle even now have arisen in the wish of men and as those cattle arose in the desire of men, in the very same manner does a person who, understanding this, sets up (the fires) under *Rohiṇī* grows up in the wish (love) of cattle.

5. They say one may set up the two fires under (the asterism) *Mṛgaśiras*. What is called *Mṛgaśiras* is indeed the head of Prajāpati. 'Excellence' indeed is the head. Verily the head is 'excellence'! "He who is the best of a community (of people)—he is the head of that community" so they say. He who sets up (the fires) under *Mṛgaśiras*, knowing this surely attains excellence (wealth) and becomes the most excellent.

6. About that they (some) say, "One should not install (the fires) under *Mṛgaśiras*. There is rejection (disapproval) of this (asterism). This (star) is verily the body of Prajāpati wherein the god pierced him with a three-segmented arrow. Being struck, he (Prajāpati) gave it up. As such, this abode (body) (of Prajāpati) came to be without virility and unfit for sacrifice. Who will set up (the fires) under that (star)?

One may well install that (the fires) (under *Mṛgaśiras)*. That abode of God is neither lacking in virility nor is it unfit for sacrifice (unholy), as it belongs to Prajāpati. Therefore, one may certainly set up (the fires under *Mṛgaśiras)*.

7. Under *Punarvasu* one should perform *punarādheya* (re-kindling/ re-installation). One should set up (the fires) under the two *Phalgu* (stars). The

two stars called *Phalgu* form, indeed, the asterism of Indra and they have his corresponding names. Indra is also known as Arjuna, which is his secret (mystic) name. These (stars-*Phalgus*) are known as *Arjunīs*. Who is fit to utter his secret name? So they indirectly call them (the stars) *Phalgunīs*. The sacrificer is indeed Indra. He sets up (the fires) under this, his own asterism. Indra is the deity of the sacrifice. The installation is then connected with Indra. One may install (the fires) under the two prior stars *(Pūrva phalgunīs)*. To him (the sacrificer) the sacrifice accrues even before (even at the outset). It does not go beyond him. One may set up (the fires) under the two later stars *(Uttara Phalgunī)*. His future prosperity certainly acquires superiority (progression).

8. They say that one may set up (the fires) under *Hasta*. He who wishes, "May it (good things) be presented to me" may perform it. To him who, knowing this, sets up the two fires under *Hasta*, all that is given verily with the hand is given.

9. They say one may set up the two fires under *Citrā*. Devas and Asuras, both of them sprung from Prajāpati, contended. Both of them wished to ascend to the heavenly world. Then the Asuras kindled the fire (constructed the fire altar) '*Rauhiṇa*' (conducive to ascent) that would lead to heaven, thinking, "We shall ascend to heaven by means of this". The gods were afraid and thought, "If these (Asuras) will complete this (*Rauhiṇa* fire-altar), they will overpower us". Then Indra bound up a brick with a rope of lightning (a rope of *Ṛks*) and went there proclaiming himself to be a Brāhmin.

10. He said, "I too shall place this (brick). (The Asuras said), "Put it". He placed it. That (altar) seemed verily to be incomplete with very little (required very little for completion).

Then he said, "I shall take (back) that brick of mine". (They said), "Take it" He went towards it and pulled it. Following its pulling out, the fire became extinct. Following the extinction of the fire, the Asuras fell down. Making thunderbolts with their very bricks, he (Indra) killed (hit) them. Then the gods remained (safe) and the Asuras turned away (were afar). He who, knowing this, sets up (the fires) under *Citrā* remains by himself (unaffected) and his spiteful enemy goes far away.

11. Those gods got together and said, "We have become wonderful—we who have killed so many enemies". That is the wonderful nature *(Citrātva)* of *Citrā* (asterism). He who sets up (the fires) under *Citrā*, understanding this, destroys his rival and kills his spiteful enemy. Therefore, too, the Kṣatriyas want to take it

up. They indeed wish to kill (their enemies) and desire to conquer. The Brahmin too may install this (the two fires under *Citrā*). Sin is verily the enemy of the Brahmin. He who knowing this sets up (the fires) under *Citrā* destroys sin and his hateful enemy goes far away.

12. Those stars that are (seen) shone variously just like the yonder Sun or the moon. The Sun, even (as he was) rising, destroyed their power, virility and lustre. He took that (power etc.) of these (stars). The gods said, "These are not powers (any more)". That is the 'powerlessness' *(nakṣatratva)* of the stars. He (the Sun) took away (cut off power etc.) of these (stars). That is the *Ādityatva* (the state of taker or cutter off) of the Sun. Therefore one need not mind the stars. Even when this (Sun), rises, one may then set up (the fires). For, this Sun is all the 'powers'. If one is desirous (mindful) of the stars (to set up the fires) (under any star) he may worship (the Sun) (set up the fires during day time). Indeed the (benefit of the) star comes to him. There is certainly no non-rise for this (Sun) (the Sun never fails to rise). Hence, too, one should verily worship (the Sun) (i.e. set up the fires during day time).

(Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. 'Spring', 'summer', 'rains'– these seasons are (of) gods. And 'autumn', 'snow' and 'cold' (winter)'—these are (of) the manes. Verily this half-month (fortnight) that fills up (the fortnight of the waxing moon) is (of) gods. That which decreases (the fortnight of waning moon) is (of) the manes. The day itself is (of) the gods; the night (of) the manes. Of the day which is equal (uniform), the forenoon itself is (of) the gods and the afternoon is (of) the manes. These very seasons are the gods and manes. The gods surely come to the (ritual of) invocation of the gods and the manes come to the (ritual of) invocation of the manes, of that person who, knowing this, invokes them calling 'gods' and 'manes'. In the (ritual of) invocation of gods, the gods protect (please) him and the manes protect (please) him in the (ritual of) invocation of the manes, of that person who, knowing this, invokes them as 'gods' and 'manes'.

2. Verily, the yonder one (Sun) who shines protects both these (gods and manes), as he rises. Where (when) he reaches the north, then he guards the gods and (their) seasons; then he remains amidst the gods and (their) seasons. And where (when) he goes to the south, then he protects the manes and (their) seasons; then he remains amidst the manes and (their) seasons.

3. There one may set up (the fires) only when he (the Sun) moves to the north. Then indeed he returns (turns) to the gods, then does he protect the gods and remains amidst them. The gods have their evils dispelled. He (the sacrificer) dispels evil from himself. The gods are immortal. (But) there is no hope of immortality (for the sacrificer). He attains the entire (full span of) life. The gods are 'Prosperity'. He (the sacrificer) attains prosperity. The gods are 'glory'. He becomes (attains) glory. Therefore one should set up (the fires) there. When the Sun reaches the south, then one should not set up (the fires). Then indeed, this (Sun) returns (turns) to the manes; then he guards the manes and then does he remain amidst the manes. The manes do not have their evils dispelled. He (the sacrificer) does not (then) dispel his (own) evils. The manes are mortals. He (the sacrificer) dies before his (appointed) time (if he sets up the fires then). Therefore one should not set up (the fires) then.

4. Spring is the Brahman (Brāhmaṇa), summer is Kṣatra (Kṣatriya) and the rainy season is Viṭ (vaiśya). The Brāhmin should, therefore, set up (the fires) in spring; for Brahman, indeed, is the spring. The Kṣatriya (should set up the fires) in summer for Kṣatra (valour) is summer. The Vaiśya (should set up the fires) in the rainy season. Indeed, abundance (plenty) is Viṭ (Vaiśya); plentiful is the rainy season. What desire one may entertain, towards that, one may set up (the fires) (in the relevent season).

5. Should the Brāhmin wish, "I should become one having holy lustre *(Brahmavarcasa)*", he should set up (the fires) in spring. Brahman, indeed, is Spring and he (the sacrificer) verily becomes one endowed with holy lustre.

6. If one (a Brāhmin) should desire,"I should be equal to Kṣatra in splendour (wealth) and glory",he should set up (the fires) in summer. Kṣatra, indeed, is summer. He (the sacrificer) verily becomes the equal of Kṣatra (Kṣatriya) in splendour and glory.

7. If one is for nourishment (rich growth), he should set up (the fires) in the rainy season. 'Abundance' is verily Viṭ (Vaiśya) and 'abundance' is the rainy season. He (the sacrificer) becomes plentiful with progeny and cattle. (All) this is in consonance with the seasons.

8. They say (about this), "The seasons have their" evils dispelled. The yonder one (Sun), rising, destroys all evil of these (seasons). Therefore, one may set up (the fires) and perform sacrifice at any time it occurs to him. He should not look to the next day and the morrow. Indeed, man does not know of the thing of the morrow; which man is there who may know of the morrow for that (setting up of the fires).

(Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He (the sacrificer) should take his food during the day-time itself on that day, on the morrow of which the *Agnyādheya* (setting up of the fires) is going to be. Indeed gods know fully well the mind of man. They know this about him who is going to install the two fires. "This person is going to worship us (perform sacrifice to us) in the morning." All the gods repair to his residence. There they fast that night. Hence it is called '*upavasatha*' (a day of fasting, a day of preparation, a day of remaining near). "It is indeed improper that a person takes his food while people remaining (with him) have not had their food. Surely, it is not right that a person should eat before the gods who remain (with him) have had their food. Therefore he (the sacrificer) should not take his food". So they say. But one may eat (at will). There is verily no observance of ritual restriction (abstinence) for one who has not set up the holy fires. As long as he does not set up the two fires, he is indeed a 'man' (a lay man). Therefore he may surely eat at will.

2. With regard to this, some tether a goat this night. The goat is intended for Agni and it is for the fullness of Agni. One need not do it that way. If a goat is meant (prepared) for this (fire), he (the sacrificer) may give it to the 'Agnīdh' the next day itself for (at) the completion (of the ritual). By that itself he secures that wish which is there (regarding the offering of the goat). Therefore, one need not favour it (the tying up of the goat,the previous night).

3. Here (in this matter) some (sacrificers) cook that night a (soft) rice-food sufficient for four (priests). "Cātuṣprāśya", saying, "with this we propitiate the *chandas* (Vedas)". "This is just as one would satisfy (with food,etc.) and wish to satisfy that (animal) by which he is going to move (ride/drive). This is so". One need not do it that way. For, he achieves the desire that may be there (of propitiating the metres or Vedas) by the very fact that the priests and non-priests staying in his house eat there that night. Therefore,he need not care for it (the practice of cooking special soft food for four priests).

4. Scooping out a depression in it (the soft rice-food) for *ghee*, pouring *ghee* in it and smearing three sticks of *Aśvattha* wood with *ghee*, they put them in the fire with (uttering) (three) *Ṛks* (metrical chants) containing the words '*Samit*' and '*Ghṛta*', (specific *mantras*) and saying, "We obtain this (fire) that is within (in the womb of) the *Śamī* (wood)". One need not do that way. For, one should so put the kindling sticks on the fire, earlier for a year (daily, prior to the *ādhāna*) and by that indeed will he achieve that desire that is therein. Therefore one need not have concern for that (practice of putting the three special sticks).

5. About this, Indradyumna Bhāllaveya said, "That one (the sacrificer) should cook this rice-food, surely seems to be a wrong thing and it is like this that one (actually) does something intending to do something else, intending to say something may say something else and intending to go along a (particular) path may go along a different way (with action and intention being at variance with each other). Therefore one need not care for it". It is indeed (improper) wrong that they (the sacrificers) should either extinguish (that fire) or take it to the south so that it will be *'Anvāhāryapacana'(Dakṣiṇāgni)*–that fire wherein they put the oblation or put a stick with (the utterance of) a *Ṛk* or *Yajus* (earlier). But really, they either extinguish or take it to the south that it may become (serve as) *"Anvāhāryapacana"*.

(The preparation of a fire for cooking of the soft rice-food the previous night itself and putting *ghee* and *Samit* in it with chants and extinguishing the sanctified fire is improper. Improper is it also to convert it into *Dakṣiṇāgni*, since it is a fire prepared before the actual *agnyādheya*.)

6. With regard to this (conduct on the previous night), they say, "He (the sacrificer) should keep awake during this (entire) night". The gods keep awake. This means that he approaches the gods by this and he sets up (the next day) the two fires becoming more subdued, more disciplined (with greater austerity) and becoming more godly. However, he may sleep as he pleases. For there is no observance of vow (ritualistic restriction) for one who has not (yet) set up the holy fires. He remains verily a man as long as he does not set up the two fires. Therefore he may sleep at will.

7. Now, some churn (the fire) (produce the fire by ceremonial churning of two prescribed pieces of wood) before sunrise and then worship the rising Sun, thinking, "After the Sun has risen we shall take it (the kindled fire) eastward, for securing (the benefit of) (both) day and night, the inhaled breath and the exhaled breath and the mind and speech." One should not do it that way. For both (the fires) of this (sacrificer) become set up (even at night) when the Sun has not risen. He churns before sunrise and then takes it to the east. (So the two fires are only nocturnal). Verily he who churns the *Āhavanīya* after the Sun has risen, will obtain that (benefit of setting up the fires).

8. Then who will make the two churned fires (before sunrise)? (Therefore one should make the two fires by churning (after sunrise only). The day is the gods, the night the manes. The manes do not have their evils dispelled. He (the sacrificer who kindles the fire before sunrise) does not dispel his (own) evil. The manes are mortal. He who sets up (the fires) when the Sun has not risen dies before his (normal) life-span.

9. Moreover, the day indeed is the gods and verily the gods have their evils dispelled. He (the sacrificer) dispels (his own) evil. The gods are immortal.

There is no hope of immortality (for the sacrificer). He (the sacrificer) attains entire (full) life. The gods are wealth (prosperity). He attains prosperity. The gods are 'glory' (glorious). He becomes glorious. Therefore,one should set up the fires only after the Sun has risen.

10. They say, "As the fire is not set up with (the chanting of) a *Ṛk* nor with *Yajus* nor with *Sāman*, then with what is the fire set up?" He (the sacrificer) should indeed say, "Surely it is of *Brahman*, with *Brahman*"(it is set up) with *Brahman* (the symbolic formula of the *Brahman* only). Indeed "Speech is *Brahman*".Its truth itself is *Brahman*. These *vyāhṛtis* (mystic utterances) *Bhūḥ*, *Bhuvaḥ*, *Svaḥ* are only 'Truth'. His (the sacrificer's) two fires are verily set up with 'Truth'.

11. Indeed Prajāpati generated this (earth) by (uttering) (the mystic syllable) '*Bhūḥ*' the middle region (between earth and heaven) by '*Bhuvaḥ* and the sky by *Svaḥ*' As far as these worlds are thus far is this (Universe). The two fires become established with the whole of this (Universe).

12. Prajāpati created Brāhmaṇa (the Brāhmaṇa class/priesthood) by(uttering) '*Bhūḥ*'; the Kṣatra(Ksatriya class) by *Bhuvaḥ* and viṭ (Vaiṣya) by *Svaḥ*. So much is this–as much as are Brāhmaṇa, Kṣatra and viṭ. Indeed the two fires are set up with the whole of this.

13. Prajāpati verily generated *Ātman* (the self) with *Bhūḥ*; the excellent creature(s) (human race) with '*Bhuvaḥ*' and the animals with '*Svaḥ*'. So much indeed is this,viz., as much as the self, humanity and animals.

14. He (the sacrificer) installs the *Gārhapatya* (fire) with (uttering) these three syllables '*Bhūrbhuvaḥ*' and (leaves out) keep (unused) two (syllables) for the sake of 'freshness' (the state of not becoming stale with lapse of time). With what will he set up that (the *Āhavanīya*) if he should establish (the *Gārhapatya*) with all (the five syllables)? He should set up (the *Āhavanīya*) with all (the five syllables). Those very two (syllables that were left out); the other three (once used) are strengthened (refreshed). Thereby they become fresh (not old and stale). They form eight syllables (for the two fires together)–these five and those three. Indeed *Gāyatrī* consists of eight syllables. *Gāyatra* is the metre of Agni. He (the sacrificer), thus sets up this (fire) with its own metre.

15. The Asuras and Rākṣasas verily kept away (prevented) the gods who wished to set up the two fires. (They said to the gods), "Agni will not be produced (be born); you are not going to set up the two fires". Therefore,they became (came to be called) 'Rākṣasas'(preventees). Then indeed did the gods see the thunderbolt, viz. the horse. They raised it up and on their destroying the

destructive Rākṣasas, fire arose (was produced) in its safe shelter that was free from fear. Therefore, one who is going to churn the fire (produce fire by churning) should say, "Bring the horse".

16. It (the horse) should stand in front. Thus indeed does this (sacrificer) light up this thunderbolt (viz. the horse). (On his) Destroying the destructive Rākṣasas with it, fire arises (is born) in its fearless and safe (not destructive) shelter.

17. It (the horse) should be one that (moves ahead) (eastward) is a leader (foremost of horses). Indeed 'virility' is the horse. This (horse) is verily (represents) limitless vigour. He who is the leader (who goes in the fore front—who moves eastward) grows greatly. If there is no leader (leading horse) available, any one (any horse that is available) will do. If even (an ordinary) horse is not available, there may be an ox (an ox will serve the purpose). This indeed is the relationship of the ox (with the horse).

18. Where he (the sacrificer) is going to take it (the fires) on eastward, then he should say, "Move on with the horse ahead". Indeed the horse is the thunderbolt. Verily destroying the devastating demons (Rākṣasas) in front with the thunderbolt itself and breaking them up, he (the sacrificer) moves and then takes it (the fire) into the safe and fearless shelter. One should take it in such a manner that it will turn (westward) (backward) towards the sacrificer. (As the fire is taken forward towards the east, the smoke will move backwards towards the Yajamāna).

19. This fire is indeed the sacrifice. The sacrifice verily enters him (the sacrificer) (westward) backwards. Him the sacrifice quickly approaches. Moreover, the sacrifice turns away from him from whom this (fire) turns away. If one, there, should curse him saying, "May the sacrifice turn away from this person, may the lordly sacrifice not approach this person: lordly is it (the sacrifice). (The sacrifice will not approach this person)". It will surely happen so. Therefore, one should carry this (fire) so that it will turn (back) towards (facing) the sacrificer.

20. This fire indeed is the vital breath. Him (who takes the fire in such a way that it turns back towards him) verily the life-breath enters back. He attains the entire (span of) life. And from whom this (fire) turns away, vital breath also turns away from him. If one should curse him thus saying, "May life turn away from this person. Vital breath (life) is going to leave this person". Lordly is it (the vital breath) and it will surely happen so. Therefore, one should convey this (fire) in such a manner, that this (vital breath which blows or purifies) will move back towards the sacrificer.

21. This (fire) verily is the sacrifice. Indeed, him (the sacrificer) the sacrifice enters backward. Him the sacrifice reaches quickly. And the sacrifice turns away

surely from him from whom this (fire) turns away. Should one curse him therein, "May the sacrifice turn away from this person! The sacrifice is not going to reach him!" The sacrifice (fire) being powerful, it will surely happen so. Hence, one should convey this (fire) in such a manner that this (sacrifice) which purifies will move back towards the sacrificer.

22. This (fire), indeed, is the vital breath (life). The vital breath enters this person (sacrificer) backward. He attains the full (span of) life. And the vital breath turns away from him whom this(sacrifice/fire) turns away. If one curses him, "May life-breath turn away from this person! Life-breath will leave this person ", the sacrifice being lordly, it will surely happen so. Therefore, one should convey this (fire) in such a manner that it will approach the sacrificer back.

23. He (the sacrificer) makes the horse step on it (the fire-altar), then makes it move up towards the east and then makes it turn back again. Indeed the horse is (represents) virility. In order that virility may not run away from this sacrificer, he turns it (the horse) towards the north and east. He places it (the fire) at the foot (foot-print) of the horse. The horse is verily 'virility'. Therefore this indeed places it (the fire) in virility. He (the sacrificer) makes it (the fire) touch it (the horse's foot-print) and lifts it up (again); he makes it touch it and lifts it up. Only at the third time he establishes it (the fire) chanting *'Bhūrbhuvaḥsvaḥ'*. These worlds are indeed three. Therefore with this he enjoys these worlds; he pervaded these worlds.

24. They say, regarding this, "Touching (the horse's footprint) only once, then at the second time one should establish (the fire)". He who, without remaining established (well planted) on this (earth) lifts up a burden (tries to lift up) cannot lift it up. It crushes him. The fact that he touches once (means) he stays firm on this resting place (the earth). Being firmly established, he sets up (the fire) at the second time uttering, *'Bhūrbhuvaḥsvaḥ'*. Thus (thereby) he does not come to grief. *Āsuri*, *Pāñci* and *Mādhuki* thus set up (the fire), (saying), "All this else (on the altar) becomes troubled. So, we established it, chanting "*Bhūrbhuvaḥsvaḥ*' even at the first time". Indeed, they did so, establishing (the fire) then, even with one (even at the first) touching.

25. He (the sacrificer) touches the burning sticks saying, "Like the sky with abundance, like the earth with girth (in superiority)". He says verily this, "Just as the yonder sky is plentiful with stars, so may I become plentiful!" By "like the earth with girth"-he says verily this , "Just as this earth is big (vast) may I become big (great)". He (the sacrificer) establishes this (fire) on the back of this (earth). Chanting, "Oh Earth! the one fit for the worship of the Gods! On the back of

"Yourself–, I set up Agni the eater of food, for the sake of good food". He says (means) verily this "Agni is the consumer of food. May I become the consumer of food!" This is (a prayer for) blessing. One may mutter it, if he wishes. If he so wishes he may ignore it.

26. Then he worships with the *Ṛks* pertaining to the 'Queen of serpents', (thus), "This spotted bull has come here and has lain down before the mother and before the father, too, on going up to heaven. She, shining (with liking) moves in, breathing out from his breath. The great one has illumined the sky. He shines much in his thirty abodes. Speech is bestowed on the winged one, Ah! with the lustres of everything!" Whatever has not been secured by the installation of this (fire) or by the seasons or by the (gathered) materials or the stars, that very thing, all that one secures by this. One need not care for it. This (earth) is indeed the Queen of Serpents (for) whatever creeps along of (all) that this (earth) verily is the queen. The fact that he sets up (the fire) on this (earth), verily by that itself, this (fire), entire and full and rich, becomes established.

(Fourth Brāhmaṇa Ends)

(Chapter One ends)

Chapter Two

BRĀHMAṆA I

1. Having taken out the *Āhavanīya* fire, he (the sacrificer) offers the full oblations, *'Pūrṇāhuti'*. Indeed,he (thereby) makes this Agni become a consumer of food for his own sake. To him (Agni) he offers this food. Just as one (the cow or the mother) would offer the breast to the (just) born calf or to the young child (son), in the same manner one offers this food to this (fire). Appeased and pleased by that, he (Agni) waits quietly for the subsequent oblations that are cooked. If they (the sacrificers) do not offer this oblation, in this (Agni), it (the fire) will soon burn up the *Yajamāna* or the Adhvaryu(for) those two move, as it were, nearest to it (the fire).

2. That (offering) he offers in full. Indeed, full is (means) 'all'. That (offering) appeases this (fire) with 'all'. He makes the offering uttering the sound *'svāhā'*. The expression *'svāhā'* is undefined (general). 'All' also is undefined (general). That, then, appeases this (fire) verily with 'all' (every thing). The first offering which Prajāpati offered, he indeed offered it with the utterance of the sound *'svāhā'*. That is indeed this, primarily. Hence he (the sacrificer) makes the offering, muttering *'svāhā'*. At (when) this (offering has been made), he (the sacrificer) presents a boon (gift) (to the priest). Everything is indeed a gift (a worthwhile thing). That (offering of gift) appeases this (fire) with every thing (all).

3. Here they (some) say, "Having made this offering *(Pūrṇāhuti)* one need not care for the subsequent offerings. He surely achieves even by this that wish for which he may make the subsequent offerings.

4. The fact that one makes an offering to *Agni Pavamāna* (the Blower) means that it puts life-breath, indeed, into this (sacrificer). Verily food is life breath. This offering is indeed food. Thus it puts into this (sacrificer) that (vital breath) by means of this (offering).

5. Then, the fact that one makes an offering to *Agni Pāvaka* (purifier) means that it indeed puts food into this (Agni). This offering (viz.,) food is directly visible. Therefore one puts that (food) into this (fire) by this very offering.

6. That one makes an offering for *Agni Śuci* (the Brilliant) means that it puts virility into this (fire). That this flame blazes up; it blazes up higher only when an offering is put into this (flame). It (the fire) becomes, as it were, more virile. Therefore, one puts it (virility) into this (fire) only by means of this (offering).

Therefore, they (some) say, "One need not care for it (the subsequent oblations)". One must certainly make that (subsequent offerings). This (fact) is, as it were, invisible (incomprehensible) that "this is that yonder thing and that is this". Just as, as long as the child (embryo) is not born , it breathes (lives) in consonance with the vital breath of the mother.

7. That one makes the offering for *Agni Pavamāna* (the Blower) means that *Pavamāna* is the breath and he (the sacrificer) puts that into him (the fire) even as it (the fire) is born.

8. Then he makes the offering for *Agni Pāvaka* (Purifier) for, food indeed is the purifier. As soon as this (fire) is born, he (the sacrificer) puts the food into this (fire).

9. Then he makes the offering for *Agni Śuci* (the Brilliant) and it puts virility into this (fire). For when he (the fire) grows with food, then, he builds up strength. Thus making this (fire) grow by means of food, thereby he (the sacrificer) puts this bright strength into this (fire). Therefore, one must make that offering. This being alike, it (the practice of not making the subsequent offerings after *Pūrṇāhuti*) appears to be reversed (wrong), in a matter where Agni approached men from the gods and thought, "Let me not go to the men from the gods with my full self (body)". He placed (his) three bodies in these (three) worlds; what was his *Pavamāna* (blowing) form he placed on this earth; what was *Pāvaka* (the purifier) (that he placed) in the mid region and that which was *Śuci* (bright) (he placed) in the sky. And then he came to the men. Those who were then sages among men realized that (and thought), "Agni has come to us not in his entire form". (Therefore) They made these offerings for him (Agni).

10. What he (the sacrificer) offers to *Agni Pavamāna*, by that he gets (reaches) that very body (of Agni) which is in this earth. And then what he offers for *Agni Pāvaka*, by that he gets at that very body (of Agni) which is in the mid region. And then what he offers for *Agni Śuci*, by that he verily gets at that very body (of Agni) which is in the sky. (Thus) He (the sacrificer) sets up the entire Agni who is not placed away (who is present in his fulness). The first oblation has an only (separate) seat of sacred grass and the subsequent two (oblations) have a common *barhis* (seat of sacred grass). These are the worlds, these are the

oblations. This world (earth) is, as it were, fine and dense; the mid region appears to be oscillating and oscillating seems the sky. For (imparting) equal weightiness, so that those two (worlds) may counterpoise (may come towards) this (earth), (the last two oblations are offered with a common *barhis*).

11. The sacrificial cakes (intended) for Agni are cooked on eight potsherds. *Gāyatrī* (metre) has eight syllables (in a *pāda* or foot). *Gāyatra* is the metre of Agni. He (the sacrificer), then, establishes this (Agni) with its own metre. They (the potsherds) amount to twenty-four. Indeed *Gāyatrī* has twenty-four syllables (on the whole). *Gāyatra* is the metre of Agni. He then , sets up (the fire) with its own metre. The *Yājyānuvākyas* (the offering formulas and the connected expressions) are in the *Gāyatrī* metre. *Gāyatra* is the metre of Agni and he then sets up (the fire) with his own metre. Then subsequently, occurs this (offering of) cooked food dedicated to Aditi. He who prepares (and offers) these (preceding oblations) seems to make himself slip away from this world of men towards the world of the Gods. Indeed he moves, as it were, ascending above. This (earth) is Aditi. This is (the firm) resting place. Therefore, ultimately, he (the sacrificer) rests firmly on this (firm) resting place.

12. Its two *Samyājyas* (inviting and offering formulas) are in *Virāṭ* (metre), for this (earth) is indeed vast (shining); and (or) two *triṣṭubh* verses for this (earth) is *triṣṭubh* indeed (three-propped) and (or) two *Jagatī* verses; indeed this (earth) is *Jagatī* (constantly moving). But anyway it remains that they are only two *Virāṭ* verses. For that (the offering to Aditi) the fee is a cow; for this (earth) like a cow, produces (fulfils) all desires for men. Indeed the cow fulfils all the desires (of men). This (earth) is indeed like a mother to men and animals, like the cow which is like a mother. Therefore the fee for this (offering) is a cow. This is one way (of performance).

13. Now then (is) a second (way), one offers the cake cooked on eight potsherds only for Agni. This (offering) is, as it were, indirectly (invisibly) for *Agni Pavamāna, Agni Pāvaka* and *Agni Śuci*. Then the two Agnis of this (sacrificer) become visibly and truly established. There are two *Yājyānuvākyas* (one offering formula and one connected expression) containing the word '*Mūrdhan*', for that (offering). Then (is offered) verily this cooked rice offering for Aditi, subsequently. This is indeed the relationship to it. This (cow) is the fee.

(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. In that they perform (elaborately) the sacrifice,they kill it. In that they press (ritually prepare the juice) the King (the Soma plant), they kill it. In that they quieten and immolate the (sacrificial) animal, they kill it. With mortar and pestle and with a pair of mill-stones they kill the *haviryajña* (the sacrificial food offerings). The sacrifice having been killed thus became incapable of producing the desired result. The gods made it capable with fees (ritual gifts to priests). As they invigorated (the sacrifice) with these, these (fees) came to be known as *Dakṣiṇā* (invigorating means). Therefore, indeed, must one give the fees. Whatever (part) of this destroyed sacrifice flags, that very thing of the sacrifice does one invigorate by means of the sacrificial fees that one gives. Then the sacrifice becomes verily rich (prospers).

2. One should give six of them (fees/cows). Indeed six are the seasons of the year; the year is the sacrifice, (it is) Prajāpati. As much as is the sacrifice, as much as is its measure, by so much (many) fees only does he (the sacrificer) thereby invigorates it.

3. Or, one may give twelve; indeed twelve are the months of the year. The year is the sacrifice, Prajāpati. As much as is the sacrifice, as much as is its measure, by so much only does he thereby invigorate it.

4. Or, one may give twenty-four. Indeed twenty-four are the half-months of the year. The year is the sacrifice, Prajāpati.As much as is the sacrifice, as much as is its measure, by so much only does he thereby invigorate it. These have been indicated (advised). One may give more according to his faith.

5. Verily the gods are of two kinds. The Gods indeed are of a different (one) kind of gods.Then theseBrāhmins who have studied the*Vedas* and teach (them) are the humar gods. Their sacrifice (also) is divided into two kinds: the very oblations (form the sacrifice) for the gods, for the human gods viz., theBrāhmins who have studied the Vedas and teach them, it is the sacrificial fee. He (the sacrificer) propitiates the gods only by the oblations and (propitiates) the human gods.the Brāhmins who have studied theVedas and teach them, with sacrificial fees. Those two (kinds of) gods, being pleased, place this (sacrificer) in nectar (a state of bliss). As one would deposit semen into the genitals (of a woman), in the

same manner, these priests place the sacrificer in heaven. The sacrificer presents this (fee) to them (priests), thinking, "These are those who have made me reach this (heaven)". This is indeed, concerning sacrificial fees.

6. The Devas and Asuras, both of them sprung from Prajāpati, contended (with each other). Both of them were without Ātman (eternal soul). Indeed they were mortals. Verily he who is mortal has no (abiding) soul. Among them only Agni was immortal. Both of them (Devas and Asuras) lived by resorting to him (Agni). Whom (soever) among them they killed; he remained so (slain). Then the gods remained (were left over) thinner (in number or strength). They worshipped and tired themselves (in austerities), thinking, "How can we overcome our rivals the Asuras?" They indeed discovered this very '*Agnyādheya*' (installation of Agni).

7. They said, "Ah! installing this immortal thing (Agni) within ourselves and thereby becoming immortal and invincible, we shall overcome the Asuras, our mortal conquerable rivals.

8. They said, "Verily this Agni is in both of us. Well, let us speak to the Asuras in a contrary way." They went to the Asuras and said, "Verily we are going to set up Agni (ceremoniously). What are you going to do with him (Agni)?" The Asuras spoke, as it were, maliciously "Then we shall surely lay it down", saying, 'Burn the (blades of) grass here'; 'burn the logs of wood here;' cook meat here' and 'cook rice here'. This (what the Asuras laid down) was the fire with which men eat and resorting to which these creatures live.

9. Then, the gods, installing this (Agni) within themselves and becoming immortal and invincible, overcame their rivals, the conquerable mortal Asuras. For that (which) there are two fires, shall one set up? There is no hope of (attaining) immortality. (But) he (the sacrificer) indeed becomes unconquerable. One who wishes to conquer him does not conquer him at all. Therefore, when one who has set up his fires and one who has not set up his fires contend (with each other), only the one who has set up his fires overcomes (the other). For he, indeed, becomes invincible

10. Then, where they churn that (produce that fire by churning), then he (the sacrificer) breathes upon this (fire) that has been born. Indeed Agni is breath. It produces (enlivens) this one that has been born. Then he inhales the breath up. By that he installs this (fire) within himself. Then he makes the other one blaze up, thinking, "Here shall I put the oblation"."Here shall I perform the sacrifice" and "Here shall I do it properly (I shall do the right thing here)".

11. To some, this appears to be a fault, that it (the fire) might go out. One need not mind it. The fire that has been installed in his own self, that does not go out. "The cart passed; the chariot passed (in between me and the fire)."

12. "It passed in between" --such, indeed, is a sense of fault (wrong) for some. That too one need not mind at all. The cart does not pass through this (inner fire) of this (sacrificer), nor does a chariot pass nor does any one come in between the fire that has been established within himself.

13. These breaths themselves are the fires. The *Prāṇa* (exhaled breath the vital breath) and *Udāna* (the inhaled/up-drawn) breaths verily are the *Āhavanīya* and *Gārhapatya* (fires). The *Vyāna* (pervasive breathing is the *Anvāhāryapacana* (the fire for cooking subsequent offerings). For this consecrated fire, worship consists, verily in (speaking the) truth.

14. Just as one may sprinkle the kindled fire with *ghee* and its lustre becomes more and more and it (the fire) becomes greater day by day, in a very similar manner does a person who, having installed the fire,speaks the truth;becomes greater day by day with renown, glory and splendour (wealth).

15. Now, Just as (if) one sprinkles fire with water, its lustre becomes less and less and day by day it becomes weaker (more pitiable), verily like this, he who having installed the fire speaks untruth becomes weaker (more pitiable) by (in the matter of) renown, glory and splendour. The relatives told Aruṇa Aupaveśi, thus, "You are, indeed, old; set up the two fires".

16. He said, "Do not tell me this. Do not say, "Be one with a vow of silence (one with complete and habitual restraint on speech)" for one should, indeed, not speak untruth after having installed the two fires. For one who speaks, there is no non-speaking of untruth. Therefore, indeed, one must wish (strive) to speak only the truth.

(Second Brāhmaṇa Ends)

BRĀHAMAṆA III

1. Varuṇa indeed, established this (fire) being desirous of sovereignty. He attained sovereignty. Therefore, he who knows this and he who does not, all say, "Varuṇa is the King". Soma was desirous of glory. (He established this fire). He became glorious. Therefore those who acquire (in the matter of) Soma and those who don't, both of them acquire this (glory) verily. People do come to see the glorious. He who, knowing this is so, sets up (the fires), indeed, becomes glorious and attains sovereignty.

2. The Gods deposited, once, all forms --(things and forms),those that were rural and those that were of the forest (domestic and wild), either because they (the gods) were going out to achieve victory (in battle against the enemies) or with a desire for free activity or with the thought, "This (Agni) is the best protector and may he protect us". Agni, indeed, coveted them much. Gathering them (the forms) he entered the seasons. The gods thought, "Let us go back" and came to (the place of) Agni who had disappeared.

What is to be done here? What knowledge is there about this?

3. Then, indeed, did Tvaṣṭā see (intuitively discovered) this, 'Re-installation' (re-installed fire). He established it and he reached Agni's favourite abode. Agni gave out to him both these forms, the domestic and the wild. Therefore they say, verily, "The forms are of Tvaṣṭā". For all form belongs to Tvaṣṭṛ. All other creatures (too) as much as they experience it.

4. So one should set up a re-installed fire for him (Tvaṣṭṛ)? Thus, indeed, one reaches the favourite abode of Agni. To him, Agni re-delivers both these forms that are domestic and that are wild. In it (the fire) are seen both these forms. That is indeed the supreme state. They (people) like him. So does he flourish. (His position) is also noticeable, indeed.

This sacrifice belongs to Agni. Agni is the light (flame), the burner of evil. He destroys the evil of this person (sacrificer). He (the sacrificer) becomes the very light with splendour and glory here (in this world) and the light in the yonder world (heaven), the state of a world of merit (the auspicious world).

5. He may set up (the fire - a second time)only in the rainy season. Indeed the rainy season (itself) is all the seasons. Verily is the rainy season all the seasons. Hence, they consider (count) the years only with the rainy season, saying "We did (this) for a year (in that year) ","We did this that year," for the rainy season is all the seasons. And therefore the rainy season itself is the form of all the seasons.

6. Indeed, it happens in the rainy season when they say, "Today is verily summer!" It happens in the rainy season when they say, "Today is verily winter!" From the rain (it goes) into the years, indeed. And besides, this is, as it were, (the year's) invisible form. What blows in the east, that itself is the form of spring; what thunders is of summer, what rains is of the rainy season, what flashes (lightning) is of autumn and what, having rained sucks it up is of the season of snow. The rainy season is all the seasons. He (Agni) entered the seasons. From the seasons themselves does he produce this (fire).

7. Indeed, the Sun is all the seasons. When it rises, even then is it spring; when it is the time for being gathered together (for milking) it is summer; when it is mid-day it is the rainy season; when the day declines, i.e.when it is afternoon, it is autumn. When he sets, then it is the season of snow (winter).,

8. When it is mid-day, then only should one establish (the fire). Then, indeed, does this (Sun) remain closest to this world (earth). He produces this (fire) from the nearest centre of this (world). This evil, indeed, moves about clinging to a man as his shadow. That (evil) becomes smallest here (at mid-day). (Thinking thus), "You are as if under (my) foot", he afflicts (and drives away) that evil even when it remains smallest.

9. Verily he takes it (fire) up by means of sacrificial grass. Or he takes it out with (pieces of) wood, the first time. (Should he take the fire) first with (pieces of) wood and the second time (too) with (pieces of) wood, he would be committing repetition and he would be doing it with arrogance. Waters are the rainy season. Waters are the (blades of) sacred grass and the rainy season. He (Agni) entered the seasons. Therefore he produces this (fire) with waters themselves from waters.

10. Having prepared a cake of rice with two leaves of the *arka* plant, he places it at the spot where he is going to establish the *Gārhapatya*. And then he lays down the *Gārhapatya* there.

11. Having prepared a cake of barley with two leaves of the *arka* plant, he puts it at the place where he is going to establish the *Āhavanīya*. And then he lays down the *Āhavanīya* there. He covers this verily with the first two fires.

12. One need not favour that (practice), for it becomes covered indeed by the nights. Then he offers this oblation *(puroḍāśa)* cooked in five potsherds and dedicated to Agni. For it, the offering *mantras* and (connected) subsequent utterances *(Yājyās* and *anuvākyās)* are in *Paṅkti* (metre) with five *pādas* (feet); for, the seasons are five. He (Agni) entered the seasons. He (the sacrificer) thus produces this (fire) from the very seasons.

13. The whole (sacrifice) belongs to Agni. That way, indeed, Tvaṣṭṛ reached the favourite abode of Agni. They perform it with this (formula), in a low voice, what one is going to do purely for his relatives or friends, he is verily secretive with it. This (which is uttered in) –a low voice is indeed like a secret.

The other sacrifice belongs to all the gods. But this that belongs to Agni is special. The last 'subsequent offering' he (the sacrificer) offers in a loud voice. Then, indeed, he becomes, as it were, one who has done his work. Every one understands that it has been done (completed).

14. When the Adhvaryu, having stepped beyond and having called (drawn attention) says, "Worship (offer) (pronounce the offering prayer for) *'Samidhs'*, it is, indeed, the form of Agni and it appears to be indirect. There one should say (directly) only "Worship the Agnis".

15. Then he recites (in worship) "Oh! Agni! May they *(Samidhs)* well reach (accept) the *ghee* ". "*Vauṣaṭ* ". May he accept the fire of the *ghee*" "*vauṣaṭ*". May they accept the *ghee* through Agni" "*Vauṣaṭ* "or "May Agni accept the *ghee*". "*Vauṣaṭ*".

16. Then he says, "*Svāhāgnim*". "*Svāhāgnim Pavamānam*". If they decide on (offering it to) *Agni Pavamāna*. If they decide on (offering it to) *Agni-Indumat* -(he says) "*Svāhāgnim indumantam*". He (the sacrificer) makes all these principal sacrificial ceremonies dedicated to Agni, (uttering) "*Svāhāgnim-ājyapām*" (*Svāhā*; the fires that consume *ghee*) "May the Agnis, drinkers of *ghee*, coming together (being pleased), accept the *ghee*", "*Vauṣaṭ*".

17. Then he says, "Pronounce the inviting prayer for Agni ", with regard to Agni's portion of *ghee*. He (the Hotṛ) recites (following this instruction), "Wake up Agni" with praise, enkindling him the immortal, so that he takes our offerings to the gods". Indeed, having been removed, he (Agni) appears to sleep. He wakes him thus and makes him blaze up. He makes the offering, saying "May Agni be pleased and may he accept the *ghee*".

18. Then he says, if they decide on (offering to) *Agni-Pavamāna*, "Make the call for *Agni-Pavamāna*". Then he (Hotṛ) says, "Oh Agni! you breath (blow) life. Please produce for us food and strength. Drive far away misfortune". Thus indeed, it becomes of Agni. Soma indeed is the *Pavamāna* (the purifier). (The Soma elements) do not go away from the *ghee* portion belonging to Soma. "May *Agni-Pavamāna* being pleased, accept the *ghee!*" So he recites (on making the offering).

19. If they decide on (offering to) '*Agni-Indumat*' he says, "Make the call for '*Agni-Indumat*". He (Hotā) says, following this, "Come here, Oh Agni! I shall gladly say these and other words (of praise). May you grow with these drops." Then, indeed does it become of (dedicated to) Agni. Soma, indeed, is Indu (the drop). They (the Soma elements) do not go away from the portion of *ghee* belonging to Soma. He recites, in worship, "May *Agni-Indumat* (possessor of drops), being pleased, accept the *ghee*".

20. Then he says, "Make the call for Agni".
"Worship (recite the offering prayers to) Agni".
"Make the call for *Agni Sviṣṭakṛt*.(who makes the offerings well offered)".
"Recite the offering prayers to *Agni Sviṣṭakṛt*".

21. Where the Adhvaryu (priest) over-stepping (these) and calling attention says "Worship (recite the prayers) for the gods," there he should verily say (recite the prayers for) "worship Agnis".

22. He recites "May it *(Barhis)* accept (the offering) for Agni re-acquisition of abundant wealth"."*Vauṣaṭ*". "The divine *Agni Sviṣṭakṛt*". This third subsequent offering by itself belongs to Agni.

23. These are indeed the six case-forms. Four (are used) in primary offerings and two in after-offerings. Verily six are the seasons. He (Agni) entered the seasons. He, thus, produces him (Agni) only from the seasons. Of the six case-forms, there are twelve or thirteen syllables. Indeed twelve or thirteen are the months of the year. The year entered the seasons. He (Agni) entered the year, the seasons. He verily produces him (Agni) from the seasons. He does not put two together. Should he perform two together, he would be doing a fault. The form of (usage of) primary offerings is "May it accept". "May they accept ". The form of (expression) after-offerings is "May it accept for abundant acquisition of riches" Gold is the sacrificial fee. This sacrifice verily belongs to Agni. Indeed gold is the seed of Agni. Or it (the sacrificial fee) is an ox. Verily

the ox is related to Agni, by its shoulder. The shoulder of the ox looks as if it is burnt by fire. Agni is the carrier of the oblations to the gods. This ox carries (burdens) for the sake of men.

(Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Prajāpati alone existed here. He saw (thought),"How can I be born (become abundant progeny)?"He toiled. He performed penance. He produced Agni, indeed, from his mouth. Therefore, it is that Agni is a consumer of food. For, he was born from the mouth. Indeed, it is by the mouth that food is eaten.

2. This (Agni) was born before the gods. Therefore he is known as Agri. It is indeed Agri which they say 'Agni'. Being born, he went at first (ahead). That indeed is his second 'ahead-ness/firstness'. They say (of) one who goes at first (before others) 'he goes ahead'.

3. Of him, indeed, was Prajāpati afraid. "I have created this (fire) as a food-consumer. There is no food here, except myself, which he will not eat". Then this earth was as if rendered bald. This was verily (disturbing) in his mind. Then Agni turned towards him with an open mouth. As he (Prajāpati) was frightened, his greatness departed away (from him). His own greatness was, indeed, 'speech'. It was verily speech that went out of him. He wished for an offering in his own self. He thus rubbed (his hands).Therefore this (palm) is hairless and so is this (other palm) too. There he obtained (knew/considered)a *ghee*-offering or a milk-offering. Indeed both are milk.

4. It was not pleasing to him. It was as though mixed with hair. He poured it away saying, "*Oṣamdhaya*" "Drink it hot". From that were born the plants. Hence they are known as '*Oṣadhayaḥ*'. He rubbed his hands a second time. Then he obtained (found) a *ghee*-offering or a milk-offering. Both indeed are milk.

5. It was pleasing to him. Prajāpati then doubted, "Shall I offer?" "Shall I not offer?" His greatness addressed him, "Offer." He realized that his own greatness had indeed said, "Offer". He offered (the oblation) saying only "*Svāhā*." From it verily arose the yonder one (Sun) who burns. Then arose this one that blows (the wind). Thereupon Agni becoming calm turned away. This is indeed the significance of *svāhākāra*. Therefore, too, even now they offer the oblations only uttering "*Svāhā*".

6. That Prajāpati, having thus made the offering came to be born (again) (produced progeny) and saved himself from Agni, death, who would have devoured him. Thus indeed one who knows this to be so is born and thus verily saves himself from Agni, the devouring death.

7. Where they place him therefrom (from the fire) would he come into being just as one would be born out of the genitals of the father and of the mother. It (the fire) burns up only his body. Therefore they say, "One who has not performed *Agnihotra* does not come into being". Where he (Prajāpati) rubbed (his hands) after making the offering, from there a *vikaṅkata* (tree) sprung forth. This is the very tree that is suitable for sacrifice and for sacrificial vessels. Indeed this is the origin of doubt. Prajāpati who doubted remained steadfast in well-being. He (Prajāpati) who was born saves himself from Agni, the devouring death. He who after doubting knows this to be so is maintained verily in 'good' (welfare).

8. These are the heroes who were born among gods; this fire, this one (wind) that blows and the Sun. Indeed to him, who knows these to be heroes among gods, a (virile) son is born.

9. They said, "Prajāpati, our father, produced us". "Ha! let us produce that which will take after us". They verily praised (with *mantras*) in *Gāyatrī* metre, changing it, to be without the sound 'Him'. What surrounded, that was this ocean. This very earth was the ground where the praise was sung. Then went forth eastward, saying, "Let us come again". They came upon a cow that had just been born. Looking at them she uttered the sound 'Him'. They realized 'This' indeed is the sound 'Him' of the *Sāman* (musical rendering of *Ṛks*). Thereafter the *Sāman* chants came to be with the sound 'Him'. Before then

they had indeed been without the sound "Him". Therefore indeed is the cow to be depended upon for living. She verily bears the sound 'Him' of the *Sāman*. He who knows this (to be) the sound 'Him' of the *Sāmans* verily becomes one who is to be resorted to for living (who becomes the support of life).

10. They said, "We who have produced this thing (cow) have indeed produced an auspicious thing". They verily produced food. Indeed there is no food without the cow. They indeed created the sacrifice. For indeed the sacrifice is not performed without the cow. Therefore this (cow) is verily the name of the sacrifice. This which is (the name) of these (cows). Therefore one should avoid (disrespect or harm to) it (the sacrifice, the cow), thinking, "(This is) auspicious". "(This is) meritorious." The sacrifice inclines towards (favours) him, indeed and these (cows) surely become many, for him who avoids (them) (disrespecting or harming them) thinking, "(This is) auspicious". (This is) meritorious".

11. Verily Agni coveted her (the cow) (and thought), "May I pair with her". He united with her. He deposited his semen in her. That is the milk. Indeed it (the milk) is the semen of Agni. Therefore these cows, being raw (not hot) yield (milk) what is cooked (warm). Therefore, being of different forms, (yet) they yield similarly (the same form of milk). It (the milk) shines like fire. Indeed it is the seed of Agni. Therefore what is first milked appears to be hot. For it is Agni's seed.

12. They (the men) said, "Let us offer this oblation (milk), let us produce this well". He, Agni said, "Offer (oblations) to me, verily who am the first ", "To me" (said) this (god) who blows (the wind). The Sun said, "To me". Not making it up (not coming to an understanding), they said, "Let us go to our father, Prajāpati. Let us offer milk to him, the first, to whom he (Prajāpati) says (we should offer)".

13. He, Prajāpati, verily said, "Offer (oblations/milk) only to Agni the first". "He will employ his seed and will produce (will be reproduced)". "At dawn (offer) to the Sun". "What (part) of (the oblation) that is offered, you consume; that (will be) yours." So he (Prajāpati) told this (god) who blows (wind) . They offer (the oblations/milk) even now the same way, only to Agni in the evening, (only) to the Sun in the morning. And whatever (portion) of the oblation is

offered he appropriates. That belongs to this one (wind) who blows. Those gods, offering (oblations) like this, came to be born in this form of birth that is theirs; they attained this victory which is theirs. They won this great victory. It was verily Agni who conquered this world; this one (wind) who blows (conquered) the mid region and the Sun (conquered) verily the sky. He who, offers (oblations), understanding this, is indeed born in this very form of birth (as of the three gods), wins this victory (as of the three gods) and becomes one (residing) in the same world (as the three gods).

(Fourth Brāhmaṇa Ends)

(Chapter Two ends)

Chapter Three

BRĀHMAṆA I

1. The Sun is indeed *Agnihotra.* It is because he rose ahead of this offering that the Sun is himself *Agrihotra* (= *Agnihotra*). That they offer (oblation) after sunset, thinking, "Let us offer while he (the Sun) is here", and that they offer before sunrise in the morning, thinking, "Let us offer while he is here" (is because of this?) He (this Sun), as he sets, verily enters Agni, the source (genetals) becoming an embryo. Following him who becomes an embryo all these creatures became embryos. Indeed they lie down as if coaxed and unaware (of anything). That the night verily covers (conceals) that is because the embryo is, as it were, indeed covered.

2. That he, (the sacrificer) offers (oblation) in the evening, he does it for the sake of this (Sun) who is an embryo (in the womb); he offers it for the sake of what is an embryo. Therefore, the embryos here live (survive) without eating food. What he offers in the morning, that produces (regenerates) this (Sun) well. He (the Sun) becoming a light, rises shining brilliantly. If they do not offer this oblation, surely he would not rise. Just as a snake is freed from its slough, in the same manner does he (the Sun) rise freeing himself from all evil of the night. He who knows this to be so, will be freed from all evil. All creatures are born after him (the Sun) who is born; they are set free indeed according to their purposes.

3. About this, they say, "One should take out the (*Āhavanīya* from *Gārhapatya*) before the setting (of the Sun). These rays are verily all the gods. What shines afterwards (high up)– that indeed is Prajāpati or Indra. All those gods, setting (disappearing) come only to the residence of the person who performs *Agnihotra.* They enter verily his *Āhavanīya.* This is just as one would prepare a residing place, for his (own) welfare, for a (revered) guest who is to arrive. They enter his (residence) whose *(Āhavanīya)* has been taken out. They go away from him whose *(Āhavanīya)* has not been taken out. From whom the Gods go away,

to him occurs ruin (adversity/decline). Following that decline, every one censures that non-taking out (of the *Āhavanīya*) of one who knows this and who does not, has gone towards (caused) the setting (of the Sun).

4. "What he offers in the evening into Agni, he offers verily to these (gods) who have entered into it. And what he offers in the morning, he verily offers it to these (gods) who have not yet departed. Therefore, we think that the *Agnihotra* of one who offers (oblation) after sunrise is broken (cut off)"–so said Āsuri, "Just as one might take (food) to an empty house".

5. This (world of food) is twofold– there is no third (variety)–viz., what has root and what is rootless. Men live by resorting to both which belong to the gods. These plants have roots. These animals (cattle) have no roots. These rootless animals eat the rooted plants and drink water; (therefrom) then arises this juice of both (milk).

6. He offers (oblation) in the evening thinking, "Let us offer to the gods this life-giving juice and let us live upon this (good thing) that belongs to these (gods)". What he eats, there, from that night; he eats verily the left over from what has been offered and portions of which have been distributed (to beings). The person who performs *Agnihotra* is indeed the eater of the left over from what has been offered (to the gods). And he offers in the morning thinking, "Let us offer to the gods this juice that gives life and let us subsist on this that belongs to these (gods)". What he then eats during day time from that, he eats verily the left over from what has been offered and portions of which have been distributed (to beings). For, the performer of *Agnihotra* is indeed the eater of the left over from what has been offered (to the gods).

7. It is sure that other sacrifices come to an end; only *Agnihotra* does not come to an end. Even the twelve-year thing (ritual) (sacrifice) has an end. But he (the sacrificer) performing *Agnihotra* having offered (oblation in *Agnihotra*) in the evening knows (thinks)."I am surely going to offer in the morning". Having offered in the morning he knows "I am surely going to offer in the evening". Following this endlessness, these creatures are born endlessly. He who knows this to be so is born endlessly with prosperity and progeny. Milking that (milk) he (the sacrificer) heats it on the fire. For cooked food (is meant) for gods.

8. About this they say, "When it rises to the brim (on boiling), then one may offer it. Then it becomes cooked, indeed". One need not do it so. For this will scorch him,who may do so. Verily the seed that is burnt becomes incapable of reproduction. Therefore one should offer (the milk) only warming it up. This

(milk) is indeed the seed of Agni. Therefore, this seed of Agni is warm (warmed by Agni himself). Therefore one should offer it only after warming it up (on fire). Or since they put it over the fire, thereby itself it becomes cooked. Therefore one should offer it only after warming it up (over the fire).

9. He illumines it thinking, "Let me know if it has been heated". He pours water (into the milk). This (milk) is indeed the seed Waters are (represent) calmness (pacification).(This pouring of water into the boiling milk) is for pacification (making the milk calm down). Therefore, if milk, the much desired drink, should come to this person, then he should say verily, "Sprinkle a little water". This is indeed, for the calming down of the (hot) milk and for its fullness. When it rains here, then the plants spring up. (On the cattle) having eaten the plants and having drunk water, this (milk), the juice of both of these (plants and cattle)is produced. Therefore one adds a little water (into the milk).

10. Removing (the milk from the fire), he (the sacrificer) ladles out four times, for this milk has been produced in four ways (by the four teats of the udder). He then takes a kindling stick *(Samidh)* and rushes (to the *Āhavanīya*) for making the offering in the kindled (fire). He makes the first offering without placing down (the wooden spoon). Should he offer (the oblation) after placing it down,it would be just as if one taking food for somebody places it down in the middle (before reaching him). Then, that he offers without placing it down is just as if one taking food for somebody places it down only after taking it to him. After placing it down (he offers) the second offering. This makes these two (offerings) to be of different (kinds of) vigour. These, two offerings are mind and speech. This (offering one oblation without placing the spoon down and the other oblation after placing it down) seperates the mind and the speech. Therefore, the mind and the speech, being verily alike, appear as if they are different.

11. He offers twice, wipes twice, drinks (of the milk) twice and ladles out four times. This makes ten. Indeed *Virāṭ* (metre) has ten syllables (per foot). The sacrifice is verily *Virāṭ* (shining much).This (ten-fold action) brings about this bright sacrifice.

12. That he offers into the fire (means) he offers to the gods. Therefore the gods are (present at the sacrifice). What he wipes that he offers to the plants and manes. Therefore the plants and manes are (present). What he drinks (after offering) that he offers to the men. Therefore men are (present). The animals are behind men. Behind gods are the birds, plants and trees and whatever else there is. Thus he apportions shares to these creatures which are not discarded.

13. On this Yājñavalkya said, "*Agnihotra* should not be thought of as a sacrifice (with offering of *havis* or burnt offerings) but this is verily a *Pākayajña* (domestic sacrifice)". In the other sacrifice (of *havis*), they ladle out into the offering spoon and they offer the entire thing. And here (in *Agnihotra*), stepping aside he (the sacrificer) makes *ācamana* (ceremonial intake of a little water); he (completely) licks off (the milk). This is only (a characteristic) of a *Pākayajña*. This is the very animal form of this *(Agnihotra)*. Indeed, the *Pākayajña* pertains to (the welfare of) beasts (cattle).

14. This is, indeed, the only first offering which Prajāpati offered. Then just as these (gods) later maintained–viz., Agni, this one (Wind) that blows and the Sun, so is this second (offering) offered. Therefore that which one offers first is for that divinity to whom *Agnihotra* belongs. The second one which (one offers), that is indeed what reaches *Sviṣṭakṛt* (Agni who makes all the offerings heretofore offered good). Therefore he (the sacrificer) offers it on the northern side. For this is the direction of that god. This second offering is made for pairing and for production, indeed.

15. These two offerings are verily the past and the future; the one (already) born and the one which is going to be born; what has (already) come and the hope (of what is to come): today and tomorrow; (all) this is indeed a pair, in accordance.

16. Verily the past is the self *(Ātman)*. For what has (already) been is certain. Indeed, the self is certain. The progeny is the future. Verily, what is going to be is uncertain. Indeed, progeny is uncertain.

17. The self has (already)been born. What has been born is, indeed, certain. Certain, verily, is the self. It is only progeny that is going to be born. What is going to be born is, indeed, uncertain. Therefore progeny is uncertain.

18. The self, indeed, has already come. Certain, verily, is what has come. Therefore the self is certain. Progeny only is the hope. 'Hope', indeed, is uncertain. Therefore progeny is verily uncertain.

19. 'To-day', indeed, is the self. What is today is verily certain. Certain, indeed, is the self. Only progeny is 'tomorrow'.'What is to-morrow' is indeed uncertain. Therefore progeny is verily uncertain.

20. Each first offering he offers with a *mantra* (sacred chant). That *(mantra)* is chanted towards (for the sake of) the self. True is the sacred chant. The self also, indeed, is true. (He offers) the second (offering) silently. It is offered towards (for the sake of) progeny. What is silently (done) is, indeed, uncertain. Therefore progeny is verily uncertain.

21. He offers in the evening (chanting),"Agni is the light; the light is Agni, *Svāhā*" and in the morning, "The Sun is the light; the light is the Sun, *Svāhā*". This is verily offered with truth. It is indeed this : when the Sun sets, then it is only Agni that becomes the 'light'. And when the Sun rises, then, verily, the Sun becomes the 'light'. What they offer with truth–that indeed reaches the gods.

22. Regarding this, Dakṣa said to Āruṇi, " One who desires *'Brahmavarcasa'* (spiritual lustre) should offer with this *(mantra)*,: "Agni is the lustre; the light is the lustre". Sūrya is the lustre; the light is the lustre. He, for whom they offer thus, verily becomes one possessing *'Brahmavarcasa'*. There is a form as of procreation in (the other *mantra*). "Agni is the light; the light is *Agni-Svāhā*". This light, the seed, one encloses on both sides, with the deity. The seed that is verily enclosed on both sides germinates. Therefore, enclosing it verily on both sides, he causes it to be born. "Sūrya is the light; the light is *Sūrya Svāhā*". This light, which is the seed, one encloses on both sides with the deity. Verily, the seed, enclosed on both sides, germinates. Therefore, enclosing it, verily on both sides, he causes it to be born.

23. Regarding this, Jīvala Cailaki said, "Āruṇi only brings about conception but does not cause birth". He indeed thought that it should be so offered only in the evening and then, in the morning (it should be offered) with (the chant), "The light is the Sun; the Sun is the light,*Svāhā*". Then he places this light, the seed, outside. So he said, indeed, "The seed is verily born outside (as an off-spring)".

24. Then, they say, "These (performers of *Agnihotra*) offer verily Agni into Sūrya in the evening and Sūrya into Agni in the morning". This is, indeed, when the Sun sets and then Agni himself becomes the light. But when the Sun rises, the Sun himself becomes the light. All that is only for those who offer after sun-rise. This does not amount to a rejection of this. (This is no fault committed by the sacrificers). Only they do not offer directly to the deity itself to whom *Agnihotra* belongs.

25. It is, "Agni is the light; the light is Agni,*'svāhā*" and not "*svāhā* to Agni". It is only "*Agniḥ svāhā*." It is"Sūrya is the light; the light is Sūrya-*svāhā*"and not "*svāhā* to Sūrya". It is only *'Sūryaḥ svāhā'*. Therefore one should offer only with this (chant).

26. (He chants,"Along with the divine Savitṛ" for the production (of the sacrifice) possessed of Savitṛ. (Chanting),"Along with the night united with Indra" he couples it with the night. Indra is the deity of the sacrifice. He (the sacrificer) makes it (the sacrifice) possessed of Indra. (Chanting),"May Agni being pleased, accept." *'Svāhā'* he directly offers to that deity to whom *Agnihotra* belongs.

27. (Chanting) only,"Along with the divine Savitṛ" in the morning for the production (of the sacrifice) possessed of Savitṛ and (chanting) either "Along with the dawn united with Indra" or "Along with the day united with Indra" he couples it with either dawn or the day. Indra is the deity of the sacrifice. He makes it (the sacrifice) possessed of Indra (chanting),"May Sūrya being pleased accept, *Svāhā*" he offers directly to that deity to whom *Agnihotra* belongs.

28. They said, "Who will offer this to us?" "Brāhmaṇa" (the Brahmin). "oh Brahmin offer this to us". (The Brahmin asked),"What will accrue to me from that?" They (the gods) replied,"The residue of the *Agnihotra* ".Indeed this is the residue of the *Agnihotra*-what remains left over in the ladle and also in the pot. It is like what one builds up (garners) from the store-room or from a confined place. Therefore any one may drink it but not one who is not a Brāhmin.For, they cook it indeed, on the (sacrificial) fire.

(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Said, Kahola Kauṣītaki, "This is the essence of these heaven and earth. Therefore one eats of it after offering this essence to the gods". "Therefore one should perform the *Āgrayaṇā* (offering of the first fruits). And Yājñavalkya said.

2. "Gods and Asuras,both sprung from Prajāpati contended. Then the Asuras smeared with (destructive) magic,with poison these plants of both-the plants on which animals subsist and those on which men too (subsist), thinking, "Thus indeed shall we overcome the Devas". Therefore, the animals did not move out (to graze) and men did not eat. These creatures of both kinds (men and cattle) did not overcome (hunger), for want of food.

3. Then the gods heard that these creatures were suffering (perishing) verily for want of food. (They said to each other),"Ah! let us remove that magic and that poison of these plants". "By what means?" "By means of sacrifice". Indeed, by means of sacrifice the gods accomplished what was to be accomplished by them (so did) the Ṛṣis too.

4. They said, "To which of us shall this accrue?" They did not agree (each one claiming). "To me ", "To me ". Not agreeing, they said, "Let us run a race. Whoever wins, to him shall this be". Saying "So be it", they ran the race.

5. Indra and Agni won it. Therefore this *Āgrayaṇa* (first offering) is dedicated to Indra and Agni (together). Indeed, Indra and Agni won the share of it. Therefore there is (offered), in these (rituals) a sacrificial offering *(puroḍāśa)* on twelve potsherds.

6. Where those two, (Indra and Agni), remained victorious, there all the gods followed. For, Indra and Agni are Kṣatra (warriors) and the 'All-gods' are the Viṭs (the common subjects). Where the Kṣatra conquers, there the Viś is given a subsequent share. Hence they gave this subsequent share to the Viśvedevas. That is this oblation (of boiled rice or barley) to Viśvedevas.

7. It (the offering to Viśvedevas) should be (made) of old (grains). For Indra and Agni are Kṣatra and the 'All-gods' are Viś (the common subjects), (old grains should be used for preparing the offering to Viśvedevas) lest he (sacrificer) should think, "I shall elevate the Viś with Kṣatra "(i.e. elevate the Viś to the level of Kṣatra). Nevertheless, it should be only (made) of new (grains). Or, even by the fact that one is *Puroḍāśa* (a cake) and the other *caru* (a pap), (the Kṣatra) is not mounted (by the Viś). Therefore, too, it should be only of new (grains).

8. They, the Viśvedevas, said, "This is indeed the essence of these two, heaven and earth. Let us take them in (for a share) in this". "Yes". Then they assigned this share to them. This (offering) on one potsherd is dedicated to Heaven and Earth (together). That it is (offered on) one potsherd is because this earth is a bowl (vessel) and it is only one indeed. Therefore is (the offering to heaven and earth) on one potsherd.

9. About this they (some) say, "It should not be one of one potsherd. There is a flaw (censure) in it". It is this, when they take out sacrificial food for any deity, in all places (Agni) *Sviṣṭakṛt* is given a share. (But) here they offer the entire thing (to heaven and earth). That is indeed the flaw and moreover it (the offering) turns round.

10. Therefore, they say, "This (offering) has verily turned round. This kingdom will fall into confusion". "That is not a flaw of this (sacrificer). Indeed the *Āhavanīya* is the firm basis of oblations. If it (the offering), after reaching the *Āhavanīya* should turn, again and again, ten times, what of it?" Then some-body else says,"What will one have in that combination? Therefore one should offer only *ghee*. Indeed this *ghee* is the visible essence of Heaven and Earth. Therefore he verily pleases these two, directly with this sap offering.

11. Performing sacrifice with this, those gods removed the magic and poison of these plants. Then the animals (cattle) went out (to graze) and men ate. That one performs that sacrifice (with this offering), is verily for the reason that his plants here should not become smeared with magic and with poison at all and that the gods did so (performed this offering), and whatever share the gods assigned in the sacrifice (to themselves), that very thing he prepares for them. He renders these plants of both (men and animals) free from disease and free from fault (evil). (These creatures) subsist on those diseaseless and faultless (plants). His (the priest's) sacrificial fee is first-born calf. This is indeed the foremost (best) as it were. This is the ritual of that person who performs a sacrifice or performs the New Moon and Full Moon offerings. But one who does not perform a sacrifice should cook rice-food on *Anvāhāryapacana* (the southern fire on which subsequent offerings are cooked), enough for four persons to eat and place it before the Brāhmins(priests).

12. Indeed, there are two kinds of gods. The very gods are of a separate kind of gods. Then there are these human gods viz.,the Brāhmins who have studied the Vedas and teach them. That (feeding of the four priests) verily is like the offering (made in Agni). He should give (as fee) in that (ritual) as much as he can afford. Some offer in *Agnihotra* (milk from new cow). One should not do so at all. For, thereby he makes it conflicting (between two deities of the two offerings). Indeed, different is *Āgrayaṇa* (the offering of first produce) and different is *Agnihotra.*

(Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The living beings approached Prajāpati. The beings are indeed creatures. (They said), "Please ordain to us as to how we may live". Then the gods approached him, wearing the sacirificial thread (in the normal way) and bending the right knee. (He) told them, "The sacrifice is verily your food, immortality (nectar) your strength and the 'Sun' your light".

2. Thereafter the manes approached him, with the sacred thread on the right shoulder and under the left arm and bending the left knee. He told them, "Your food (will be) (once) every month, *Svadhā* (will be your carrier) with the speed of your mind and the moon your light."

3. Then the human beings approached him covered (with dress) and bending their bodies. He told them, "Your food (will be) in the evening and in the morning, progeny your death and fire your light."

4. Then the beasts approached him. To them he granted their wish (saying), "Whenever you get (any food) in time or untimely, then verily may you eat". Therefore whenever they get (any food) in proper time or out of time, then indeed do they eat. For, it was their wish that had been granted.

5. And then the Asuras, too, approached him again and again. To them he gave darkness and illusion. There is certainly what is called *Āsuramāyā* (demonic illusion). Those creatures have really perished. These creatures so subsist as Prajāpati has ordained for them.

6. That (the decree of Prajāpati) the gods do not transgress, nor do the manes, nor the animals. Only men violate (it). Therefore whoever, among men, grows fat, he grows fat in unrighteousness; he indeed cheats. He cannot move about. For he grows fat, doing falsehood. Therefore one should eat only in the evening and morning, He who knowing this eats (only) in the evening and morning, attains full (span of) life; whatever he speaks, it verily becomes so (true). For he keeps the truth of gods.

7. This is indeed Brahmanic lustre. He who can keep his (Prajāpati's) rule, offers (food) to the manes every month. He gives it on that day when the moon does not rise in the east (i.e. on the New Moon day). This moon is indeed King Soma, the food of the gods. This night (of the New Moon day) he declines. When that food of gods is exhausted, he (the sacrificer) offers (food) to the manes. Thus he brings about absence of discord between them (gods and manes

8. He gives (food to the manes) in the afternoon. For the forenoon is of the gods and mid-day of men and the afternoon of the manes. Therefore does he give in the afternoon.

9. Then, wearing the sacred thread over his right shoulder and under his left arm, being seated behind the *Gārhapatya* and facing south, bending his left knee, he silently takes out the *caru* (vessel with paddy for preparing the offering). Then getting up and standing to the north of *Dakṣiṇāgni* over which subsequent offerings are cooked and facing south he pounds it (the paddy for *caru*). Only once does he winnow it (to remove the chaff). For, once only (once for all) the fathers have passed away. That he takes to the southern quarter (is because) this is the quarter of the manes. Putting the *caru* on fire, he adds *ghee* when it is cooked. Verily they offer to the gods into Agni; for men they take it off (the fire) and place it down. And for the manes (the pitṛs) (it is) this same way (as for men). Therefore he adds *ghee* after cooking it (while it is still on the fire).

10. After removing it (from the fire) he offers two offerings in the fire. For this *Āhitāgani* (one who has set up his fires) who makes the New Moon and the Full moon offerings returns to the gods. Then he has to offer this to the manes. He keeps this away from those gods to whom he has returned. Being permitted by the gods, he gives (the offering) to the manes. He offers to Agni and to Soma. He offers to Agni for Agni has a share in everything (offeing). And then (He offers) to Soma for Soma is the deity of the manes.

11. He offers, chanting, "To Agni the conveyer of oblation to the departed ancestors,*Svāhā*". "To Soma associated with the *pitṛs* (manes),*Svāhā*". Placing the lid of the vessel down, he makes a furrow with the wooden sword behind the fire (west of the fire) only once. That is a representation of the altar. He makes a furrow once. For the fathers have passed away once only.

12. Then he places a fire-brand at the south. For when they offer (food) to the manes without placing the fire brand,Asuras and Rākṣasas indeed disturb that (food) of these (manes). That he places the firebrand is for driving away the Asuras and Rākṣasas.

13. He places (the fire brand) (chanting),"The Asuras who, assuming (many) forms move about at their will and who bear huge bodies or small bodies—may Agni drive them away from this world".

14. Then he causes the (deceased) father of the sacrificer to wash his hands saying, "(Uttering the name of the father)(in the vocative)–wash (your hands)", the (deceased) grandfather of the sacrificer, "(Uttering the name of the grandfather in the vocative) wash (your hands)", and the (deceased) great grandfather of the sacrificer "(Uttering his name in the vocative) wash (your hands)". This is just as one would make those who are about to eat, wash (their hands) . They (the stalks of sacred grass) are cut near the root, cut once (only) (at one stroke). Indeed the top (top portion of the sacred grass) belongs to the gods, the middle to the men and the bottom to the manes. Therefore they are cut near the root. They are cut (only) once; for, the fathers have passed away (only) once.

15. Spreading them (their tops pointing) southward, he gives (food to the *pitṛs*) on them. He gives thus because they offer (oblation) to the gods (in fire). For men, they take it out (and serve) and for *pitṛs* (they give) thus (on sacred grass). Therefore he gives thus.

16. He presents (the food) to the father of the sacrificer, saying, "(Name of the father in vocative), this is for you". Some say (in addition),"And those who come following you", and "Those after whom you come".One should not say it so. For, he himself is with them with whom he is. So he should present (the food)

to the sacrificer's father, saying only "(name in the vocative),This is for you ",and to the sacrificer's grandfather saying, "(name in the vocative),This is for you ", and to the sacrificer's great grandfather saying, "(name in the vocative),This is for you ". Thus he presents (the food in a sequence) (moving) away from the present. For the fathers have passed away only once.

17. Then he says, "Oh! fathers! regale yourselves here. Act like bulls, according to your share". In that he says (means), Oh! fathers, eat each one his share". Then he turns away (his face in the opposite direction, away from the food offered). For, the fathers are hidden (from view).This (offering) becomes, as it were, concealed (when he turns his face away).

18. They (some) say with regard to that, "He should remain (so turning away, holding his breath) till fainting. For, thus far is his vital strength". But then, he may turn round, after remaining (thus) for a very short time only. Then he says, "The fathers have regaled themselves; they have acted like bulls according to their share". He says (means) verily this, "The fathers have eaten according to their share".

19. Then he makes the father of the sacrificer wash (his hands) saying, "(name in the vocative), Wash (your hands)", the grandfather of the sacrificer saying, "(name in vocative), Wash (your hands)", and the sacrificer's great grandfather saying "(name in the vocative),Wash(your hands) ".This is just as one would make those who have eaten wash (their hands).

20. Then, loosening the tuck (of his garment) at the navel, he prostrates (in obeisance). For, the tuck at the navel is sacred to the *pitṛs*. Indeed, obeisance is sacrifice. (By this) he makes these fathers worthy of worship (sacrifice). He performs obeisance six times. The seasons are six. Indeed the manes are the seasons. He establishes this sacrifice in the very seasons. He says, "Oh fathers! give us homes". This is indeed the blessing (he seeks) of this (ritual). The fathers, verily, have power over the houses. Therefore, he says, "Oh fathers! give us houses". Then he smells at the pot. That is the share of the sacrificer. They again put the rice-balls together. The once-cut (stalks of sacrificial grass) they put into the fire. He moves the fire brand, too, back (to the fire).

(Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Prajāpati desirous of progeny, sacrificed with this (form of) sacrifice, thinking, "May I become prolific with progeny and cattle; may I be born well (may I produce); may I attain prosperity; may I become glorious; may I be the consumer of (fine) food". He was indeed Dakṣa. In that he sacrificed with this[1]

(form of) sacrifice, it is thereby called *Dākṣāyaṇa* sacrifice. And some moreover say, "(This is) Vasiṣṭha sacrifice". He (Dakṣa) was, indeed, (known) by one name, 'Vasiṣṭha' (the wealthiest). They call it verily after him. On his sacrificing with this sacrifice, there came to be this which is the progeny of Prajāpati and what prosperity (there is). He who knowing thus sacrifices, with this (*Dākṣāyaṇa* sacrifice), multiplies (in progeny) like this and attains similar prosperity.

2. Then Pratidarśa Śvaikaṇa indeed sacrificed with that (sacrifice). To those who looked up to him, he was like an authority [(authoritative) explanation]. He who, knowing thus, sacrifices with this (sacrifice) indeed becomes an authority as it were. Suplā Sārñjaya came to him, verily, for disciplined Vedic study. Having studied from him this sacrifice and another too, he came back to the Sṛñjaya country. They, the Sṛñjayas knew, "He has come after studying the sacrifice for our sake". They said, "He who has come after studying the sacrifice has verily, come to us with the gods". Therefore (he came to be known as) Sahadeva Sārñjaya. There is also the saying, "Suplā has taken another name!" On his sacrificing with this sacrifice, there came to be this progeny which is of the Sṛñjayas and what prosperity (there is). He who, knowing it to be thus, sacrifices with this sacrifice, produces (progeny) in this very manner and attains prosperity like this, indeed.

3. Then Devabhāga, Śrautarṣa sacrificed verily with that sacrifice. He was the *Purohita* (an honoured family priest) of both the Kurus and Sṛñjayas. That indeed is a supreme (superior) position that one is the *Purohita* of one kingdom. What then is the superiority (of one) who (is the *Purohita*) of two (kingdoms)? He who knowing thus, sacrifices with this sacrifice surely attains superiority.

4. Then, Dakṣa Pārvati verily sacrificed with that sacrifice. He acquired sovereignity (a kingdom). These descendants of Dakṣa, even now have acquired royal status. He who, knowing thus, sacrifices with this sacrifice, surely attains royal status. Therefore indeed one should sacrifice with this sacrifice. In it, there is (to be offered) one *Puroḍāśa* (cake) every day. Thus (thereby) his prosperity becomes free from disturbance and without a rival (to share it). He performs the sacrifice (on) two Full Moon days and two New Moon days. Indeed a pair is a group of two. Verily this, a productive pair is made.

5. On the first day of Full Moon he sacrifices with a *Puroḍāśa* (cake offering) consecrated to Agni and Soma (together). They are two deities. A group of two is a pair indeed. Verily this, a productive pair is made. Then at dawn (the next day) there is a *Puroḍāśa* consecrated to Agni. There is *Sānnāyya* (offering)

(a mixture of sour milk and fresh milk) consecrated for Indra. They are two deities. Indeed a group of two is a pair. Verily thus a productive pair is made.

6. And on the first day of New Moon, he sacrifices with a *Puroḍāśa* consecrated to Indra and Agni (together). They are two deities. A group of two is indeed a pair. Verily thus, a productive pair is made. Then at dawn (of the morrow) there is one *Puroḍāśa* consecrated for Agni. (There is an offering of) curds dedicated to Mitra and Varuṇa (together). The *Puroḍāśa* (sacrificial cake) for Agni is for the very reason that if (it is) not (offered), (Agni would say), "Let me go away from (this) sacrifice". Mitra and Varuṇa themselves are the two deities. Indeed a group of two is a pair. Verily this, a productive pair is formed. This indeed is that form of this (sacrifice), by means of which he becomes many (multiplies) and by which he is born (is reproduced)

7. And, when, verily, on the first (previous) day of Full Moon, he sacrifices with a *Puroḍāśa* sanctified for Agni and Soma (together) that indeed is for this sacrificial animal dedicated to Agni and Soma, which he slaughters (for the sacrifice) on the day of fasting (and preparation). Then, in the morning, there is (an offering of) a *Puroḍāśa* dedicated to Agni. The *Sānnāyya* (offering of a mixture of sour milk and fresh milk) is dedicated to Indra. The *Puroḍāśa* for Agni is in itself his morning libation. The (*mantra* for offering) morning libation is *Gāyatra* (in *Gāyatrī mantra*); *Gāyatra* is Agni's metre. The *sānnāyya* for Indra is itself his mid-day libation. Indeed the mid-day libation belongs to Indra.

8. On the first day (previous day) of New Moon, he sacrifices with (the offering of) a *Puroḍāśa* consecrated to Indra and Agni (together). That is indeed his third (evening) libation. Verily the third libation is what has the Viśvedevas as its deity. For, Indra and Agni are (they constitute) all the gods. Then on the (next) morning, there is (the offering of) a *Puroḍāśa* dedicated to Agni. (There is an offering of) curd sanctified for Mitra and Varuṇa (together). The *Puroḍāśa* for Agni is for the very reason that if not; (Agni would say) "Let me go out of (this) sacrifice". That very barren cow, the *anubandhyā* (that should be subsequently tethered, i.e. offered) which he slaughters (for the sacrifice) is to him the curds (offering) sanctified for Mitra and Varuṇa (together). Thus preforming the Full Moon and New Moon offerings, one wins as much gain as one wins by means of a Soma sacrifice. That becomes a great sacrifice (or, by that he becomes one who has performed a great sacrifice).

9. And what he sacrifices with a *Puroḍāśa* dedicated to Agni and Soma (together) on the first (previous) day of Full Moon, with this indeed did Indra kill Vṛtra and with this only did he attain this victory which is his. In that very same manner does this (sacrificer) kill his evil hateful enemy and similarly becomes victorious. And now about the offering on the morning of the New Moon day; the oblation for New Moon day is indeed *Sānnāyya* (mixture of sour milk and fresh milk). *Amāvāsya* is indeed far away (from the Full Moon). Thus he who knowing thus, makes an offering of *sānnāyya* on Full Moon day, quickly

destroys evil, well propitiating him quickly by means of this juice; him who had killed Vṛtra by means of this offering . And then that he (the sacrificer) makes an offering of *Sānnāyya* (means this). This moon is himself the King Soma, the food of the gods. On the first (previous) day of Full Moon the gods ceremoniously extract him (the juice of Soma), (so that) they would be consuming it in the (next) morning. Then they eat him up, wherefore he decreases. As he sacrifices with the *Puroḍāśa* consecrated for Agni and Soma (together) on the first (previous) day of Full Moon, in that he (the sacrificer) verily extracts him (Soma) thus and when that has been extracted he adds this juice (essence), makes it strong and (also) makes the oblation to be offered palatable to the gods. Whoever, knowing thus makes the *Sānnāyya* offering during Full Moon, his oblation indeed is sweet (palatable) to the gods.

10. And now, the first (previous) day of New Moon he sacrifices with the *Puroḍāśa* dedicated to Indra and Agni (together). Indeed Indra and Agni are the deities of the New Moon and Full Moon days. Verily, directly are the New Moon and Full Moon worshipped (with sacrifice) (thus) by him who, knowing thus, sacrifices. Then, in the (next) morning there is (offered) a *Puroḍāśa* sanctified for Agni and curds dedicated to Mitra and Varuṇa (together) for, if not (Agni would say), "Let me go away from the sacrifice". Therefore, indeed, there is (offered) the *Puroḍāśa* to Agni. And these two half months (half moons) are Mitra and Varuṇa. That which wanes is verily Mitra and that which fills up (waxes) is Varuṇa.

11. This night (of New Moon), the two come together. He (the sacrificer) thus propitiates these two who are then together. To him who, knowing thus, preforms the sacrifice, everything is pleasing, everything is accomplished and everything is won.

12. Then during this night Mitra deposits his (virility) seed in Varuṇa. By that seed springs up this which fills up (waxes). Now (regarding) this (offering of) curds that is most appropriately designed; indeed the New Moon day is the worthy recipient for *Sānnāyya*. He (the sacrificer) leads (mixes and offers) during the Full Moon (too). Should he make the *Sānnāyya* during the Full Moon and make the *Sānnāyya* during New Moon, he would be doing a repetition and would create a conflict. This (sacrificer), collecting him (Soma) verily from these waters and plants, causes him (the moon-Soma) to be born from the oblations. Indeed, he produces this (Soma-moon) from the pair. The 'Curds' is female; the whey (produced by mixing lime juice with milk) is the seed. Therefore that is to be performed by which, it (the moon) is born from the pair.

13. He then offers the whey to the (divine) horses. Indeed the seasons are the horses; the whey is the seed (semen). He (the sacrificer) deposits this seed verily

into the seasons. Then the seasons bring forth the seed that had been deposited as (in the form of) these creatures. Therefore does he offer it behind the sacrifice. Verily the male runs towards the female covering her from behind. He deposits his semen into her. Therefore does he (the sacrificer) offer behind (in the fire of) the sacrifice saying, "Go verily in front". That is the receptacle of '*Sviṣṭakṛt*' (Agni who renders all offerings already made properly offered) Therefore he verily offers that in the east.

14. He then sprinkles the quarters (with the whey),—(1) the quarters, (2) the fore-quarters, (3) the by-quarters, (4) the intermediate quarters, (5) the upper-quarters, uttering "To the quarters *Svāhā* !" The quarters are five. The seasons are five. He thus makes the seasons themselves become pairs with the quarters. Five only indeed eat (the residual whey)—(1) the Hotṛ, and (2) the Adhvaryu,(3) the Brahmā and (4) the Agnidh and (5) the sacrificer. Making this verily the form of the seasons, they establish the seed in the seasons themselves. The sacrificer, the first person, eats (first), thinking, "May I, the first person receive the seed (first)" and then the last (best), thinking, "May the best (last) seed stay firmly in me!" "Being invited, you please invite!"—thus saying and having verily rendered this (whey) as Soma itself, they (other four) eat (it).

(Fourth Brāhmaṇa Ends)

(Chapter Three ends)

Chapter Four

BRĀHMAṆA I

1. The gods deposited all animals, those that were rustic (domestic) and those that were wild, into Agni, because they were going out to achieve victory or because of a desire for moving about (freely) as they wished or with a thought, "This (Agni) is the best protector (and) let him protect (these animals of) ours". Agni coveted them very much and gathering them together he entered the night. The gods (said), "Let us get back" and verily (came) to Agni who was concealed. They came to know, "(Agni) has entered here; indeed he has entered the night ". When the night returned, they waited upon him saying, "Please give our animals back, please give us our animals". He gave (the animals) back to them.

2. For that one should worship the two fires. Indeed the two fires are the bestowers. He (the sacrificer) thus verily supplicates only them for cattle, wherefore he worships them. Therefore he should worship them in the evening. For the gods waited upon (Agni) in the evening. To him who, knowing thus, worships (the two Agnis), they give (cattle).

3. Now (this is the reason) why he should not approach (them) (with *mantras*). Indeed men and gods were here together in the beginning. Whatever there is not for men, that verily they asked of the gods, "This indeed we do not have. Let this be for us". Those gods, out of dislike for that request disappeared. Therefore one should not approach (the gods); (he should think), "If not (i.e. if I request them) I shall hurt (them) and if not (if I request them) I shall become one to be hated".

4. Now (here is the reason) why one should verily worship (them): Indeed the sacrifice belongs to the gods and the prayer for the blessing is the sacrificer's. The oblation is (in itself) this sacrifice belonging to the gods, that he worships is (in itself) the prayer for blessing of the sacrificer. What indeed is there for him here, that very thing he takes to himself. Therefore one must verily worship (approach the gods).

5. And now (is the reason) why one should not approach (with worship for a blessing); whoever follows a Brāhmin or a Kṣatriya (Rājanya; a crowned monarch) praising him, thinking, "This man will give me homes", he (the Brāhmin or Kṣatriya) thinks that it should be given to him who tries to please him with word or action. But whoever says to him, "Of what use are you to me? You who do not give me (anything). That master hates him (the suppliant). Therefore one should not approach (the Agnis with a request), thinking, "If not I may hurt; if not I may become hateful". Thus really does this (sacrificer) request this (Agni) in that he kindles (the fire) and in that he makes offerings (in it). (So he should not request again).

6. And now (is the reason) why one should verily approach (with a request): he who asks verily finds a bestower. Also,the master does not know (the wants of the dependant). Only when the dependant says to the master, "Please support me" then does he (the master) supports him or does he consider him worthy of support. Therefore one must approach (the two fires with a prayer). This is the whole (argument) wherefore one must verily approach (the fires with worship and request). Indeed this (Agni), being Prajāpati (or Prajāpati becoming this,(Agni) thus,deposits the seed of everything, all that is about him and all that he rules over, in that one who performs the *Agnihotra*. Performing that (worship) *(Agnihotra)* one imitates abundance and produces abundance continuously. Therefore one must verily worship.

7. He prays with a first (prayer) that contains (the word) *'upa'*. Indeed this (earth) is *'upa'*. This *upa* is with two (meanings). Whatever is born, that surely is born upon this (earth). Whatever perishes, that is scattered upon this earth only. This verily becomes more and more, by day and by night. Thus, he (the sacrificer) takes up with this imperishable abundance.

8. He says,"Approaching verily the *Adhvara*–" Indeed, the sacrificer is *Adhvara*. Saying, "Approaching the *Adhvara*–" he says (means) this only,viz., "Let us utter the chant (of prayer) to Agni ", for, he is going to utter the chant *(mantra)*,"Who hears us also from afar". He verily says (means) this, "Though you are far away from us, please do hear this (prayer) of ours. Let this be verily thus".

9. And then, (he prays), "This Agni (is) the head, the shoulder of the sky, the lord of the earth. He pleases (excites) the seeds of waters". Just as one who supplicates will speak auspiciously (thus), "You are verily the descendant of such and such a (great) person! Indeed you are capable of this (achievement)", and will praise (the donor) wishing to make him happy; so indeed is this (*Ṛk* of praise).

10. Then (is chanted) this of Indra and Agni; this one (Sun) who burns is verily Indra. This is the one who, setting, enters Agni indeed. Therefore is (the chant) to Indra and Agni—"I invoke you both Indra and Agni! Both of you together do I delight with pleasing service. Both of you are bestowers of strength and wealth. I invoke you two for acquisition of food". He verily says (means) this only,viz., "You two, the bestowers, remaining together give to me".

11. Then (he chants), "This is thy seasonal source (womb), born from which you shone forth. Knowing that, Oh! Agni! climb up (grow) and increase our wealth". Indeed wealth is nourishment. He verily says (means) this: "This our nourishment is your own. Please make it more and more (abundant) to us. Please increase that (nourishment) of ours".

12. This one was the first here; he was upheld by the upholders: he is the (greatest) offerer (of oblations) (the Hotṛ priest), the best sacrificer, worthy of praise at the sacrifices. (He is the one) whom Apnavāna and the Bhṛgus (the Bhṛgus–who acquired him) made bright, the colourful one in the forests, the one who pervades in every home". Just as one making a request would speak auspiciously (thus), "You indeed are the descendant of such and such a (great) person! You surely are capable of this (achievement)" and desiring to make (the donor) happy,will praise him, so indeed is this. As he (Agni) really is, so does he (the sacrificer) speak of him (thus). "This (Agni) is pervading in house after house. In accordance with his old splendour, unflinching have milked the white milk of the accessible one who makes it a thousandfold". This is verily the supreme gift–this which is a thousandfold gift. This (praise) is indeed for keeping up that very thing (gift). Therefore does he say,"The milk, (from) the wise (sage) (the accessible one) who gives a thousandfold".

13. This is that collection containing six *Ṛks* of that (collection), the first *(Ṛk)* has the word *'upa'*, the last has the word *'Pratna'*. We recited that because she (the earth) has the word *'upa'* (upon) (and) the yonder (sky) is indeed old (contains the word *'Pratna'*). As many gods as there were, of old in the beginning, so many are there even now. In between (the sky and the earth, the gods of old and the gods now) are all the wishes (of the sacrificer). He conveys (respectfully) this only to those two. They indeed in accord, bring to him (the fulfilment of) all the wishes.

14. He mutters the first *(Ṛk)* thrice and the last one (too) thrice. Indeed sacrifices have threefold beginning and threefold conclusion. Performing the *Agnihotra*, whatever one speaks falsely by word or does falsely in action, by that he verily cuts off his own body, life span, splendour or progeny.

15. He (worships) utters the *mantras*, "Oh Agni! You are the protector of the body; please protect my body. Oh Agni! you are the bestower of life-span. Please give me (long) life. Oh Agni! you are the giver of splendour. Please give me splendour. Oh Agni! what is deficient in my body, please fill it up". He verily, in this says (means), "Whatever we cut off here of (our) life, splendour or progeny by our expression or action, may that be made up again for us". That way his (deficiency) is made up again.

16. (He prays), "Kindling you the brilliant one, may we (continue to) kindle (the fire) a hundred winters (snowy seasons). What he says, viz., "A hundred winters",–he verily says (means),"May I live a hundred years". (Saying),"May we kindle the brilliant one", he verily says (means),"May we kindle the great one", "(We) having vigour (enkindle) (you) the maker (giver) of vigour. (We) (having strength) (enkindle) you the maker (giver) of strength"–(by this) he only says (means) this,viz., "May we be possessors of vigour! you are the maker (giver) of vigour ", and "May we be possessors of strength! you are the maker (giver) of

strength". And ahead (when he says),"(You) the uninjurable injurer of enemies, (we) the uninjured (enkindle)". He says, (means) verily this,viz. "May we, with you, make our enemies more miserable".

17. He mutters thrice,"Oh you, the one of colourful wealth! May it be well (auspicious) for you! May I reach the other shore (end). (Oh one of variegated riches! May I reach safely your other shore!) Indeed the night is the possessor of brilliant (coloured) wealth. For this one (the night) remains as though having gathered these things of various colours (the stars). Therefore, at night one does not see clearly from afar. (With) her (help) indeed, the sages formerly safely reached the shore (of the night). Therefore, the destructive one (Rākṣasa)did not find them by night. In that manner indeed, this person (the sacrificer) safely reaches this shore of this (night) and similarly the destructive one (theRākṣasa) does not find him by night.Therefore does he say, "Oh one with wealth of bright colours! May I safely reach your shore!" So much he mutters standing. Thereafter he sits down.

18. He mutters, "Oh Agni! you have been united with the splendour of the Sun",for, theSun enters this (Agni) along with the praise of the Ṛṣis (the sages); wherefore he (the sacrificer) worships him with (at) his pleasing abode with this offering. He says, "Indeed, it is this offering that is his (Agni's) favourite abode. May I well be united with (long) life, with splendour, with progeny and with rich wealth ". "Just as you are united with this (your favourite abode). So may I be united with (long) life, splendour and progeny. This (is) what he verily says (means). (He says), "May I be united with rich wealth". Indeed rich wealth (nourishment of wealth) is 'Abundance'. He verily says (means) this "With abundance".

19. He then approaches the cow, (saying), "You are food! May I eat your food! You are wealth! May I enjoy your wealth!" He verily says (means) this, "Whatever your riches are, whatever your virilities are, them may I enjoy!" He says (means) verily "You are 'strength'! May I enjoy your strength!" "You are the essence! May I enjoy your essence!" He verily says (means) this, "You are the nourishment of wealth! May I enjoy your rich wealth!" "You are abundance! May I enjoy your abundance!"

20. (He says), "Oh rich ones! engage in sport". Indeed cattle are rich. Therefore does he say, "Oh rich ones! revel in this sex, in this cowshed, in this residence, in this world". He verily says (means) this, "Remain there itself; don't go away from here. Thus may I become dear to you"!

21. Then he touches the cow (saying), "You are greatly favourable, having all forms". Indeed is this (cow) very benign and has all forms, with (fulfilment of) all wishes. Indeed cattle have all forms. (He says), "Enter me (come to me) with strength and with possession of cows". When he says, "With strength", he says

(means), "With essence". (By saying), "With possession of cows", he verily says (means) this, "With abundance".

22. Then he goes near the *Gārhapatya* (chanting), "Oh Agni! we approach you every day, at dusk and dawn, conveying our obeisance with our thought". By this *(Ṛk)* he verily performs obeisance to this (Agni). (He chants), "(We approach you) Who are the shining protector of sacrifices and the effulgent (protector) of the Sacred Law *(Ṛta)* and who thrives in your own home". He (in this) verily says (means) this, "What is our nourishment, this is your own thing. Make it more and more for us! That of ours please increase". (He chants), "Oh Agni! be of good (easy) access to us, like a father to his son. Take us (on) for the sake of well-being ". "Just as a father is easy for a son to serve (to move near), thus you please be easy for us to serve (approach)–this is just what he says (means), (as also) "Just as he (the son) does not in any way hurt him (the father), in the same way, may we not hurt you in any way". (He further chants), "Oh Agni! you please be proximate to us, (be) our protector, (be) auspicious, you—the head of a host (of gods)! (you who provide security)!" Agni is the wealth, (Agni has) wealthy fame. (Agni is famed for wealth). Come towards us, you the bestower of most glowing wealth!" Oh most bright one! Oh resplendent one! We come to you for happiness for (our) friends. Please understand us, listen to our call (prayer). Please be desirous of saving us from all evil-doers".

23. That he worships the *Āhavanīya*, (means) that he prays (in that) for (obtaining) cattle. Therefore he worships it *(Āhavanīya)* with metres, lofty and short. Indeed cattle are (of sizes) great and small. (That he worships) *Gārhapatya* (means that he prays for obtaining) men. Therefore he worships (the *Gārhapatya)* first with a triad of *Ṛks* in *Gāyatri* metre. *Gāyatra* is the metre of Agni. He (the sacrificer) therefore, worships this (Agni) with its own metre. Then (he worships *Gārhapatya*) with *Ṛks* with two feet (*pādas*). Indeed the *dvipadā* (*Ṛk* with two feet) is man's metre. Verily this, the man is a biped. Indeed with this he (the sacrificer) prays for (obtaining) men. He who knowing thus, worships becomes verily one possessed of cattle and possessed of men.

24. Then he goes very near the cow (chanting), "Oh Iḍā! come here". "Oh Aditi! Come here!" "Oh covetable one! Come here". Indeed the cow is Iḍā; indeed the cow is Aditi; indeed covetable is the cow! verily desire for them (cows) entered men as, "In me is the bearing of desire for you (I desire for you)". He verily says (means) this, "May I become dear to you".

25. Then standing between *Āhavanīya* and *Gārhapatya* and facing east, looking at the *Āhavanīya*, he (the sacrificer) mutters, "Oh lord of *Brahman* (Veda)! Make the offerer of Soma sweet-voiced—(the offerer) Kakṣīvant who is the son of Uśij, who is the possessor of wealth, who destroys woe, who finds wealth and who increases nourishment, may he the fleet one, get attached to us. Let not the curse of the evil-doer (enemy) and the hurt of (caused by) man reach us. Oh Lord of Veda! Protect us".

26. That he worships the *Āhavanīya* (amounts to this) that he worships the sky; (that he worships) the *Gārhapatya* (means that he worships) the earth. Then does he worship this mid region (ether). Therefore he worships (it) with a triad of *Ṛks* that praises Brahmaṇaspati (the lord of Vedas) (the lord of expression). Indeed this (mid region, the ether) is the direction of Brahmaṇaspati. Indeed he worships this direction (thus), "May the great heavenly and unassailable protection of the three, viz., Mitra, Aryaman and Varuṇa be (with us)! The enemy who speaks ill (curses) indeed does not have power over them (who are thus protected), at home or on the roads that might prevent (one's movement). For, verily, those sons of Aditi constantly provide light for the man to live". These indeed are the obstacles of the paths, these that are in between heaven and earth. He verily worships them thus. Therefore, indeed, the destructive demons (Rākṣasas) do not find him out in these paths that would (otherwise) be beset with obstacles.

27. Then (he worships) with a prayer dedicated to Indra. Indra is the deity of the sacrifice. He (the sacrificer) makes this worship of Agni verily to be (connected) with Indra. (He says) "Oh Indra! you are never barren. You cling to (honour) the givers (of oblations).

He verily says (means) this, "Never do you harm (never are you malicious towards) the sacrificer".

"Oh mighty god! more and more, indeed, and ever more does the gift of you, the god, increase". (By saying),"More and more, indeed". This is what he verily says (means), "This our nourishment (prosperity)– please make it verily more and more for us. Increase it for us".

28. Then (he worsnips) with a *Ṛk* addressed to Savitṛ. Indeed Savitṛ (the Sun) is the begetter of the gods. Therefore do all these desires, produced by Savitṛ get fulfilled for him. (He chants), "May we meditate upon the superior effulgence of the divine Savitṛ, who will prompt our mental faculties!"

29. Then (he worships) with a *Ṛk* addressed to Agni. By that, at last he gives (himself) to Agni for protection. (He chants), "May your inaccessible chariot surround us (to protect) all around–the chariot by which you protect the givers (of oblations)". Indeed the sacrificers are the givers (of oblations). He verily says (means) this, "That your most inaccessible chariot with which you protect the sacrificers– with that protect us from everything (all around)".

30. He then utters the name of (his) son. (He says)"May(my) son continue this my task, this (my) virility." In that same manner does his son continue this task of his and this virility. If there is no son, then he should utter his own (name).

(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. After performing the *Agnihotra*, he worships (the Agni) in the evening,

(saying)"*Bhūḥ, Bhuvaḥ, Svaḥ*"(the earth, the ether, the sky). By that he enriches his speech with truth. With that (speech) enriched, he invokes blessings (thus). "May I with progeny, become one possessed of good progeny". Thus he hopes (prays) for progeny. He prays for heroic men by saying "(May I become) one possessed of heroes, with heroic men ".Saying, "(May I become) one possessed of good nourishment, with nourishing things", he prays for nourishment (abundance)"That long fire-worship also is, indeed, a prayer for blessing. This (short) one, too, is indeed that (same) prayer for blessing. Therefore, one gets all this (blessing) even with this (short prayer to Agni). Therefore one may worship verily with this– we serve (Agni) verily with this"–so said Āsuri, indeed.

2. Now when he is about to (go away on a journey) live away (from home), he first worships *Gārhapatya* only and afterwards (he worships) *Āhavanīya*. He worships *Gārhapatya* (chanting), "Oh one benign to men! please protect my progeny". For this (Agni) has power over progeny. Therefore he (the sacrificer) now makes over verily his progeny to him (Agni) for protection. Then he worships *Āhavanīya* (chanting), "Oh one worthy of praise! please protect my cattle". For, this (Agni) has power over cattle. Therefore does he (the sacrificer) now make over verily his cattle to him (Agni) for protection.

3. Then he either walks off or drives off. Reaching that (place) where he thinks the boundary to be, he lets out speech (breaks his silence). Having lived abroad and returning and reaching that (place) where he considers the boundary to be, he restrains his speech (observes silence). Even if a king should be within (his residence), he should not go upto him. He first worships *Āhavanīya* only and then (only) *Gārhapatya*. Indeed,the *Gārhapatya* is the home. The home is the (established) residential place, indeed. He verily thereby rests ultimately in the house itself, (which is) the resting place.

4. He worships the *Āhavanīya*, (chanting) "We have come to the All-knowing one who is the greatest finder (bestower) of wealth for us ".Then having sat down, he removes the blades of grass, (saying) "Oh Agni, the sovereign lord! give (us) wealth (lustre) and strength". Then he worships the *Garhapatya*, (saying), "This *Agni Gārhapatya* is the lord of the house. He is possessed of progeny and he is the greatest finder (bestower) of wealth". Then having sat down, he removes the blades of grass (saying),"Oh Agni! master of the house! please bestow on us (wealth) lustre and strength". He who would worship with *mantras* should worship thus.

5. Indeed, he may worship silently.

Where there may be a Brāhmin ,a king or a noble(laudable) person, it is not proper indeed, for him (the head of the house) to say to him, "You please guard this (house) of mine, I shall be going on a journey. (I shall be living abroad)". And these the superior gods, the Agnis, dwell in this (place). Who then is fit to say to them, "You please protect this (house) of mine. I shall be living abroad". Therefore one may well worship silently. He first verily worships *Gārhapatya*.

6. Then (he worships) *Āhavanīya*. He worships the *Gārhapatya* silently indeed.

For, the gods know the mind of man. The *Gārhapatya* knows his mind (and thinks), "(This person) who is going to live abroad has approached me the bestower". Then he worships the *Āhavanīya* verily silently. The *Āhavanīya* knows his mind (and thinks), "(This person) who is going to live abroad has approached me the bestower".

7. Then he either walks off or drives off, where he considers (it to be) the boundary, reaching that (place) he speaks (breaks his silence). Then having lived abroad and coming back again, reaching that (place) where he considers the boundary to be, he restrains his speech (undertakes silence). If there should be within (the house) even a king, he (the householder) should not go up to him (but) he approaches (worships) first only *Āhavanīya* and then the *Gārhapatya*. Indeed the *Gārhapatya* (Agni) is the home, the home is the established resting place. Thus he ultimately remains firmly established only in the home.

8. He worships the *Āhavanīya* silently, sitting only silently, he removes the blades of grass. Then he approaches (worships) the *Gārhapatya* silently. Sitting only silently, he removes the blades of grass.

9. Though he might be angry, as it were, this night (of his return home), only when the morrow has come may he do (anything) or say (anything), for this reason that the house remains afraid, as it were, of the master of the house who had been living away and who has returned the house (thinking), "What is this person going to do here? What is he going to say?" Whatever the master does here or says, his house fears, the house gets agitated; for he is the lord. (But) then, the house of that person who does nothing and says nothing does not fear, it does not get agitated. This is verily the observance (approach) with regard to the house.

10. He worhips (approaches the house saying), "Oh house! don't fear. Don't tremble. We come bearing strength. Bearing strength, with an auspicous mind and auspicous memory, rejoicing with the mind I come to you, the house. We invoke the house which one gets to (after) remaining away and in which are many who have auspicious minds (or, wherein are many gods). May that house understand us who understand it! Here are (invoked) invited the cows. Invited are the goats and sheep and invoked is food and water in our home."

(Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Prajāpati alone was here, indeed (in the beginning). He verily saw (thought), "How shall I be born?" (How can I reproduce?) He exerted himself. He performed penance. He created the creatures. Those creatures that were created by him languished (went away). They are these birds. Indeed man is the nearest to Prajāpati. He is a biped. Hence birds are bipeds.

2. He (Prajāpati) verily looked about (thought), "Even as I was alone formerly, so am I (now) verily (alone) " He created a second (batch of living beings). They too verily languished (went away). That is this vile (small) (species) reptile which is different from snakes. He created a third (batch of beings). They too verily languished. They (the people) say, "They are the serpents". Yājñavalkya said, "These are indeed of two kinds". But according to the *Ṛk*, they are of three kinds.

3. Worshipping and exerting himself, Prajāpati (thought). "How is it that my creatures that were created languish (perish)?" He discovered verily this, "They languish (because of) not eating (food)". He provided milk, even at first, in the two breasts in the body itself and afterwards created the creatures. Those creatures of this that had been created came to be found (well)(they survived), having taken verily to the breasts. They are these creatures that have not languished (that have not perished).

4. Therefore too, has this been repeated (said) by the *Ṛṣi* (Veda) (thus), "Three generations indeed, passed beyond". Those (generations) are those that perished, "The others settled around the Sun *(Arka)*. Surely Agni is *Arka*. These creatures which have not perished have settled around him (Agni) 'the great one' verily remained within the worlds". This has been said only with regard to Prajāpati. "The blower (purifier) entered into the directions (quarters)". The directions are indeed the quarters (regions). This blower (purifier) (the wind) has entered into them. This *Ṛk* itself has been recited with regard to this. It is (so) even now; creatures are born in the same manner as Prajāpati created the creatures. It is indeed this; when the two breasts of a woman and the udder of (cows) cattle are filled up (with milk), thereafter is born, what is born (the creature) (the offspring). It was verily thus that Prajāpati created the creatures at first.

5. About that they (people) say, Verily milk is food", "For Prajāpati created verily this (milk) as food". (People) say about it, "Indeed food itself is the creature (being)". It is this –those (creatures), even as they are born, live (exist) thereafter only resorting to the breasts of those who have milk. Those who have no milk, they too feed the just born (infant) (with other food) . Therefore they say, "Food itself is the creature". He who, being desirous of progeny, sacrifices with this oblation, thus makes himself verily this sacrifice which is Prajāpati.

6. This (offering) belonging to Agni is on eight potsherds. Indeed Agni is the mouth of the gods; he is the progenitor (of the gods). Hence is the offering to Agni on eight potsherds.

7. Then is offered a *caru* (boiled rice) dedicated to Soma. Indeed Soma is the seed (semen). He (the sacrificer) pours Soma, that semen, into Agni the progenitor. Thereby is formed at the outset a productive pair.

8. Then there is (the offering of oblation) dedicated to Savitṛ, either on twelve potsherds or on eight potsherds. Indeed, Savitṛ is the begetter of the gods. (He is) Prajāpati (the lord of created beings), the intermediate progenitor. Therefore, the offering to Savitṛ is either on twelve potsherds or on eight potsherds.

9. (Then there is offered) a *caru* (boiled rice offering) to Sarasvatī (and there is) a *caru* for Pūṣan. Sarasvatī is female, Puṣan is male. That again, is made into a later productive couple. Prajāpati indeed, created creatures from the two fold pair (union)–they (the creatures)that were before now and those that are later (in that will be) [they that are (straight) upward from there (the ground) and they that are (bent) downward]. Similarly does this (sacrificer) produce (beget) creatures from the two fold pair (union)–those that are upward and those that are downward. Therefore are these five offerings (made).

10. Thereafter verily (comes) the basis of curds: the offering to Maruts is on seven potsherds. (The reason) why (the offering) to Maruts is on seven potsherds (is that) the Maruts are Viś (common subjects), the subjects of the gods. They went about here, indeed, unchecked as it were. Having approached Prajāpati who was performing a sacrifice, they said, "If you do not allot a share to us in this (offering in the sacrifice) we shall destroy these, the creatures, which you are going to create with this oblation".

11. Prajāpati observed, "My former creatures have perished. If these (Maruts) destroy these (creatures to be created), then nothing will be left over for me". Then he allotted to them this share. This offering to Maruts is on seven potsherds. (The reason) why it is on seven potsherds (is that) indeed the host of Maruts is (in groups of) seven and seven (each).

12. That (share) should be for the self-strong (Maruts); for, they made (got) that share for themselves. But then, they (the priests) do not find the two (chants) for offering and subsequent address, related to the 'self-strong' (Maruts). If one can not find the two (chants) *Yājyā* and *anuvākyā* related to the 'Self-possessed', then they (the two chants) may be the two addressed to Maruts (in general). This (offering) is made just for the sake of non-hurt to the creatures and for the sake of the tranquillity of the creatures. Therefore does the offering to Maruts become (one) on seven potsherds.

13. Now then, (comes the offering of) curds. Verily from milk did the creatures come to be. They exist on account of milk (subsisting on it). Therefore he (the sacrificer) offers to them that very thing from which they have sprung up and wherefore they exist. Thus the creatures which he (the sacrificer) produces with these former offerings they arise from this milk and from these curds. There is a couple in that (in the curds). The curds are female. The whey is the semen. From this pair indeed was then born the 'All' (universe-like). Because the 'all' (universe-like) was subsequently born of this (these curds), therefore that (the curdsoffering) is what has the Viśvedevas as its deity.

14. Then (there is the offering) to Heaven and Earth, on a single potsherd. Prajāpati, having created the creatures by means of these very oblations, enclosed them (between) with Heaven and Earth. In that (same) manner is that he (the sacrificer) encloses with Heaven and Earth the creatures which he produces by means of these foregoing offerings. Therefore (is this offering made) for Heaven and Earth on a single potsherd.

15. Then therefore, there is verily this procedure: He (the sacrificer) does not raise (use) the *uttaravedi* (the northern or extra altar). (He thinks), "Let everything be (complete); let the offering be (made); let it be sacred to the Viśvedevas ". The sacred grass *(barhis)* is tied into three (bunches) and that (the three) again becomes one (bigger bunch). Thus is indeed the form of procreation. This is verily procreation. This procreation is indeed made threefold (in three ways). (There is) the father, (there is) the mother, what is born —that is the third. Therefore (is) sacred grass tied in three ways (into three bunches). That again becomes a single (bigger bunch). They become tied together, in their individual characteristic. He (the sacrificer) takes them up as a *prastara* (spread around sacred grass). This is verily procreation; procreation is the individual characteristic.

16. After placing the sacrificial dishes (the things to be offered) (in their respective places), he churns the fire (produces the fire by churning). For, the offspring (creatures) of Prajāpati were born (immediately) after Agni as he was being produced (as he was coming into existence). In that very same manner, creatures (offspring) are born following verily the sacrificer's Agni that is born (that is being produced). There is a group of nine fore-offerings, (there is) a group of nine subsequent offerings. *Virāṭ* (the metre) has indeed ten syllables (per foot). This is the full wealth (fullness). That very thing (*Virāṭ*) he (the sacrificer) makes deficient (by one) on both sides, for the sake of production. Indeed these creatures arise from the deficient (material). Prajāpati created from (material) deficient on both sides, the creatures that are upward (straight) from here and that are downward (bent) from here. In that very same manner, indeed, does this (sacrificer) create creatures from (material) deficient on both

sides-the creatures that are upward (straight) here and that are bent (downward) here. Therefore is it that there is group of nine fore-offerings and a group of nine after-offerings.

17. He offers three *'Samiṣṭa Yajus'*. (That would make the sacrifice well-performed). Because this (ritual) (consists of) a group of nine fore-offerings and a group of nine after-offerings, this is better than a *havir-yajña*. Yet, one may offer one oblation only (one *samiṣṭa yajus*). Indeed this (also) is a *haviryajña*. He who knowing thus, sacrifices with this (offering), is born (i.e. reproduces) verily and attains wealth (splendour), in the same manner, (attains the progeny and wealth) which accrued to Prajāpati on his thus performing this sacrifice.

(Third Brāhmaṇa Ends)

(Chapter Four ends)

Chapter Five

BRĀHMAṆA I

1. Indeed,Prajāpati created the creatures (progeny) by means of (an offering to) 'All Gods' (Viśvedevas). They, the created beings of this (Prajāpati), ate up the barley (corn) of Varuṇa.Originally, barley verily belonged toVaruṇa. Then, because they verily ate the barley of Varuṇa,thence, indeed they are known as '*Varuṇapraghāsā*'.

2. Varuṇa, verily, captured them. Captured by Varuṇa,they lay down and sat down, merely breathing in and breathing out, having been rent. Only the inhalation and exhalation of breath did not go out of them. Then all other faculties went out. Because of those two (breaths), they did not perish indeed.

3. Prajāpati treated them with this oblation. He released from Varuṇa's noose (bondage) both the kinds of creatures of his,–those which had been born and those that were (yet) unborn. His creatures were then born without disease and without evil (blemish). Because this (sacrificer) performs the sacrifice with this (offering) in the fourth month, Varuṇa does not seize his progeny at all in that manner. He releases both kinds of progeny from Varuṇa's noose–those that have already been born and those that are not (yet) born. Those children of his are born without disease and without blemish. Therefore indeed, does this (sacrificer) perform the sacrifice with this (offering) in the fourth month.

4. At that (sacrifice) there are two altars and two fires. From both sides, indeed, he (the sacrificer) releases the progeny (creatures) from Varuṇa's noose. Those that have been (born) before and those that are later (those that are straight (upward) here and those that look down-ward (that are bent here). Therefore are there two altars and there are two fires. On the northern altar he sweeps (scatters) the upper (northern) altar, he raises the upper altar and not on the southern (altar). Indeed Varuṇa is Kṣatra ((ruler or warrior) and the Maruts are the subjects. He thus makes verily the Kṣatra superior (at a higher level) to the common subject. Therefore these (common) people, the subjects, (remaining) below (at a lower level) wait upon the Kṣatriya(ruler) who is seated above.

5. Then there are verily these five oblations. Indeed by means of these did Prajāpati create the creatures. By these above does this (Prajāpati) release these (creatures). thus from Varuna's noose from both sides— those that are before now and those that are later. Therefore are there these five oblations.

6. Then there is (the offering of) this *puroḍāśa*, sanctified for Indra and Agni (together), on twelve potsherds. Verily the exhaled breath and the inhaled breath are Indra and Agni. Beacuse of them, indeed, his creatures (progeny) did not perish. This (offering to Indra and Agni) is just as one would do good

(in return) to one who has (already) done a good turn. He thus treats the creatures (progeny) verily with exhalation and inhalation. He places (infuses) exhalation and inhalation into the creatures. Therefore is this (offering) dedicated to Indra and Agni (together).

7. In both (fires) there are two (offerings of) curds. Indeed creatures originated from milk; they exist well because of milk. Therefore, where from they came into being and because of which they exist,–with that very thing, he releases these creatures thus on both sides from Varuṇa's noose–the creatures that are before this and that are (will be) after (those that are upright here and those that look downward here). Therefore there are two (offerings of) curds in both (fires).

8. The northern one (the one offered in the fire in the north) is dedicated to Varuṇa. Indeed Varuṇa captured these (creatures). He (the sacrificer) directly releases the creatures (progeny) thus from Varuṇa's noose, through, verily, the offering to Varuṇa. (The offering made in the south (fire) is dedicated to Maruts. (It is) verily for non-repetition (that) the offering to Maruts (is made).

For, if both (the offerings) were dedicated to Varuṇa, he (the sacrificer) would indeed be committing a repetition. Moreover, the Maruts wished to kill the creatures of Prajāpati, from the south. (Prajāpati) propitiated them with this share. Hence (in the fire in) the south (is made) the offering dedicated to Maruts.

9. Verily, on both of them (curds), he scatters *Karīra* fruits. Prajāpati indeed brought about happiness to the creatures with *Karīra* fruits. Thus, this (sacrificer too) verily brings about happiness to the creatures.

10. On both indeed, he puts *Śamī* leaves. Prajāpati verily brought about happiness to the creatures by means of *Śamī* leaves. This (sacrificer too) thus brings about happiness to the creatures.

11. There is an offering dedicated to Prajāpati, on one potsherd. Indeed, Prajāpati brought about happiness to the creatures by means of the offering dedicated to '*ka*' (Prajāpati) on a single potsherd. This (sacrificer too), thus brings about happiness to the creatures.

12. And on the previous day (first day), after husking and slightly roasting barley on the *Anvāhāryapacana (Dakṣiṇāgni*, on which subsequent offerings are cooked) they prepare as many vessels of *(Karambha)* a mixture of flour and curds as there are members of the (sacrificer's) family, one for each member, exceeding by one (and one more vessel).

13. They also prepare a (barley) ram and a (barley) ewe. If one can get the fibres of wool of a sheep other than '*Eḍaka*', he should attach them (to the ram and ewe) after washing (the wool). If he cannot get (the fibres of wool) of any (sheep) other than *Eḍaka*, he may attach verily fibres of *Kuśa* (sacrificial grass).

14. That there are a ram and a ewe is because this ram is indeed a visible animal (to be offered) of Varuṇa (and) thus he (the sacrificer) obviously releases the creatures from Varuṇa's noose, because of its being dedicated to Varuṇa. The two are a pair. He releases the creatures from Varuṇa's noose, thus by the union (of the pair). The two are made of barley. For, he (Varuṇa) seized them (creatures) that had eaten barley. He (the sacrificer) places the ewe on the northern curds and the ram on the southern. Thus indeed is a (mating) pair formed. Verily to the north (left) of the man does the woman lie.

15. The Adhvaryu places all the dishes (oblations to be offered) on the northern altar; the pratiprasthātā (remains) having placed the oblation to the Maruts alone on the southern altar and having touched the dishes (of offerings).

16. Then the Adhvaryu says, "Speak (recite) for the Agni that is being churned". Having churned (and brought out) Agni, he says, "Recite for Agni who is being kindled". Both of them, indeed place two kindling sticks (firewood). Having placed (each one) the two kindling sticks,(the two)(Adhvaryu and Pratiprasthātṛ) pour out the first two libations (each one).

17. Then the Adhvaryu says,"Oh Agnīdh! Trim the fire well". (Yet) the fire remains verily despatched untrimmed. Then the Pratiprasthātṛ(who had been sent) returns. He fetches the wife (of the sacrificer). Before fetching her, he asks, "With whom do you move (sexually)?" That a woman who belongs to a different person moves with another (sexually), she verily commits (a sin) with regard to Varuṇa. If not (asked) (Varuṇa would think), she sacrifices to me with a pang within (her mind)". Verily, the sin that has been spoken out becomes less (lighter); it becomes the truth. If she does not speak out the truth (does not swear), harm befalls her relatives, indeed.

18. He then makes her recite, "We invoke the Maruts who are the devourers and eaters of enemies and who are delighted with the porridge (mixture of flour and curds)". This (expression) is just (in import) as is the prior invitation. With this, verily, does he invite these (Maruts) for this (their) share.

19. They (the dishes) are as many as there are members of the household (of the sacrificer); one for each member, exceeding by one. He thereby releases from the noose of Varuṇa his children (progeny) (already) born, each individual with one (dish) (for each). They (the vessels) are excessive by one, so that with that he releases from Varuṇa's noose verily those children which are(yet)unborn.

20. There are the vessels, for they eat food with (from) vessels. They (the dishes) are of barley, for he (Varuṇa) captured them (creatures) that had eaten the barley.

21. (She) makes the offering, with the winnow. For it is with the winnowing basket, indeed, that food is prepared. The (sacrificer's) wife makes the offering.

Thus she releases the children (progeny) from Varuṇa's noose, verily through the union (pair).

22. Prior to sacrifice, prior to the oblations, she makes the offering. For, indeed, the common subjects are not consumers of offerings; verily the Maruts are the common subjects (of gods). Therefore she offers before the sacrifice and before the oblations. Where then the creatures of Prajāpati lay down and sat themselves having been torn, there did the Maruts destroy their sin (hurt). Similarly, indeed the Maruts destroy the sin (harm) of the children of this (sacrificer).

23. She offers (saying), "What (sin was) commited in the village, what (was committed) in the forest", for sin is commited in the village and in the forest. (She says), "What (was commited) in the hall (in the society among the people) and what (was committed) in the senses". She verily says (means), "In the case of men", when she says, "What in the hall (in society)?"(By) "What in the senses" she verily says (means) this, "Towards the gods". Indeed a sin is committed towards the gods or towards men. (She says), "What sin we have committed here, we do expiate that– *svāhā*". She verily says (means) this, "What sin we have committed here, we are released from that".

24. He then mutters (the chant) addressed to Indra and referring to the Maruts, "When the Maruts verily destroyed the sin (hurt) of the creatures of Prajāpati", then Prajāpati observed, "These indeed, may not destroy my creatures".

25. He muttered (the chant) addressed to Indra and referring to the Maruts. Indra indeed is the Kṣatriya (ruler) the Maruts are the subjects. The ruler is the prohibiter (controller) of the subjects. (Prajāpati thought), "May they be prohibited (from hurting my creatures)". "Oh Indra! Let there be no fight for us in battles with gods. Indeed there is a sacrificial share (of oblations) for you, Oh strong one! whose glory of the bounteous one the word (of the sacrificer) adores abundantly".The Maruts (too) have (their share of) oblations (in the sacrifice).

26. Then he makes (her) recite, "Workers have done the work". Verily have the workers done the work. (She recites), "Its expression productive of delight". Indeed they did work, with expression (speaking). (She recites), "Having done the work for the gods". Verily they did the work for the sake of the gods. (She says), "Being together, go home". Wherefore she is now with one who has been brought from elsewhere. She hence says, "Those that are together", "Go home", (she says). The house indeed is (the place) where one hides himself (throws himself in) (place of rest). The wife is verily the hind (lower/base) part of the sacrifice. He has made her sit at the east. Indeed, the house is the resting place. Therefore, he establishes her indeed in the house. The Pratiprasthātṛ comes back (to his place), after leading the (sacrificer's) wife away. He trims the two

fires. The two (Adhvaryu and Pratiprasthātṛ) pour the two later libations (each, one).

27. Having called the attention (of Āgnīdhra), the Adhvaryu chooses the Hotṛ. The Hotṛ sits on the Hotṛ's seat at the northern altar. Having been prompted, the Adhvaryu takes up the two spoons, steps beyond and calls the attention (of the Āgnīdhra) and says (to the Hotṛ), "Offer the *Samidhs*", (pronounce the offering prayer for the kindling sticks). He says verily, "Offer", (at each offering). The two (Adhvaryu and Pratiprasthātṛ) bring together (the *ghee* from the spoons into the pouring spoon) at every fourth (offering). The two offer the nine fore-offerings.

28. Then the Adhvaryu says, "Speak for (call for) (utter the prayer of invitation) Agni" regarding the Agni's share of the *ghee*. Both indeed cut up (ladle out) the *ghee* four times. (The Adhvaryu) steps beyond, calls attention and then says, "Offer (worship) (utter the prayer of offering for) Agni". When, *Vaṣat* has been uttered he makes the offering.

29. He says, "Make the call for Soma", regarding Soma's share of the *ghee*. Both verily cut up (ladle out) the *ghee* four times. He (Adhvaryu) steps beyond, calls attention and then says, "Worship (offer) Soma (utter the prayer of offering for Soma)". When *Vaṣat* has been uttered, he makes the offering (pours the libation into the fire).

30. (The fact) that the Adhvaryu calls attention here itself (and) *Vaṣat* is uttered here and then pratiprasthātṛ is only an imitator of what has been done (by the Adhvaryu) (is due to this)- Indeed Varuṇa is Kṣatra (ruler), the Maruts are the subjects. Thus he (the sacrificer) makes the subject the imitator and follower for the Kṣatra. if the Pratiprasthātṛ should make the call for attention–one should make the subject go out to receive the ruler–this (call of Pratiprasthātṛ) makes the subject, the follower, verily as one not going out to receive the ruler. Therefore the Pratiprasthātṛ does not make the call for attention. The Pratiprasthātṛ, then, merely holding his breath, (remains nearby) waits upon (the Adhvaryu) with his spoon.

31. Then the Adhvaryu proceeds with this oblation with the one dedicated to Indra and Agni (together) being nearest. (As they are) about to proceed with the two curds (offerings), the two (Adhvaryu and Pratiprasthātṛ)–(one) (the Adhvaryu) places into the (northern) dish for Varuṇa and (barley) ram which is in the (southern) dish of the Maruts, and (the other) (Pratiprasthātṛ) places into (the curds dish) of Maruts the (barley) ewe which is on (the curds dish) of Varuṇa.

32. (The reason) why they transpose (the ram and ewe) thus (is that); indeed Varuṇa is Kṣatra, 'male' is 'virility'. Thus he puts verily virility into the Kṣatra.

Indeed the Maruts are the subjects. Verily female is without virility. Thus he indeed makes the subject lacking in virility (strength).

33. Then he says, "Make the (invitation) call for Varuṇa". Then he places the (barley) ram (into the offering spoon) along with one of the two cutting up (of the *ghee*); stepping beyond and calling attention, he says, "Worship (recite the offering prayer for) Varuṇa". He offers (pours out the libation) after *Vaṣaṭ* has been pronounced.

34. Then touching the upper hem of (the garment of)the Pratiprasthātṛ the Adhvaryu says, "Make the invitation call for the Maruts". Then the Pratiprasthātṛ places the (barley) ewe, along with the other cutting up of *ghee*, (into the offering spoon). (But) Adhvaryu himself calls for attention and says, "Pronounce the offering prayer for the Maruts (worship of the Maruts)" when *Vaṣaṭ* has been pronunced, he(Pratiprasthātṛ)pours out the oblation (into the fire).

35. Then the Adhvaryu proceeds with the oblation, on a single potsherd, dedicated to *(ka)* Prajāpati. Having performed (offered) with the (offering to) *ka*, on a single potshered, (he says) "Make the invitation call for *Agni-Sviṣṭakṛt*". The Adhvaryu cuts up (portions) from all the offerings, but the Pratiprasthātṛ (cuts up) only of the one dedicated to the Maruts.(The Adhvaryu)steps beyond, calls attention and says, "Worship (pronounce the offering prayer for) *Agni-Sviṣṭakṛt*". After the *Vaṣaṭ* has been pronounced he pours out the libation (into the fire).

36. Placing down the two spoons, the *Adhvarya* cuts up the *Prāśitra*, having cut up the *Prāśitra*, he cuts up *Iḍā*. Then, indeed, does he hand it over to *Iḍā* Pratiprasthātṛ and hold up in the spoon. He places it down. Having invoked Iḍā and having washed up, Adhvaryu says, "Oh Agnīdh! placing the kindling stick, trim the fire". "Oh Brahman! we are going to start". The Adhvaryu pours the *ghee* mixed with sour milk (clotted ghee) into the two spoons. If the Pratiprasthātṛ has clotted *ghee* he too should put it (into the spoons). If he has no clotted *ghee*, then he should pour verily the *ghee* that is in the *upabhṛt* (secondary spoon). (The Adhvaryu)steps beyond, calls attention and says, "Worship (pronounce the offering prayer for) Gods", and (says) "Pronounce", "Pronounce" (at every offering). Pouring together (the *ghee*) at every fourth (offering), the two offer the nine after-offerings. That there is (a group of) nine fore-offerings and (a group of) nine after-offerings (is because) he verily on both sides, releases from the noose of Varuṇa (the creatures) before now and those after now (the creatures upright and the creatures bent down). Hence there is (an offering of) "nine fore-offerings" an (and offering of) "nine after-offerings".

37. Having placed down the spoons, they (two) separate (them). Having separated the spoons, having anointed the enclosing sticks (with *ghee*) and having taken up the enclosing sticks and having called attention, the Adhvaryu says, "The divine Hotṛs are desired (called upon) for proclaiming success (of the ritual); the human (hotṛ) is called upon (desired) to recite the *Sūktas* (hymns). The Hotṛ takes up (recitation of) the hymns. These two (Adhvaryu and Pratiprasthātṛ) take up the two (sets of) spread out sacred grass. Having thrown the two (sets of) spread out sacred grass (into the fire) and removing two blades of grass (each-one), they (two) wait upon (the fire). Then the Agnīdh says, "Throw (into the fire)". Both throw each his blade of grass (into the fire). (Agnīdh says), "Talk cordially (to me)", (Adhvaryu asks), "Oh! Agnīdh! Has he gone?" (Agnīdh says), "He has gone" (Adhvaryu says), "Report (make them hear)- '*Śrauṣaṭ*' (hear), "Happy going for the divine Hotṛs; auspiciousness (well-being) to the humans (human Hotṛs)"-The Hotṛ pronounces "*Śam yoḥ*". Both these (Adhvaryu and Pratiprasthātṛ) having subsequently thrown (offered) the enclosing sticks (into the fire) and having taken up the spoons together, place them on the wooden sword. Having returned (to his place), the Adhvaryu performs the '*Patnīsamyājas*' (offerings to gods along with their wives). Then the Adhvaryu, having got up.

38. Performs three '*Samiṣṭa-yajus*'. The Pratiprasthātṛ silently takes up the spoon. Now, those two garments that had been worn as they performed the Vaiśvadeva offerings, the very same should be (worn) here too (for the sacrificer and his wife). Thereafter, having taken up (the *havis*-food) mixed with the scanty (dried) scrapings of the curds dedicated to Varuṇa, they go to (the place of) expiatory bath. This (expiatory bath-*avabhṛta*) is related to Varuṇa (being performed) for release from Varuṇa. *Sāman* is not sung in it, for they do not (perform anything) at this (sacrifice) with *Sāman* (singing of *Ṛks*) at all. Having walked silently he throws the vessel into water, uttering, "Oh *avabhṛtha*! Oh swell flow! You glide along on great flow of water! I have removed with (the help of) gods the sin committed towards the gods; and with (the help of) men (have removed the sin committed towards men. Oh God! protect me from the injury from the fiercely (much)- howling (demon)". Having bathed and having donned two other cloths, they come up (to the bank). These two (garments worn while bathing) he may verily give to anybody to whom he likes (to give). For, they are not the two garments of one who has been initiated (*dīkṣita*). He comes out, released from all sins (committed) in relation to Varuṇa, just as a snake will be released from (its) slough. Having shaved off his hair and beard (leaving the tuft), he takes up (lifts) (withdraws) the two fires. For, after removing (completing) it he performs with this (other) sacrifice. Indeed it is not proper that they should perform *Agnihotra* on the *Uttaravedi* (the northern altar). Having come to the house and having churned (the fires), he performs the Full Moon offering. This sacrifice, viz., the '*Cāturmāsyas*' is verily broken (it

verily perishes). Only with this sacrifice (Full Moon sacrifice), that is regular (properly performed), he (the sacrificer) ultimately gets established.

(First Brāhamaṇa Ends)

BRĀHAMAṆA II

1. Prajāpati released the creatures from Varuṇa's noose indeed by means of '*Varuṇapraghāsas*'. Those creatures of his were born without disease and without blemish. Now with these *Sākamedhas* —indeed by means of the *Sākamedhas* did the gods kill Vṛtra. Verily with these only they attained this victory which victory is theirs. In that manner, indeed, does this (sacrificer) destroy his evil hateful enemy by means of these *(Sākamedhas)* and verily similarly conquers(becomes glorious). He indeed performs (this sacrifice) every day, for two days.

2. On the previous day (the first day) he offers an oblation *(Puroḍāśa)* on eight potsherds to *Agni-Anikavat*. For,the gods who would kill Vṛtra on the morning (of the morrow) went forward (towards Vṛtra), making Agni a sharp point (of weapon) (of making Agni the leader). That 'effulgence', Agni did not suffer (did not feel any pain). So also, this (sacrificer) too moves forward making Agni himself as a point (of weapon) (or a leader), in order to kill the evil hateful enemy. Therefore he offers a *puroḍāśa* on eight potsherds to *Agni-Anikavat*.

3. Then at mid-day he offers a *caru* (boiled rice) to the *Maruts—Sāntapanas*) (Maruts the scorchers). For indeed the Maruts, being scorchers, scorched Vṛtra. Having been scorched, merely breathing in and breathing out,breathing heavily he lay, torn all over. In the same manner do the scorching Maruts scorch, at midday, the wicked hateful enemy of this sacrificer. Therefore does he offer *caru*, at midday to the *Maruts-Sāntapanas*.

4. Then (he offers a *caru*)to *Marut-Gṛhamedhins* (Maruts the Householders) in the afternoon. Having removed the calves with a leafy turf and having drawn the milk into a vessel that has a purifying (device) (tuft of sacrificial grass), he heats this *caru* over a fire. All that is indeed a *caru* wherein they put rice grains (for cooking). About to kill Vṛtra on the (following) morning, the gods took (consumed) this nourishment within themselves. In that manner, indeed, this sacrificer (too) who is about to destroy his wicked hateful enemy, takes into himself nourishment in that he has milkfood. Indeed milk is nourishment; nourishment are grains of rice. He (the sacrificer) takes into himself verily this twofold nourishment.

5. For it there is a twofold method (two methods) of performance. The same altar is strewn with a covering (of sacrificial grass). They place the enclosing sticks and pieces (of wood) near it. He verily wipes clean the dipping spoon and the offering spoon. Having washed two small plates or two dishes, he takes this cooked rice in two parts in them. Having made a depression in those two (dishes) for pouring *ghee* and having poured *ghee* and having taken them (the two vessels) up, he rushes to that very altar. Having touched that altar covered (with sacrificial grass) and having placed the enclosing sticks around (the fire), he puts (into the fire) as many sticks as he likes. He places the (vessels of) two rice foods down. The Hotṛ sits on the Hotṛ's seat. Taking up the dipping spoon and the offering spoon (The Adhvaryu) says.

6. "Make the (invitation) call for Agni", with reference to Agni's share of the *ghee*. He cuts up (and takes) four times; of the *ghee* of the southern rice-food; having stepped beyond and having called attention, he says, "Worship (pronounce the offering prayer for) Agni". When *Vaṣaṭ* has been uttered, he pours the libation (into the fire).

7. He says, "Make the call (of invitation) for Soma", about Soma's share of the *ghee*. He cuts up (and takes) four times, of the *ghee* of the northern rice-food. Having stepped beyond and having called attention he says, "Worship Soma". When *Vaṣaṭ* has been pronounced, he makes the offering.

8. Then he says, "Make the call (of invitation) for *Marut-Gṛhamedhins*". He spreads (covers) the sourthern rice-food with the *ghee* from itself, makes two cuttings from it, sprinkles it with *ghee* but does not smear it over the two cut up (portions). Having stepped across and having called attention, he says, "Worship the *Marut-Gṛhamedhins*". He makes the offering after *Vaṣaṭ* has been pronounced.

9. Then he says, "Make the (invitation) call for *Agni-Sviṣṭakṛt*". He spreads (covers) the northern rice-food with the *ghee* from itself, makes two cuttings from it, sprinkles it with *ghee* (but) does not smear the two cut up (portions); having stepped beyond and having called attention, he says, "Worship *Agni-Sviṣṭakṛt*". When *Vaṣaṭ* has been pronounced, he makes the offering. He cuts up only *Iḍā* and not *Prāśitra*. (the fore-portion that belongs to *Brahman*). This, indeed, is one way (of performance).

10. Now the second (mode of performance);—
That very altar becomes covered (with sacrificial grass). They place the enclosing sticks and pieces (of wood) nearby. He wipes clean the dipping spoon and also the offering spoon. In the same way (as before) having milked in (a vessel) that has a purifier (bunch of sacred grass), he cooks the *caru*. Nearby he heats up the *ghee* in a pot. When he thinks it has been cooked, then he removes it after having sprinkled (*ghee* over) it. Having removed it, he smears it (with

ghee). Having taken it up along with the salt earth (smeared on the outer underside of the pot), he hastens (towards) the altar. Having touched that very altar that has been covered (with holy grass) and having placed the enclosing sticks around (the altar), he places (in the fire) as many pieces (of wood) as he likes. He places down this food with the vessel, with the (smeared) earth (on the outside bottom of the vessel). He places the (pot of) *ghee* down nearby. The Hotṛ sits on the Hotṛ's seat. (The Adhvaryu), taking up the dipping spoon and offering spoon, says,

11. "Make the (invitation) call for Agni", with reference to Agni's share of *ghee*. He cuts up (and takes four times from the *ghee* in the pot. Having stepped beyond and having called attention, he says, "Worship Agni". When *Vaṣaṭ* has been pronounced, he makes the offering.

12. He says, "Make the call (of invitation) for Soma", regarding Soma's share of the *ghee*. He cuts up (and takes) four times, of the *ghee* from the pot. Having stepped beyond and having made the call for attention he says, "Worship Soma". He makes the offering after *Vaṣaṭ* has been pronounced.

13. Then he says, "Make the call (of invitation) for *Marut-Gṛhamedhins*". He spreads *ghee* (in the offering spoon). Then he cuts up (and takes) two times of the *caru*. He sprinkles *ghee* (over it) and smears the two cut up portions (with *ghee*) (reanoints that part from where the cuttings have been made). Having stepped beyond and having called attention, he says, " worship the *Marut-Gṛhamedhins*". After *Vaṣaṭ* has been uttered, he makes the offering.

14. Then he says, "Make the call (of invitation) for *Agni-Sviṣṭakṛt*". He spreads *ghee* (in the offering spoon) and cuts up once from the *caru*; twice he sprinkles *ghee* (over it) (but) does not smear (does not anoint the part where from the cutting has been made) the cutting. Having stepped beyond and having called attention he says, "Worship *Agni-Sviṣṭakṛt*". When *Vaṣaṭ* has been pronounced he makes the offering. He cuts up only the *Iḍā* and not the *Prāśitra*.

15. As many members of the household as are (entitled) eaters of (the remainder of) the sacrificial food, may partake of this food; then the sacrificial priests and then other Brāhmins if there is much (food). Without its being made empty, they put the pot away after having covered it (with a lid). In the morning for the '*Pūrṇadarva*' (full-spoon) ritual, they gather the calves together. Thereby the cattle acquire nourishment in themselves (in their body).

16. This night he performs *Agnihotra* with rice gruel. In the morning they tie up the calf of a '*nivānya*' (cow suckling a calf other than its own), for (performing) the offering to the fathers (manes). Then in the morning, whether *Agnihotra* has been performed or not, (i.e. before or after the performance of *Agnihotra*), he cuts up a spoonful from this unemptied pot, whichever (portion) he pleases (saying), "Oh Spoon! Go away full. Come back well filled. Oh Indra

(of a hundred sacrifices) let us, (you and me) exchange (sell to each other) sustenance and strength as for price. This is verily just as is the *puronuvākya* (prayer of invitation). With this (call), indeed, he (the sacrificer) invites him (Indra) for this share.

17. Then they call up a bull. If he should bellow, that (bellowing) is the *Vaṣaṭkāra* (permissive utterance for offering). What is the form of the bull, this verily is the form of Indra. (Thus) he (the sacrificer) calls this (Indra) with his own form for (accepting) this share and for killing Vṛtra with this share. If (the bull) should bellow, he (the sacrificer) should understand, "Indra has come to my sacrifice. My sacrifice has Indra (is with Indra)". If (the bull) may not bellow, even then a Brāhmin (priest) seated to the south may say, "Perform the *Homa*". That verily is the expression (voice) of Indra.

18. He makes the offering (chanting), "Give to me, I give to you. Bestow on me, I bestow on you. I offer to you a present. You give me a present— *Svāhā*".

19. Then he makes an offering of *puroḍāśa* on seven potsherds to '*Marut-Krīḷins*' (Maruts—the sporters). Indeed Maruts are sporters. Praising him all around, indeed the Maruts sported around Indra who had come, who was going, to kill Vṛtra. In that same manner, the sportive Maruts praising him, sport around this (sacrificer) who is going to kill his evil hateful enemy. Therefore does he offer a *puroḍāśa* on seven potsherds to the sportive Maruts. (The reason) why it is on seven potsherds is that the host of Maruts (is in) groups of seven each.

(Second Brāhamaṇa Ends)

BRĀHMAṆA III

1. The gods killed Vṛtra verily by means of the *Mahāhavis* (the great oblation). By that indeed, did they attain this victory which is theirs. In that manner does this (sacrificer) too kill his wicked hateful enemy by means of this (*mahāhavis*) and similarly does he attain victory.

2. Its method (of performance) –He spreads the northern altar (with sacred grass). (He binds up the northern altar). He takes up (uses) clotted *ghee*. He churns the fire. There are (in this sacrifice) nine fore-offerings, nine after-offerings and three '*Samiṣṭa-yajus*'. Then there are these (following) five oblations.

3. That (the oblation) is one dedicated to Agni (because) they (the gods) killed him (Vṛtra) with Agni, with sharpness. That sharp Agni did not suffer (did not feel pain). Therefore there is (an oblation) dedicated to Agni, on eight potsherds.

4. (There is) a *caru* (offering) dedicated to Soma. (The gods), verily having Soma as their king, killed him (Vṛtra). Therefore there is a *caru* (offering) dedicated to Soma.

5. Then there is (an offering) dedicated to Savitṛ on twelve potsherds or on eight potsherds. Indeed Savitṛ is the producer (inspirer) of the gods. Produced (inspired) by Savitṛ, indeed did they kill this (Vṛtra). Therefore there is (an offering) dedicated to Savitṛ, of twelve potsherds or of eight potsherds.

6. (Then there is offered) a *caru* dedicated to Sarasvatī. Indeed speech is Sarasvatī. She verily cheered him (Indra) up (saying), "Attack, strike, kill". Hence (the offer of) a *caru* dedicated to Sarasvatī.

7. (Then there is an offering of) a *caru* dedicated to Pūṣan. Verily this earth is Pūṣan (the nourisher). Indeed she surrendered him for killing. They (gods) killed this (Vṛtra) who was given up by this (earth). Therefore (is offered) a *caru* dedicated to Pūṣan.

8. (The oblation) dedicated to Indra and Agni (together) is on twelve potsherds. For indeed by means of that they killed this (Vṛtra); Agni is Brāhmin (the priest). Indra is Kṣatra (ruler). Having excited Brahman and Kṣatra and having made them close together, through those two, they (gods) indeed killed this (Vṛtra). Thus does he (the sacrificer) make Brahman and Kṣatra (be close) together. Hence are Brahman and Kṣatra together.

9. There (is offered) a *caru* dedicated to *Mahendra* (Indra the Great). This (god) was verily Indra before the killing of Vṛtra. Then he killed Vṛtra. Just as (a king) (after) conquering (becomes) a great king (*Mahārāja*), so also (Indra became) *Mahendra* too. Therefore is a *caru* dedicated to *Mahendra*. Thereby he (the sacrificer) makes this (Indra) great (strong) for killing Vṛtra.

10. (Then, there is an oblation offered) dedicated to Viśvakarman, on a single potsherd. This action of gods who performed the *Sākamedha* sacrifices was made complete (comprehensive), by which all was conquered. So also all work becomes done and everything (becomes conquered) for one who performs the

Sākamedha sacrifice. He who knowing this performs a sacrifice thus with this *(Sākamedha)*, verily conquers and attains splendour, which conquest and what splendour those gods attained after having performed with this *(Sākamedha)* (sacrifice).

(Third Brāhmaṇa Ends)

(Chapter Five ends)

Chapter Six

BRĀHMAṆA I

1. The gods killed Vṛtra verily by means of (the offering of) *Mahāhavis* (the great offering). By that, indeed, they attained this victory which is theirs. By means of the *Pitṛ-yajña* (sacrifice to the fathers), they impelled (brought) back to life among them whom they (the Asuras) had killed in that battle. They became the fathers *(Pitṛs)* indeed. Hence it is known as *Pitṛ-yajña*.

2. Now, spring, summer, the rains– these (seasons) are in which they conquered; autumn, snow and winter–these are those in which they (the gods) impelled (back to life). (The reason) that one performs this sacrifice (is so that the Asuras) do not (may not) kill any one at all related to this (sacrificer). He verily performs it because the gods performed (it). Also he pleases indeed, those whom the gods brought (back to life) and he also leads his own *Pitṛs* to a higher (better) world. Whatever belonging to him, is destroyed or hurt by his (own) non-performance, that also he verily fills up (compensates) by this. Therefore indeed does this (sacrificer) perform this sacrifice.

3. He verily offers to the *Pitṛ–Somavats* (the manes associated with Soma) a *puroḍāśa* on six potsherds or (he does it) for Soma (associated with *Pitṛs*). Six indeed are the seasons. The seasons are verily the *Pitṛs*. Therefore (is offered the *puroḍāśa)* of six potsherds.

4. Then on the previous (first) day, they prepare fried (barley) grains on the *Anvāhāryapacana (Dakṣiṇāgni)* for (offering to) the *Pitṛ-Barhiṣads* (the fathers seated on the holy grass). Half of them, they grind . Only the other half remains unground; they (the unground grains) are verily for the *Pitṛ-Barhiṣads* .

5. Then for the *Pitṛ-Agniṣvāttas* (the fathers placed in fires) –when the milk of a cow suckling a calf other than its own is once stirred with single splinter, it becomes *'mantha'* (the stirred up). Indeed the *Pitṛs* passed away only once. Therefore is it stirred up once (only).

6. There those fathers who have sacrificed with Soma, they are the *Pitṛs* associated with Soma (*Somavantaḥ*). And those who, without sacrificing with Soma, win the world (of gods) by merely offering cooked (sacrificial food) they are the *Pitṛ-Barhiṣads* (seated on the sacrificial grass). Those who are neither *(Somavats* nor *Barhiṣads)* but whom Agni himself consumes (tastes), burning (them) they are *Agniṣvāttas* (placed in the fires). These are indeed the three kinds of *Pitṛs*.

7. Then, having worn the sacred thread in the *Prācīnāvīti* position (over the right shoulder and under the left arm), being seated behind the *Gārhapatya* and facing south, having bent the left knee, he takes up (the rice for preparing) this *puroḍāśa* (to be sanctified) on six potsherds. From there itself standing facing

south he thrushes (the rite). He places the *Dṛṣad* and *Upala* (the two stones used for grinding) on the south itself. He places the six potsherds on the southern portion of the *Gārhapatya*. That they take to this direction (south) is (because) this is verily the quarter of the manes. Indeed south of the *Anvāhāryapacana (Dakṣiṇāgni)* he builds up a square altar. He makes the corners (of the altars) towards the intermediate quarters. For the intermediate quarters are the manes.

8. In its midst, he lays down the fire. From the east the gods (come) to men in the west. Therefore he (man) offers to these (gods), (himself) standing (facing) east. All around (in all the directions) (everywhere) are the *Pitṛs*. Indeed the intermediate quarters are the manes. All around (on all sides) are there intermediate quarters. Therefore he lays down the fire in the middle.

Then he takes away (throws) the bunch of stumps of sacred grass to the east.

9. Then he takes up (makes) the first enclosure (of the altar), this (side) first, then this and then this. (He) scratches (draws lines). (He) removes what has to be removed there (the dust). Then taking up (making) the next (second) enclosure, he places (in it) the (vessels of) sprinkling water. They place the firewood (sticks) and *barhis* (the sacrificial grass) near it. He wipes the spoons clean. Here he does not involve his wife (for the ritual), thinking, "If not, I may be placing (her) amidst the *Pitṛs*". He then wears (changes his sacred thread to) *yajñopavīta* position (over his left shoulder and under his right arm) in order to take up (before taking up) the *ghee*.

10. About that, they say, "He should take (ladle out) twice in the '*upabhṛt*' for there are two after-offerings (in this sacrifice), thinking, "If not, I may depart from the procedure of the sacrifice". Having taken up the *ghee*, he again wears the sacred thread in *prācīnāvīta* position before sprinkling (water).

11. First he verily sprinkles the fire wood (with water), then the altar. Then they hand over the sacrificial grass to him. That (bunch) of sacrificial grass has been cut near the root, for the top verily is of gods, the middle verily for men and the bottom (root) verily of the manes. Therefore, it is cut near the root. Having sprinkled it (with water) and having taken it very close, – he does not take hold of the *prastara*, for the fathers have departed once for all–and having untied the knot, he moves thrice, from right to left (in the *apasavya* manner (around the altar) spreading (the sacrificial grass) thrice from right to left. He reserves from that (bunch of sacred grass) itself as much as would serve as *prastara* bunch with them, he again moves thrice from left to right (in the *pradakṣiṇā* manner (around the altar). Those three (groups of) *Pitṛs* whom he follows (first), away from them verily he comes towards this, his own world. He lays down the enclosing sticks (with their tops) towards the south only. He places the *prastara* (with their tips) towards the south. He does not take the two (*vidhṛtis* in between (the *barhis* and the *prastara*). For, the fathers have passd away once for all (once only).

12. Then he lays the *'juhū'*, then the *'upabhṛt'*, then the *'dhruvā'* then the *puroḍāśa*, then the fried grains and then the mixture of flour and curds (in this order). After thus having placed (them in this order) and after thus having touched the oblations, all wear their sacred threads in the *'upavīta'* position. From here, the Agnīdh moves round to the east (of the fire) and the sacrificer and Brahman go round to the west.

13. Therefore do they perform this, in a low (muffled) voice; for verily the manes are invisible (concealed) as it were. This, viz., what is in a low voice (muffled) is verily, concealed as it were. They perform it in an enclosed space. The *Pitṛs* are verily invisible (concealed), as it were. This, what is enclosed, is verily as if concealed (invisible).

14. Now he says, "Make the (invitation) call for Agni who is being kindled". He *(Hotṛ)* recites thrice this one *Sāmidhenī* (kindling chant),"Being Desirous, we place you. Being desirous let us kindle you. Being desirous, bring here the desirous fathers for the oblations, to eat (the oblation)". Why he recites (only) one chant (is because) indeed the fathers have passed away only once (once for all).

15. Then he invokes Agni to convey (the gods and *Pitṛs)* (saying), "Oh Agni, fetch Soma, fetch the *Pitṛ-Somavats,* fetch the *Pitṛ-Barhiṣads*, fetch the *Pitṛ Agniṣvattās,* fetch the Gods the consumers of *ghee*, fetch Agni for the function of Hotṛ ,bring here your own greatness; Oh Jātavedas!(Oh knower of all that is born!) fetch, do surely fetch here,"The good sacrificer, you please offer the sacrifice". So saying, having sprinkled *ghee* twice and having called attention the Adhvaryu-he does not ceremoniously choose the Hotṛ ,(as he thinks), "If not,I may be putting the Hotṛ amidst the *Pitṛs* ''-merely says, "Oh Hotṛ! please sit down". The Hotṛ sits on the Hotṛ's seat. Being permitted (prompted) the Adhvaryu,having taken up the two spoons and having stepped beyond and called attention says, "Worship (utter the offering prayer for) *Samidhs* (kindling sticks)". He makes the four fore-offerings excluding the one to *Barhis*. "For the *Barhis* is indeed progeny."If not, I might be putting the progeny (my off-spring) amidst the *Pitṛs*".-(thus he thinks). Therefore does he offer the four fore-offerings omitting the one to *Barhis*.Having proceeded with the (offering of) two *ghee*-shares, before performing the *havis* offerings (as they are going to perform *havis* offerings to *Pitṛs)*,all put on the *prācināvīta* position of the sacred thread. From here, the Brahma and the sacrificer move round to the east and Agnīdh to the west (of the fire).

16. Moreover, they call attention *(Śrauṣat)*, as,"Om 3 *Svadhā*. The response call is,"Let there be *Svadhā*", (in the place of) *Vaṣaṭ* utterance, there is "*Svadhā namaḥ*" (obeisance). About that Āsuri said, "Verily they must call attention, (with *āśrāvaya* as usual). They must make the response call-*(astu śrauṣaṭ* as usual)".They must utter *Vaṣaṭ* (they should think)."If not, I shall be deviating

from the procedure for sacrifice. He (the Hotṛ) recites two prayers of invitation; with one he indeed makes the gods move down and the *Pitṛs* with two. Indeed the fathers have passed away only once (once for all). Therefore, indeed, does he recite two invitation- prayers.

17. Then he (Adhvaryu) says, "Make the call of invitation for the *Pitṛ-Somavats*. (*Pitṛs* associated with Soma) or for *Soma Pitṛmat* (Soma associated with *Pitṛs*). He spreads (a layer of) the *ghee* (on the spoon), then makes a cutting of the *puroḍāśa* and then together with it some of the fried grains and along with it some of the porridge (mixture of flour and curds); thus he puts all at once (in the *juhū*). Having sprinkled *ghee* on it twice, he pours (a little) *ghee* again (into wherefrom he has taken) into the cut parts of sacrificial food. He does not walk beyond. Here itself. having risen and having made the call for attention, he says, "Worship (recite the offering prayer) *Pitṛ-Somavats*". He makes the offering after *Vaṣaṭ* has been pronounced.

18. Then he says, "Make the invitation call for *Pitṛ-Barhiṣads* ". He spreads (a little) *ghee* (in the spoon) and then takes off a portion of these fried grains and then along with it, of the (mixture of flour and curds) porridge and along with that, of the *puroḍāśa*–he puts all that once (simultaneously) (into the spoon). Having sprinkled it with *ghee* twice, he anoints the cut off portions of the offerings (remaining in the dishes). He does not move beyond. Getting up here itself and having called attention, he says, "Worship the *Pitṛs Barhiṣads*". He makes the offering when *Vaṣaṭ* has been uttered.

19. He then says, "Make the invitation call for *Pitṛs Agniṣvātta-s*". He spreads (a little) *ghee* (in the spoon). Then he makes a cutting of the porridge, along with it, then, of *Puroḍāśa* and then along with it of fried grains. That he puts (into the spoon) only once. Having sprinkled *ghee* on it twice, he anoints the cut off parts (of the oblations in the dishes). He does not move beyond. Here itself after getting up and having called attention, he says, " worship the *Pitṛs Agniṣvātta-s*". When *Vaṣaṭ* has been uttered, he makes the offering.

20. Then he says, "Make the invitation prayer for *Agni Kavyavāhana*". That is what takes the place of *Sviṣṭakṛt*. For the Gods he is *Havyavāhana* (bearer of oblations for gods) (and) for the manes he is *Kavyavāhana* (bearer of oblations to *Pitṛs*). Hence does he say, "Make the call of invitation for *Kavyavāhana*". He spreads (a little) *ghee* (in the spoon). Then he makes a cutting of the *puroḍāśa* and then along with it, of the fried grains and then with it of the porridge; (all) that he puts (in the spoon) at once (once only). Having sprinkled *ghee* twice (on it)–he does not anoint with *ghee* the cut off portions (of the oblations in the dishes) and he does not move beyond– and getting up from there itself and having called attention he says, "Worship *Agni Kavyavāhana*". He makes the offering after *Vaṣaṭ* has been pronounced.

21. (The reason) that he does not move beyond (the fire) is that the fathers have passed away only once (once for all). And (the reason) that he cuts up only once each time (from the sacrificial dishes) is that the fathers have passed away only once (once for all). And that he cuts up keeping (them) together is that the seasons are the *Pitṛs* thus he keeps together the seasons themselves. He unites the seasons.

22. Now then (about) *Iḷā* — Then they place this same in the palm of Hotṛ. Having addressed (invoked) it, the Hotṛ smells it. They give it to Agnīdh. The Agnīdh smells it. They give it to the Brahman. The Brahman smells it. About this Āsuri said, "Just as they cut up *Iḷā* and *Prāśitra* of any other sacrifice, in the same manner they should cut up; they should only smell (but) should not consume (it)".Indeed (a part) of that which they offer in the fire is to be consumed. Thus having invoked *Iḷā* and having wiped (it)---.

23. Now, whoever (of the two)is going to present, whether it is the Adhvaryu or the sacrifiçer, he, having taken the vessel of water and having moved round (the altar) from right to left, sprinkling (water),should wash (pour out water for) the father of the sacrificer,saying,"(Name of the father in the vocative!) Wash (yourself)", (then) the grandfather of the sacrificer, saying, "(Name of the grandfather in vocative!) Wash yourself" and then the great grandfather of the sacrificer, saying, "(Name of the great grandfather in vocative!) Wash yourself". —This is just in the manner one would pour out water for washing for those (guests) who were going to take food.

24. Then he cuts up (a part) of the cake that he keeps in his left plam. He cuts up (a portion) of the fried grains; he keeps in his left palm. He cuts up a portion of the porridge; that he keeps in his left palm. He presents it there in that intermediate direction towards which is this corner (of the squarish altar) (in the north-western part) (in the fire) to the father of the sacrificer, saying,"(Name of the father in vocative)! This is for you" (And) then he presents (in that intermediate direction towards which is this corner (in the south-western part) to the grandfather of the sacrificer, saying,"(Name of the grandfather in the vocative)! This is for you". And then he presents it there in that intermediate direction towards which is this corner (in the south-eastern part) to the great grandfather of the sacrificer, saying, "(Name of the great grandfather in vocative!) This is for you". And then, there towards which is this corner (north east) he cleanses his two palms saying, "Oh fathers! Take delight here. Act like bulls towards your particular shares". Here he verily says (means), "Eat according to your share". This is (done) so that he does not exclude his fathers from this sacrifice. Having gone out (of the shed) northward, all wear their sacred threads in the *Yajñopavīta* way (over the left shoulder and under the right arm).

25. They stand by (worship) the *Āhavanīya*. Indeed, this person who, having established his fires, sacrifices with the New Moon and Full Moon sacrifices, returns to the gods. But then, they have (just now) proceeded with the sacrificer to the manes. He keeps this (concealed) from those gods themselves to whom he returns. Therefore they worship with two (chants) addressed to Indra. Indeed Indra is the Āhavanīya–"(Our) dear persons (friends) have eaten; they have rejoiced. They have shaken"(they shook their dear bodies,(in satisfaction). (They shook off their enemies). The wise, who have their own imagination, have extolled (you) with the newest (praise). Oh Indra! Verily yoke your two horses which are (like) thoughts (in speed). "Oh great one! May we adore (make obeisance to) you who are very good looking. Praised (thus) do you go forth with your chariot filled (with equipment)–according to our desires. Verily yoke your two horses".

26. Then (they come to) the *Gārhapatya* (and worship it) –"We invoke the mind indeed with the string of verses of *Nārāśaṁsa* (that praise man) and with the hymns of the manes. May the mind come back to us for wisdom, dexterity and life, for us to see the Sun for long! May the divine being, Oh father! Give us out mind again! May we be linked (associated) with the living group. Verily have they performed this with a sacrifice to the manes. From that they again get back to the living beings. Therefore does he say, "May we be associated with living beings".

27. Then whoever of the two, whether the Adhvaryu or the sacrificer, he, having gone up (towards the fire), mutters, "The fathers have taken delight. They have acted like bulls towards their particular shares". He verily says (means) this, "The fathers have eaten according to their (individual) share". Then having taken up the water-vessel, he moves round (the altar) from left to right thrice, sprinkling water. (Saying) "(Name in vocative)!" "Wash yourself" (he pours water for washing) to the sacrificer's father, and to the sacrificer's grandfather saying, "(Name in vocative!) Wash yourself" and to the sacrificer's great grandfather saying, "(Name in vocative!) Wash yourself" This is just as one would make those who have eaten, wash (themselves). But that he moves round (the altar) thrice from left to right sprinkling (water) (means) he returns towards this, his own world, from verily those three *Pitṛs* whom he has been following.

28. Then loosening the tuck of his garment (at his navel), he performs prostration. For the navel tuck has indeed the manes as its divinity. Indeed the obeisance is sacrifice. Thus he makes the *Pitṛs* worthy of sacrifice. He prostrates himself six times. Verily six are the seasons; the seasons are the manes. He thus establishes this sacrifice; indeed, in the seasons. He says, "Oh fathers! Give us homes". This indeed is his prayer for blessing of this ritual. Verily the manes have power over the homes. Therefore does he say, "Oh fathers! Give us

homes". Thereafter, all wear their sacred threads in the *upavīta* position. From here, the sacrificer and the Brahman go round (around the altar) to the west and the Agnīdh (moves) (around the altar) to the East. The Hotṛ sits on the Hotṛ's seat.

29. Then the Adhvaryu prompts, "Oh Agnīdh! putting the kindling sticks (in the fire), trim the fire". "Brahman, we are going to start". Having taken the two spoons, having crossed to the western side and having called attention, the Adhvaryu says, "Worship (pronounce the offering prayer for) the gods". He offers two after-offerings, omitting the *Barhis*. Indeed progeny is *Barhis*. (Thinking). "If not, I might be putting the progeny admidst the manes". Therefore he performs (only) the two after-offerings avoiding the *Barhis* (offering).

30. Placing the two spoons, he separates them. Having separated the two spoons, having anointed (with *ghee*) the enclosing sticks, having taken up the enclosing sticks, and having called attention (for *Śrauṣaṭ*) the Adhvaryu says, "The divine Hotṛs have been desired (called upon) to pronounce auspiciousness (welfare). The human (Hotṛ) has been prompted (desired) for the recitation of hymns". The Hotṛ takes up (recites) the hymns. This person (the Adhvaryu) does not take up the *'prastara'* (spread out bunch of sacrificial grass).

Then the Agnīdh says, "Put it (into the fire) after". The Adhvaryu does not put anything after. Then the Agnīdh (says), "Speak cordially". The Adhvaryu (asks), "Has he gone, Oh Agnīdh!" (Agnīdh says) - "He has gone". (Adhvaryu says) "Make (the gods) hear". (The Agnīdh says) "*Śrauṣaṭ*" (may the gods hear). "May there be a good-going to the divine Hotṛs. May there be well-being for the humans (human Hotṛs). The Hotṛ recites, "*Śaṁyoḥ*". The Adhvaryu, having touched the enclosing sticks and gathering together the spoons, places (the spoons) on the wooden sword. Then he throws after the sacrifical grass (into the fire). Even there, some throw thereafter, the remaining sacrificial food (too) (into the fire). But one should not do it so. For it is indeed just like one offering the 'left out' in the fire. Therefore they may either take this (remaining *havis*) to (throw it into) the water or they may eat it".

(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Indeed the gods killed Vṛtra by means of *Mahāhaviṣ* (the great oblation). Thereby only, they won this victory which is theirs. Whomsoever among them the arrows (of the Asuras) reached (hit) those very darts they (the gods) uprooted (and) removed them in that they sacrificed with the *Tryambaka* chants. Now, that this (sacrificer) sacrifices with this (*Tryambaka* chant offering) he does verily (with the thought) that no arrow (trouble) (will) reach any one belonging to him or that the gods performed (it). Whatever progeny of his has been born and

those that are (as yet) unborn, both of them be released from Rudra's power. They, his children, are born without disease and without blemish. Therefore indeed does he sacrifice with this.

2. They (those offerings) are verily dedicated to Rudra–for it was indeed Rudra's arrow (from which they are saved)– They are of a single potsherd (each), for they have a single deity. They are as many as are numbers of the household (of the sacrificer)– one for each (member)-exceeding with one. He releases from Rudra's power his children that have been born. Verily individually each with a single (separate)(offering), they (the offerings) are excessive by one. By means of that (extra offering) he delivers verily those children of his that are (as yet) unborn, from the power of Rudra.

3. Then having become, *Yajñopavītin* (wearing the sacred thread over his left shoulder and under the right arm), being seated facing north behind the *Gārhapatya*, he takes up these offerings (the rice needed to prepare the offerings). There itself, standing (facing) north, he threshes them. He places (keeps) the two mile-stones verily (towards the) north. To the north of the *Gārhapatya* does he place the potsherds. That they take to the north is because this is the quarter of that god. "They (the offerings) may be smeared (with *ghee*)"–they say, for the *havis* is anointed. But they should verily be unanointed, for, if they anoint (the offerings), Rudra would be insidious towards the cattle (of the sacrificer). Therefore, they should verily be unanointed.

4. Having removed them (from the potsherds) into a single vessel, having taken out a firebrand from the '*Anvāhāryapacana*' and then having walked to the north, they make the offering. For this is the direction of that god. They make the offering on the road; for that god moves about along the road. They offer in the cross road (where four roads radiate), as it is well-known as his congenial resting place. So indeed is the cross road for him. He (the sacrificer) makes the offerings with the middle leaflet of the *Palāśa* (tree). Verily, the middle leaflet of the *Palāśa* is Brahman Therefore he offers verily with Brahman itself. He makes a cutting of all (the oblations) only, he does not make a cutting of the extra one.

5. He offers (chanting), "Oh Rudra! This is your share". "Please accept it, along with Ambikā your sister– *Svāhā* ". Indeed his sister is known as Ambikā. This share is his, along with her. As this is a share for him along with a female, therefore is it called Tryambakā. Then, the thing (oblation) that is in excess, he scatters (buries) thus in the north, on the molehill (earth from the mole hill), (chanting), "Oh Rudra! This is your share; the mole is your animal". He (the sacrificer) indicates the mole (itself as animal) (victim to be offered) to him (Rudra). He places it in his (Rudra's) north. Thereby, he (Rudra) does not harm other animals. Thereby, his those children who are (as yet) unborn, verily them does he release by means of this (offering) from the power of Rudra.

Indeed this thing that is scattered (buried) is as if concealed. Concealed, as it were, are the unborn embryos. Therefore does he scatter (bury).

6. Then having returned (to his own seat) he mutters, "We have offered to Rudra and to god Tryambaka, so that he may make us wealthier and that he may make us determined (in our purpose). You are the medicine; medicine for the cow, the horse and medicine for men; welfare for the ram and the ewe" he verily prays for this blessing thus.

7. Then they go round (the altar) from right to left beating their thighs: (saying), "We worship Tryambaka the fragrant one, the increaser of nourishment (prosperity). May I be released from death like the cucumber from its stalk, but let me not be dissociated from immortality. He verily prays for this blessing. This is verily happiness for one who will be released from death but not from immortality. Even there; maidens may go round saying, "May we resort to (share in) happiness".That Ambikā who is the sister of this (Rudra), she verily has power over happiness for them (the maidens). Hence is their muttering,"We worship Tryambaka, of fine fragrance, the one who bestows husbands. May we be released from here like the cucumber from the stalk, but not from there". By "from here" she says (means) "from my relatives". By "not from there" she says (means) "from the husbands". Verily the husbands are the (firm) support for a woman. Therefore, indeed, do they (sacrificer and others) go round (the altar) from left to right again, muttering the same *mantras*, and saying, "Our ritual may be rightly performed".

8. Then the sacrificer throws up these (remnants of the offerings) as far (high) as a cow (the earth) may not get it. From themselves (their own bodies) they forge his (Rudra's)darts. (Again) desiring to get them (back), they touch them; they verily make it a medicine. Then, having packed it into two baskets, having attached them on both sides on a beam (of a balance) or a bamboo, (on his going northward), if he finds there a tree, a post or an ant hill, he should fasten them there, (saying),"Oh Rudra! With this provision (for journey) go beyond the Mūjavat (mountains). Indeed they (people) go on travel with provisions. Hence, he sends away this (Rudra) verily with this provision, towards where his journey is. Here his (Rudra's) journey is beyond Mūjavats. Therefore he says, "Go beyond Mūjavats". "With your bow let loose (unstrung)". Oh bearer of Pināka!" He verily says (means) this, "Not hurting us, being auspicious, tranquil, go away". "One wearing hide", he verily makes him (Rudra) fall into sleep, for, one who is sleeping does not hurt any one. They turn to the right side. They come without looking about. They touch water; for they have performed this (ritual) relating to Rudra. The waters are 'abatement' (of impurity or evil). Verily they are 'abatements'. They reach (back) by the same (way) by which they go out. Having shaved off his hair (leaving the tuft) and beard, he takes up(withdraws)the two fires. Verily after having shifted does he

sacrifice with this (fire). It is not proper that they should perform *Agnihotra* in the northern altar. Having reached home and having churned (the fires) he sacrifices with the Full Moon offering. The sacrifice, viz. 'the *Cāturmāsyas* (the seasonal sacrifices) is broken up (detached). He (the sacrificer) ultimately remains firm (well established) only by means of this regular (well performed) sacrifice.

(Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Indeed, the merit of the person performing the *Cāturmāsyas* (the seasonal sacrifices) is imperishable. He conquers the year. He performs that sacrifice, dividing it into three; he conquers, dividing (the year) into three. The year verily means 'all'. 'All' is imperishable. Thereby, his merit becomes imperishable. And moreover, by this he verily becomes the season. Having become the season, he merges in the gods. What belongs to the gods is imperishable. By that verily his merit becomes imperishable. Therefore, indeed, does he sacrifice with the seasonal sacrifices.

2. That he sacrifices with the *Śunāsīrīya* (offerings) is because: the splendour that is of the gods who had performed the sacrifice with the *Sākamedha* (offerings) and who were victorious, that is (called *Śuna*). And what is the essence of the conquered year – that is *Sīra*. That splendour which was of the gods who had performed sacrifice with *Sākamedha* (offerings) and who were victorious and the essence of conquered year – taking up both of them, makes them his own (takes them both into himself). Therefore, indeed, does he sacrifice with *Śunāsīrīya* (offering).

3. Its mode (of performance) - He does not prepare the *Uttaravedi* (the northern altar). He does not take up clotted *ghee*. He does not churn the fire. There are (in the ritual) five fore-offerings, three after-offerings and a single *Samiṣṭa-yajus*.

4. And there are indeed these five (regular) oblations. Verily with these Prajāpati created the creatures. By means of this, verily, did he release (them) from the noose of Varuṇa. By means of this, the gods killed Vṛtra. This (sacrificer) having taken up the two verily by means of his (sacrifice), takes them into himself (makes them his own) – the two,viz., the spelndour which was of the gods who had sacrificed with *Sākamedha* (offerings) and who were victorious and the essence that was of the year that had been won. Therefore, there are these five oblations.

5. Now, the *Śunāsīrīya* (offering) is a *puroḍāśa* on twelve potsherds. What we have stated is an explanation of *Śunāsīrīya*. There is (an offering of milk dedicated to Vāyu. It is milk indeed that beings (just) born understand. "May the creatures recognize (understand/take to) me for (their) prosperity, glory and food" -so (he thinks) (and offers that) which is dedicated to Vāyu. This verily is Vāyu who blows (purifies). This Vāyu indeed conceals whatever rain falls here. From the rains, plants spring up. (On the cattle) eating plants and drinking water, this (milk) the essence of both, is produced. Verily this (Vāyu) produces this. Therefore is (it) (an offering) to Vāyu.

6. Then, there is (an offering of) a *puroḍāśa* on a single potsherd dedicated to the Sun (Sūrya). Verily this 'Sūrya' protects all creatures, by good and by bad (means). He himself puts them under (some) a good (thing) and under (some) bad (thing). He (the sacrificer) (thinks), "Being pleased, may (the Sun) protect me with a good (means)–one who has attained victory; may he put me under a good (thing)". Therefore is there a *puroḍāśa* on a single potsherd, dedicated to 'Sūrya'.

7. For that (ritual) the fee is a white horse. That verily is the form of this (Sūrya) who scorches. If one cannot get a horse, there may be indeed a white bull (as fee).

8. He, who is going to discontinue it, he later performs with *Śunāsīrīya* (offering) when he likes, there itself where he may sacrifice with *Sākamedha* (offerings). As he sacrifices thrice in a year, – by that itself he secures the year. Some (a few) desire to obtain (the year) by means of the nights. If one should desire to acquire through the nights, he may perform with this *Śunāsīrīya* (offering) only when before the *Phālguna* (before the Full Moon of *Phālguna* month) (the New Moon) has been seen (up in the sky). He should take up (the vow of) consecration even then. The *Phālguna* (Full Moon) may pass him by as he is not sacrificing. It will be like a performance (to be) done again if the *Phālguna* (Full Moon) should pass him by when he is not sacrificing. Such (is the procedure) for one who is going to leave it off (discontinue the seasonal offerings).

9. Now for one who is performing (the seasonal offerings)—He should perform with *Śunāsīrīya* offering on the previous day (first day) of the Full Moon and then perform with *Vaiśvadeva* (offering to the 'All-gods') and then with the Full Moon (offering). Thus for one who performs.

10. Now, verily regarding the shaving (off the head of the sacrificer) —
Indeed the yonder Sun faces all around (in every direction). Therefore is he indeed, the consumer of food. Whatever dries up here that this (Sun) verily sucks up. This Agni (also) is one with faces all around, wherefore, he burns up (whatever thing) they put anywhere (in the fire in any direction). Now this person (sacrificer) has his face somewhere else (face only in one direction). By this he becomes 'facing everywhere' in that he shaves his head (turns his head around in shaving). Thus he becomes a consumer of food, just as these two (the Sun and the fire) are consumers of food. In that matter, Āsuri said, "One need not care for (adopt) that shaving (of the head). Even if one may shave all the hair, what does it matter to the face?" "Only by the fact that he sacrifices with this sacrifice does one become 'one having faces all around' and by that (does he become) the consumer of food".

(Third Brāhmana Ends)

BRĀHMAṆA IV

1. Regarding what they say, "Indeed the gods killed Vṛtra by means of the *Sākamedha* (offerings)", verily by means of all the *Cāturmāsya* sacrifices did the gods kill Vṛtra and by means of all (*Cāturmāsya* sacrifices), indeed, did they attain this victory which is theirs.

2. Then (once), the gods and the Asuras, both sprung from Prajāpati, contended. They contended for their father Prajāpati, in this very sacrifice, thinking, "In a year he will be ours; he will be ours".

3. They, the gods said, "Engaged in conflict with the Asuras, with whom asking and with whom as leader shall we fight? Agni said, "(You may fight) with me as king and with me as your leader". For four months they conquered verily with Agni as king and Agni as leader. They encompassed it with Brahman and the three fold learning (the three Vedas).

4. (Then) they said, "With whom verily as king and with whom as leader shall we fight?". Varuṇa said, ("You will fight) Verily with me as king and with me as leader". They conquered another four months, with verily Varuṇa the King and Varuṇa the leader. That they enclosed with Brahman and the threefold learning.

5. (Then) They said, "With whom verily as king and with whom as leader shall we fight?" Indra said, "(You will fight) verily with me as king and with me as leader". With Indra verily as king and with Indra as leader, they won another four months. That they encompassed with Brahman and the threefold learning. Having thus appropriated the entire year of the Asuras, the gods prospered along with Indra. Becasue they prospered along with Indra, hence (the sacrifices) are known as *Sākamedhas*.

6. In that he sacrifices with Vaiśvadeva, he verily conquers four months with Agni himself as his king and Agni as leader. (In shaving) there is a porcupine's quill with spots in three places. The razor is copper. With that he has the shave. The three-spotted quill of the porcupine is the form of the threefold knowledge. The copper razor is the form of Brahman. Indeed Agni is Brahman. Red-like is Agni. The copper razor is red-like. Therefore he (the priest) encompasses him with Brahman and threefold learning.

7. Then, as he sacrifices with *Varuṇapraghāsa* (offerings), he wins another four months with verily Varuṇa as his king and Varuṇa as the leader. There is the porcupine quill that has three spots; the razor is copper. With that he has the shave. The three-spotted porcupine quill is the form of the threefold knowledge. The copper razor is the form of Brahman. Verily Agni is Brahman. Indeed Agni is red-like. The copper razor is red-like. Thus he encompasses him with Brahman and three fold learning.

8. As he sacrifices with *Sākamedha* (offerings), he wins the other four months with Indra himself as his king and with Indra as the leader. There is the porcupine quill, having three spots; (there is the) copper razor. With that he has the shave. The three spotted porcupine quill is the form of the threefold learning. The copper razor is the form of Brahman. Agni verily is Brahman Red-like is Agni. The copper razor is red-like. Thus he (the priest) encompasses with Brahman and with threefold learning. Having thus appropriated the entire year, along with the gods, along with Indra, he (the sacrificer) prospers.

9. In that he sacrifices with *Vaiśvadeva* (offerings), he thereby verily becomes Agni himself. He wins intimate union with Agni and residence in the same world as Agni; then as he sacrifices with *Varuṇapraghāsa* (offerings), thereby he verily becomes Varuṇa himself; he wins intimate union with Varuṇa and residence in the same world as Varuṇa. Then, as he sacrifices with *Sākamedha* (offerings), thereby he verily becomes Indra himself; he wins intimate union with Indra and residence in the same world as Indra. Then, as he sacrifices with *Śunāsīrīya* (offerings), thereby he becomes Vāyu himself; he wins intimate union with Vāyu and residence in the same world as Vāyu. In whatever season the performer of *Cāturmāsya* sacrifices goes to the yonder world that season hands him over to another season, that other one to yet another one (and so on). Thus the seasons, handing him over (from one to another), make him reach the supreme (highest) status and the supreme (highest) world. Therefore, they say, "They do not find the performer of the *Cāturmāsya* sacrifices; for he verily conquers the very highest (supreme) world, the highest (supreme) conquest."

(Fourth Brāhmaṇa Ends)

(Chapter Six ends)

(EKAPĀT KĀNDA ENDS)

HAVIRYAJÑA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He, who is going to undertake a vow, touches water, standing between the *Āhavanīya* and the *Gārhapatya* (fires), standing (facing) eastward. (The reason) why he touches water is that man is indeed impure (sacrificially). Man is sacrificially impure because he speaks untruth. By that (touching) is verily 'sacrifice'. (He touches water, thinking), "Let me undertake the vow after becoming fit for sacrifice". Water is pure (a purifier). (He touches water, thinking), "Let me assume the vow, after having been purified by a purifier".

2. Looking at the *Āhavanīya*, he assumes the vow, saying in the beginning, "Oh Lord of vows! I shall observe the vow. May I be capable of it! May it be accomplished for me". For, Agni is the Lord of vows for (towards) the gods. Verily, therefore, does he, who is going to observe this vow, say and report to him (Agni). "May I be capable of it! May it be accomplished for me". There is nothing concealed, as it were, here (in this expression) (it is obvious).

3. When the morrow (after the completion of the ritual) has arrived, at the conclusion he leaves off (the vow, ceremoniously) saying, "Oh Agni, Lord of vows! I have conducted the vow. I have been capable of it. It has been accomplished for me." He has been capable in that he has reached the completion of the sacrifice. He who has reached the completion of the sacrifice has verily succeeded. Most (of the sacrifices) commence this way. Or, one who may give direction may take it up in this following (way).

4. This is verily twofold, there is no third. (It is) indeed truth and untruth. Of them, truth is the gods, untruth, the men. He should commence (the vow) saying, "Here, now I reach truth from untruth". By that he goes to the gods from men. As long as he is under the control of the vow, so long should he desire to speak only the truth. Indeed, the gods keep this one vow, viz. Truth. From that (comes) glory. He who speaks the truth, knowing it to be thus, indeed becomes glorious.

5. Then, at the completion, when the morrow has arrived, he leaves off (the vow) saying, "Now I am verily what I am". In that one has commenced a vow, he now becomes non-human (superhuman), as it were. He becomes a man again by this (ceremonial ending of the vow). Who will, indeed, say, "I now reach untruth from truth?" When he says, "I am now verily the same person that I am". By that itself he becomes a man (again). So is it indeed regarding the undertaking of a vow.

6. Now, regarding eating and non-eating from now on—on this (point) Āṣāḷha Sāvayasa considered only non-eating (fasting) as a vow. "The gods verily know the mind of man", so he said, "They know this about him who embarks upon a vow—This man is going to sacrifice to us in the morning. All the gods repair to his house. They remain there this (whole) night, fasting (or this whole night they keep near him). Hence it (the previous night) is *upavasatha*. It is indeed improper that one should eat before men who live (with him) eat. Verily it would be improper that one should eat before the gods who live (with him) eat. Therefore he should not eat".

7. About that, Yājñavalkya said, "If he does not eat, he becomes one having the manes as his deity (a sacrificer to the manes); (he becomes) one without virility". If he eats of that of which they (the gods) receive as oblation, then he eats before the gods who stay (with him) have eaten. Therefore he may verily eat that which when eaten, still amounts to not having been eaten. "So did he say indeed". When he verily eats of what they (gods) do not receive (as oblation) thereby he becomes one who does not (now) have the manes as his deity; (he remains) one possessed of virility. That he eats of that of which they (the gods) do not receive as oblation, thereby verily he does not eat before the gods who dwell (with him). Therefore he may eat only something which is indeed (the produce) of a forest tree.

8. And Barku Vārṣṇa also said, "Cook beans for me, for (the gods) do not receive an oblation of them". It verily relates to what is beyond comprehension for the pulse grain is what makes rice (paddy) and barley swell up (by being added to them). Paddy (rice) and barley indeed become abundant with this (pulse added to them). Therefore, one may eat only something which is (the produce) of a forest tree.

9. This night he should be down (sleep) only in either the *Āhavanīya* apartment or the *Gārhapatya* apartment. For, he who commences a vow goes indeed to the gods. He sleeps thus verily amidst them, gods, to whom he goes. He should lie down

under (on the ground); for the respectful treatment of the better one (by a lower one) is from below, as it were. Even (on) getting up, he verily takes to water only, by his first action. Verily water is 'sacrifice'. He verily commences the sacrifice by this first action now. He fetches the waters. Thus he expands the sacrifice indeed.

10. He brings (the water ceremoniously) with these indeterminate utterances, "Who joins you? (Prajāpati joins you)". "He joins you". "For what (purpose) does he join you (for Prajāpati does he join you)". "For him (that) he joins you". Indeed Prajāpati is the undefined (not particularly defined as something) sacrifice. (He represents all sacrifices). Thus he verily joins (unites, yokes) Prajāpati himself (who is) the sacrifice.

11. That he indeed fetches water (ceremoniously) is (because) that all this (universe) is verily pervaded by 'Waters'. By even this first act, he (the sacrificer) obtains everything: whatever (even) the Hotṛ or Adhvaryu or Brahman or Agnīdh or the Yajamāna himself does not obtain, all that of this (sacrifice) (the sacrificer) verily obtains by means of this.

12. Moreover, why he brings water is this: The Asuras and the Rakṣasas prevented the gods who were performing sacrifice, saying, "You shall not sacrifice". Therefore they are (came to be called) Rakṣasas. Then indeed did the gods (found) discovered the thunderbolt, viz. water. Indeed the waters are thunderbolt. Therefore, by what (way) they (waters) go, that becomes a depression; where they are near (anything), they destroy it (burn it up). Then they (the gods) took it up. Having destroyed (driven away) the destructive Asuras with it, they performed the sacrifice in its shelter (under it) where there was no fear and where there was no destructive element. Thus indeed does this (sacrificer) lift up this thunderbolt (water) and with that having destroyed the destructive Rakṣasas, he performs the sacrifice in its fearless and safe shelter.

13. Pouring them out (a little) he places (the water vessel) to the north of the *Gārhapatya*. Verily waters are female; Agni is male. *Gārhapatya* (fire) is indeed the home. This productive pair is formed verily in the home. He who fetches water verily lifts up the thunderbolt. Whoever lifts (tries to lift) up the thunderbolt without (his being) firmly planted, he cannot lift it up. It destroys him (burns him up). Indeed *Gārhapatya* is the house. The house is a firm place (of rest). Being firmly planted in this (firm) resting place, he lifts up this thunderbolt. Thus, this thunderbolt does not harm this (sacrificer).

14. Having brought them, he placed them down north of the *Āhavanīya*. Verily waters are female; Agni is male. Verily thus a productive pair is formed. Thus indeed is a pair arranged; for, to the north (left) of the male does the female lie down near. Therefore he places (the water pot) to the north. One should not walk between them. If not, (it would be that) he would be moving in between a copulation that is taking place. He should not take it beyond. He should not set it

down before reaching. There is, indeed, rivalry between waters and Agni, as that (enmity) comes to be when they (sacrificer and others) touch the water of this (vessel). If he carries (the waters) beyond (the north) he increases the enmity in Agni. And if he places the waters down even before reaching (the north), he does not gain (fulfilment of) that desire for which desire he fetches (the waters). Therefore he must place (the waters well (just) (appropriately) at the north). (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Having strewn sacrificial grass around (the fires), he fetches the (sacrificial) vessels, in pair: the *Agnihotra* ladle and the winnowing basket; the wooden sword and the potsherds; the wedge and the black antelope skin; the mortar and pestle; the two mill stones. That (comes to) ten. Verily Virāṭ metre is of ten syllables (per foot). Indeed *Virāṭ* (very shining) is the sacrifice. By this he (the sacrificer) verily brings about the brilliant sacrifice.

2. (The reason) why he fetches (the vessels) in pair (is that) a pair is indeed a productive couple; thus indeed a productive couple is formed. A couple is indeed 'virility'. When one unites with a second he becomes more virile. (He brings the vessels in pairs) for (acquiring) virility.

3. He takes up the *Agnihotra* ladle and the winnowing basket, saying, "(I take) you for work (I take) you for pervasion". Indeed work is sacrifice. He verily says (means) this, "(I take) you for sacrifice". (He says) "For pervasion (I take) you". He surrounds (pervades) the sacrifice, as it were. Then he restrains his speech. Verily speech is sacrifice. (He restrains speech with the thought) Being unruffled let me perform the sacrifice.

4. He heats (warms) (them), (saying), "The Rakṣas has been scorched; the enemies have been scorched" or "The Rakṣas has been very much scorched; the enemies have been very much scorched".

5. The gods performing the sacrifice were verily afraid of contact with the Asuras and Rakṣasas. This (sacrificer) thus destroys (removes) the destructive demons verily even from the commencement of the sacrifice.

6. He moves forward saying, "I follow the vast *antarikṣa* (aerial region)". Verily the Rakṣas, moves about the aerial region, as this person does, rootless and cut off from both (the earth and the sky). He (the sacrificer) renders this *antarikṣa* free from fear and free from destruction, verily by means of this very chant.

7. He takes (rice for sacrifice) from the cart. First verily is this cart (the holder of the rice etc.); later indeed is this viz. the hall. He does verily that which is at first (ahead).

8. (The reason) why he takes verily (first) from the cart (is that) the cart is indeed 'abundance'. Indeed verily 'abundance is the cart'. When there is much, then they say it is a cartload. It reaches verily abundance. The cart is indeed 'sacrifice'. The cart is verily 'sacrifice' indeed. There are chants of worship (*Yajūmṣi*) for it (the cart), not for the store-room nor for the small vessel. The Ṛṣis (once upon active) took (the rice) from a leathern bag. There were chants of (*Yajus*) worship for the leathern bag, with reference to the Ṛṣis. Now verily they have been set aside. Or they take it (rice) from the small vessel. Then one should mutter the *Yajus* chants without interruption.

9. Then he touches the wooden sword, (saying), "Wherefore (where) we yoke (put together), therefore (there) we release (it). Agni is verily the yoke of that cart. Indeed Agni is the yoke. Therefore the shoulder of those (oxen) who bear the burden (draw the cart) becomes scorched by fire, as it were. The forepart of the pole that (serves as) hind prop (of the cart), is itself the altar. The enclosed part of the cart is itself the receptacle of the offering *(havirdhānam)*. (The reason) why he takes (the rice) from the cart is that (he thinks) "I make up the sacrifice from the sacrifice".

10. He touches the yoke (chanting), "You are the yoke. Please hurt the person who hurts. Please hurt that person who hurts us. Please hurt whom we hurt". It is this fire that is in the yoke. He (the sacrificer) is going to pass beyond him (Agni). For that only he conceals this. That way this fire does not harm this (sacrificer) who passes him by. Moreover Āruṇi said, "By half months, indeed, do I destroy (hurt) the spiteful enemy". He said (meant) that by this (statement).

11. Then he touches the shaft (of the cart) (chanting), "You belong to the gods; (and) you are the purest (most firmly secured), the best carrier, the most filled, the most sought, the best invoker of gods. You are not stumbling; you are the (steady) receptacle of oblations. Be firm, do not waver (stray), may not your master of the sacrifice stray away". Thus he verily praises the cart itself (thinking), "Let me receive the oblation given from the cart that has been praised". (When he says), "May not your master of the sacrifice stray away". He prays thus for the blessing (for the sacrificer) for steadiness only.

12. Then he climbs up (the cart) (chanting), "May Viṣṇu ascend you! Viṣṇu indeed is sacrifice. He put forth his great (valour) stride for the sake of the gods.

He protected (released) verily this (earth) by his first step, then (with the second step) this mid-region and with the third the sky. This sacrifice, Viṣṇu, puts forth, for the sake of this (sacrificer), that great stride.

He looks at the cart (inner part of the cart) saying, "(Be) big (wide) for the wind (to enter)". Verily the wind is life-energy (breath). This thing viz. cart is, as it were, enclosed. He makes it, thus, wide for the wind, the breath, by means of *mantra* itself, saying, "The Rakṣas has been destroyed (driven away)". He throws away grass or anything else (that may be there). From the very sacrifice does he drive away, thus, the destructive Rakṣasas. He places (his hand), saying, "May the five bestow". The sacrifice is indeed five-fold. Five are these fingers. He thus takes hold verily of the sacrifice (or he thus puts verily the sacrifice).

13. He takes (the rice) (chanting), "At the prompting of the divine Savitṛ, I take you who are pleasing to Agni, with the two arms of the two Aśvins and with the two hands of Pūṣan", or according to the deity (for whom the rice is going to be used in offering). Indeed the sun is the begetter (impeller) of the gods.

Therefore does he (the sacrificer) say, "At the instance of the divine sun". (He says), "With the two arms of the two Aśvins for, indeed the two Aśvins are the *Adhvaryu* priests of the gods. Therefore he says, "With the two hands of the Aśvins". (He says), "With the two hands of Pūṣan", for Pūṣan, the distributor of the shares for gods, places food with his two hands. Therefore does he say, "With the two hands of Pūṣan".

14. The gods are 'truth', men 'untruth'. Thus he takes (the rice) verily with truth. Then (the reason) why he announces to the (particular) deity saying, "I take up what is pleasing to that god", (is that) all the gods verily wait upon (remain near) the Adhvaryu who takes up the oblation (for offering), thinking, "(This sacrificer) is going to utter my name". "He is going to utter my name". He thus brings about concord (absence of conflict) to all those gods who are together. Those (as many gods) for whom the Adhvaryu announces (by name) taking up the oblations (for offering), they consider it a debt (they owe) to the sacrificer; wherefore they will fulfil that desire for which he performs the sacrifice. Therefore he announces to the deity.

15. Having taken up (the rice) as before, with this *Yajus* chant, he touches again (the rice left) (saying), "(I leave you over) for existence and not for non-offering". "(I leave you for the (divine or human) being and not for the enemy)". Where from he takes up (the rice for) oblation, that itself he replenishes, verily, with this. He looks towards the east, chanting, "May I perceive light (heaven)!" His eye is, as it were, covered and blocked. The 'sacrifice', indeed, is light (heaven), the day, the gods, the sun and the fire. Therefore does he say, "May I perceive light". (He says), "May the things having doors remain firm on the earth!" Indeed the houses have doors. They verily have power over the sacrificer (they are indeed the 'master' of

the sacrificer). They have power to fall down behind and destroy the sacrificer's Adhvaryu who proceeds with this sacrifice and who walks carrying the oblation. He (the sacrificer) makes those (very houses) firm on this earth (which is firm). Thereby, the sacrificer's homes do not break down.

16. He walks (forward), (chanting), "I follow the wide aerial region". The Rakṣas (the preventive evil being) moves along the aerial region, indeed, just as this person (moves along), rootless and cut off both ways He (the sacrificer) thus, with this chant, makes the aerial region free from fear and free from destructive beings. If they cook the oblations in the *Āhavanīya,* then he places it in the *Gārhapatya* (fire shed), (saying), "I place you in the navel of the earth". Verily the navel is the middle; the middle is free from fear (of danger). Therefore, he says, "I place you in the navel of the earth". (He says), "(I place you) in the lap of Aditi", whatever is well protected, (about that) they say, "She has borne it as if in the womb". (He, (she) has carried it, as it were, in the lap). (He says, "I place you in the lap of Aditi"), so that it may be well-protected. (He says), "Oh Agni! guard the offering". By that he hands over this oblation to Agni, verily, for safe-keeping and also to this earth so that it may be well-protected. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He, indeed, makes two *pavitras* (purifiers) (two blades of sacrificial grass with which to sprinkle water or *ghee*), (chanting), "You two are the purifiers, related to Viṣṇu", verily the sacrifice is Viṣṇu. He verily thus says (means), "You two are of the sacrifice". They are two. Indeed this one (the wind) that blows is the purifier. He (Vāyu) blows as one only. Having entered into the man (person) he blows to and fro. They two, are the *prāṇa* (exhaling breath) and *udāna* (what is breathed up or in), that (the purifier) is in accordance with the measure of this (breath) itself. Hence they are two; they (some) say "They (the *pavitras*) should be three; the *vyāna* (the pervading breath) is the third". But verily they are only two. Having purified the sprinkling waters with them then he sprinkles the oblations with them, for he purifies the sprinkling waters with them.

2. (Once) Vṛtra indeed lay down, having covered (surrounded) all this which is between the sky and the earth. Hence he is known as Vṛtra (the encloser). Indra slew him indeed. Having been killed (becoming) putrid, he flowed towards waters all round. All around is this Ocean, indeed, some waters loathed him (Vṛtra). They flowed up higher and higher. They (became) the *darbhas* (the holy grass). They are

unpolluted waters. In other (waters) there is a mixture, for the putrid Vṛtra flowed to them. Whatever is mixed up there, in these (waters), that verily, the sacrificer removes with these two purifiers. Then he sprinkles only with the pure waters (which are verily) fit for sacrifice.

3. He purifies (strains the waters) (chanting), "I purify you at the impulse of Savitṛ", "With the flawless purifier, with the rays of the sun". Indeed the sun is the begetter (impeller) of the gods. Therefore he says, "I purify at the impelling of the sun". (He says), "With a hole-less (flawless) purifier". Flawless purifier indeed is this one (wind) who blows (purifies). Therefore, does he say, "With the flawless purifier". (He says), "With the sun's rays". "These rays of the sun are indeed purifiers". Therefore says he, "With the rays of the sun".

4. Then he makes these (waters) spurt upwards, verily eulogises these, thus he glorifies (them) indeed, (thinking), "With these (waters) that have been praised and that are ready (i.e. that have given their mind to function) let me sprinkle the oblations".

5. He makes the water spurt upwards (chanting), "Oh Divine (shining) waters! Oh you who move in front! Oh you who purify ahead". Because they go to the ocean, he says, "(You) who move in front". (He says), "(You) who purify first", as the waters, being first, consume (a part) of King Soma. (He chants), "Please lead (forward) this sacrifice now". "(Also lead) the master of the sacrifice, of fine qualities (a fine maintainer), the master of the sacrifice who is devoted to the gods". He verily says (means) this, "(Lead) the sacrifice well", "(lead) the sacrificer well". (He says) "Indra who contended with Vṛtra verily chose them (waters). With them (with their help) he killed him (Vṛtra). (He says) "You chose Indra, in his conquest over (conquesting battle with) Vṛtra". These (waters) indeed chose Indra who was contending with Vṛtra. With them did Indra kill him. He (the sacrificer) says, "You are sprinkled (consecrated)". He conceals it from them. Then he sprinkles (consecrated water on) the oblations. The same is the meaning (link) of sprinkling (that) whatever he sprinkles (with consecrated water) that he verily makes sacrificially pure (worthy of sacrifice).

6. Then he sprinkles the *puroḍāśa* dedicated to Agni (chanting), "I sprinkle you who are pleasing to Agni". Thus he makes it fit for sacrifice for Agni. Thus he sprinkles the oblations, as before.

7. Then he sprinkles the (sacrificial) vessels, (chanting), "Become pure for the ritual relating to the gods, for the sacrifice to the gods. They become pure, indeed, for work related to the gods, for the sacrifice to the gods". (He says), "Whatever (thing) of you the impure has defiled that of you I thus purify". Whatever of these which either a carpenter or some (other) impure person defiles, that very thing of them, they purify with this (sprinkling).

8. Then he takes up the skin of a black antelope, for the completeness of the sacrifice. The skin of the black antelope conduces to 'entirety'. The sacrifice (once) went away from the gods. Having become a black antelope it roamed about. Having found it and having stripped it of its skin, the gods brought it (the skin). What white and black hair were there in it, they are the form of *Ṛks* and *Sāmans*. Whatever are white they are, verily, they are (the form) of *Ṛks*; what are black, they are of the *Sāmans* or (it may be) otherwise: whatever are black, they themselves are (the form) of *Ṛks* and what are white are of *Sāmans*. Those very (hair) which are in the middle, brown or green, they are (the form) of the *Yajuṣ* (chants). This is the three-fold knowledge having this form and having this colour. Therefore, they initiate on this (black antelope skin); for, it is verily sacrifice. The pounding, kneading (is) done on it, so that the oblation may be unspilt (out of it) or of the rice (grains) that are pounded or of flours that are kneaded, a little may spill (on it). (This is done) so that the sacrifice may remain firm in the sacrifice.

9. He takes it up, saying, "You are bliss *(śarman)*". Verily this is the skin *(carman)* of the black antelope. It *(carman)* is its name among men. (Its name) among gods is *Śarman* (bliss)". He verily does (takes up) what is related to the gods. Therefore he says, "You are *śarman* (bliss)". He shakes it (the skin), (saying) "The Rakṣas has been shaken off; shaken off are the enemies". Thus he verily shakes off the destructive Rakṣasas. Keeping the vessels apart, he shakes it. Thus he verily shakes off what impure (matter) it has.

10. He spreads it with its neck towards the west, saying, "You are the skin of Aditi". This (earth) indeed is Aditi. Whatever is on her, is her skin. Therefore does he say, "You are the skin of Aditi". (He says) "May Aditi accept you!" For, one who is related, well understands (accepts) him. He thus expresses (mutual) understanding, for this (earth) and for the black antelope, for, otherwise they might hurt each other. Then the left palm is placed over it.

11. Then he takes up the mortar, for if not the destructive Rakṣasas might enter here even at first. Indeed the Brahmin is the repeller of the destructive Rakṣasas.

12. He takes (it) up, chanting, "You are a stone of wood. May the skin of Aditi accept you" or "You are the broad bottomed stone. May the skin of Aditi accept you". Just as there (in the *Soma* sacrifice) they press (extract) soma with stones, in the same manner here they press (prepare) the oblation (oblation-sacrifice) with the mortar and pestle and the two millstones. They call them (the pressing implements) '*adrayaḥ*-stones' by a single name. Therefore he says "You are a wooden stone". Indeed this (mortar) 'stone' is made of wood. (He says), "You are the broad bottomed stone". For it is a rock and is broad bottomed indeed. He says, "May Aditi's skin accept you!" He merely expresses this understanding for the sake of the mortar and for the skin of the black antelope. For, if not, they might hurt each other.

13. Then he puts the (rice for) oblation, saying, "You are the body of Agni, the means of release of speech". For, this (material for oblation) is sacrifice indeed. Agni is verily the sacrifice. Therefore does he say, "You are the body of Agni". (He says), "(You are) the means of release of speech". Before taking up the (material for) oblation, what speech he restrains, he releases that (speech) here. Therefore he says, "The means of release of speech". (The reason) why he releases speech here is that this sacrifice has stood firmly in the mortar. This has been spread out so that if, before now, he might have uttered badly any human speech, he now should mutter a *Yajuṣ* or '*Ṛk*' addressed to Viṣṇu. Indeed Viṣṇu is the sacrifice. Thereby he commences the sacrifice again. (He says), "I take you up for the enjoyment of the gods". For they take up the oblation (to offer) (with the thought), "May it please the gods". Therefore he says, "I take you up for the enjoyment of the gods".

14. He now places the pestle (chanting), "You are the large wooden stone". It is indeed a large stone; it is indeed made of wood. (He says), "Prepare this oblation for the gods, prepare it quite well". He verily says (means) this, "Consecrate this oblation for the gods, (make it) well consecrated".

15. Then he calls out the Haviṣkṛt (the preparer of the oblation), "Oh Haviṣkṛt! come here. Oh Haviṣkṛt! come here". Verily it is the speech that is the maker of the oblation. He thereby indeed releases that (speech). That very speech does he thus call (invite). Indeed speech is 'sacrifice'. Thus he verily calls the sacrifice (back) again (to him).

16. These are the four forms of expression (in calling): (it is) *ehi* (come) for the Brāhmaṇa; (it is) *āgahi* (approach) and *ādrava* (hasten here) for the anointed (Kṣatriya) and for the Vaiśya (respectively); (it is) *ādhava* (run here) for the Śūdra. He uses (here) verily that which is for the Brahmin; for what is of the Brahmin is

suitable for the sacrifice. This *ehi* (come here) is the most gentle (form) of expression. Therefore he says, "Oh Haviṣkṛt! *ehi*". In former times only the wife (in whom he begot his son), only the wife (who was associated with him in sacrificial performance) got up, at this (call) as preparer of (sacrificial) food. Now it is that or some one else. When he (the sacrificer) calls the Haviṣkṛt thus, then one (of the priests) beats the two millstones, whereby they make this speech (of the sacrificer) echo back (or they make this speech a response).

17. Manu had indeed a bull. An Asura-killing and foe-killing voice entered into him (the bull). Being crushed by his snorting and roaring (by his voice and breath). The Asuras and Rakṣasas fled. They (conferred and) said, "This bull indeed brings us evil (suffering)". "How can we subdue this?" Kilāta and Ākuli were the two priests of the Asuras. They said, "Manu looks upon *śraddhā* (faith) as a deity. (He is devoted to *śraddhā*). (He looks upon gods with faith), indeed. Let us two verily ascertain (it)!" They went up to him and said, "We two perform a sacrifice for you. (We shall help you (as priests) to perform a sacrifice)". (Manu asked) "With what?" (They said), "With this bull". "So be it" (said he). They slaughtered him (the bull). As he was killed, that voice went away.

18. That (voice) entered into Mānavī, the wife of Manu. As she spoke and as she ate, hearing (that noise) the Asuras and Rakṣasas fled, being crushed. They spoke together, "Here worse evil touches us, for the human voice speaks more, indeed. How can we subdue this?" Kilāta and Ākuli verily said, "Manu is one who has *śraddhā* as his deity (devoted to gods). Let us two verily ascertain (it)". They went up to him and said, "We two shall enable you to perform a sacrifice". "With what?" "With this your wife". "So be it". They killed her, indeed. As she was killed, that voice went away.

19. It (that voice) entered verily the sacrifice and the sacrificial vessels. They were not able to destroy it from there. For whomsoever that knows this (to be thus) they produce this voice (they make this voice resound), there arises (speaks out) verily this voice that kills Asuras and that kills rivals. Verily his rivals become more miserable.

20. He beats (the millstones) saying, "You are the cock (producing the noise *Kuk, Kuṭ*); (you are) mellifluous". Towards the gods it (the bull) was indeed honey-tongued and (it was) poison-tongued towards the Asuras. He verily says

(means) this, "Be for us as what you were for the gods". He says, "Call up sap and strength (here)". There is nothing concealed, as it were, here. (It is obvious). He says, "May we conquer in every battle". He says (means) verily this, "May we win on every occasion of resistance".

21. Then he takes up the winnowing basket, (chanting), "You are grown by rain". It is indeed rain-grown, whether (it is made) of bamboos or of reeds or of rushes. He pours out (the threshed rice into the basket) saying, "May the rain-grown accept you!" Whether they are (grains of) rice or barley they are indeed rain-grown. Thus he merely speaks the name (symbol) (by which they are identified).

22. Then he winnows (the rice), (chanting), "Thrown away is the Rakṣas, thrown away are the enemies". He throws away (the husk) saying, "The Rakṣas has been thrown away". He verily thus drives away the destructive Rakṣasas from the sacrifice.

23. Then he separates (the husked grain from the unhusked one), chanting, "Vāyu separates you". This one who blows (purifies) verily is Vāyu. Indeed this (Vāyu) separates this thing. Whatever, is separated here. This indeed does this Vāyu alone separate. Then (the reason) why he separates is that when he separates then the rice grains arrive (the rice grains are obtained).

24. Then he consecrates with *mantras* (thus): "May the divine Savitṛ who is golden-handed receive you with flawless (tight, hole-less) palm", (thinking), "May the oblation be well received". Then thrice does he remove husk (from the grains). Indeed three fold is the sacrifice.

25. Then, some bring about removal of husk (chanting), "You be pure for the sake of the gods". One need not do it so. (Here) the oblation is taken (for offering to) specified gods. That he makes (he would be making) related to 'All-gods' (by saying 'for the sake of the gods') (resulting in) a conflict. Therefore one must remove husk thrice verily silently. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. One of the two puts the potsherds, indeed, (on the *Gārhapatya*); the other one (places) the two millstones (on the antelope skin). This is done simultaneously. (The reason) why it is done simultaneously (is that) the *puroḍāśa* (oblation) is indeed the head of the sacrifice; the potsherds themselves are the (bones of the)

skull of the head. The kneaded flours are verily the brain. This is like a single, limb of the sacrifice. (They think), "What is one, we shall put it together. Let us make it one (equal)". Therefore, this is done simultaneously. He who puts the potsherds.

2. He takes up the stirring stick (saying), "You are bold". As he treats Agni boldly with this, therefore is it bold, indeed. And since they touch (the coals in the fire) with this, since he performs service with this, therefore is it (called) *Upaveṣa* (means of service).

3. With it he shifts the cinders to the east (front) (chanting), "Oh Agni! Remove the fire that consumes the uncooked; check the flesh-eating (fire)". This is verily the fire, 'that consumes raw (food)' the fire with which having cooked the food men eat. And this is the 'flesh eater (corpse-eater) which burns the (dead body of a) man. Both these (fires) he drives away. He pulls the cinder (towards himself) saying, "Bring (the fire) the sacrificer to the gods". (Then he thinks), "Let us cook the oblations on that (fire) which makes offerings to the gods; let us perform the sacrifice in that". (So thinking) he places the central potsherd along with it.

4. The gods who were performing sacrifice were afraid of contact with the Asuras and Rakṣasas, lest the destructive Rakṣasas might rise up from below the sacrifice. Agni is indeed the repeller of the destructive Rakṣasas.

5. He places (the potsherd) saying, "You are firm; make the earth firm". Thus verily he makes this (sacrifice) itself firm with this form of the earth. By this he drives away the hateful enemy. (He chants), "Oh favourer of Brahmins Oh favourer of Kṣatra! Oh favourer of the kinsfolk (of the sacrificer)! I place you for the destruction of the enemy". Manifold, indeed, is the prayer for blessing in the *Yajus* (chants). These two prayers for blessings he utters (prays for) viz. for Brahmin and for Kṣatra. (He says) "Oh favourer of kinsfolk"; kinsmen indeed are 'abundance'. Thus he prays verily for abundance (of prosperity). If he may not exorcise, he should say, "I place (you) for the destruction of the enemy". If he should exorcise, he should indicate (by name) (I place you) for the destruction of so and so. Then (thus) only is placed the finger of the left hand upon it.

6. Then he pulls a cinder (towards himself) lest (even) at the outset the destructive Rakṣasas should enter. The Brahmin verily is the repeller of the destructive Rakṣasas.

7. He puts the cinder on it (chanting), "Oh Agni! Please receive the Brahman (the sacrifice/the priest/the chant)", lest the destructive Rakṣasas should enter here verily at the outset. Indeed Agni is the repeller of the destructive Rakṣasas.

8. Then he places (a potsherd) behind (to the west of the first one), saying, "You are the support (bearer). Make the aerial region firm". Thus he makes this (sacrifice) firm in the form of the atmosphere itself, indeed. By this he afflicts the hateful enemy. (He chants) "Oh favourer of Brahmin! Oh favourer of Kṣatra! Oh! favourer of kinsfolk! I place you for destroying the enemy".

9. Then (he places a potsherd) in front (to the east) (of the first potsherd) (chanting), "You are a prop. This (sacrifice), thus, is the form of the sky itself. By this he afflicts the hateful enemy". (He chants) "Oh favourer of Brahmin! Oh favourer of Kṣatra! Oh favourer of kinsfolk! I place you for destroying the enemy".

10. Then (he places a potsherd) to the right side (in the south), (chanting), "I place you for all the directions (quarters), for the destruction of the enemy". Whether there is a fourth (world) beyond these (three) worlds, by that, verily, does he thus drive away (afflicts) the hateful enemy. It is not certain that there is a fourth (world) beyond these (three) worlds or not. Hence says he, "I place (you) for all the quarters, for the destruction of the enemy". The others (remaining potsherds) (he places) either saying, "Accumulated are you" "Accumulated above, are you" or (he places them) verily silently.

11. He places cinders on them (chanting), "Be heated with the heat of the Bhṛgus and Angiras". This is really the brightest brilliance, what belongs to the Bhṛgus and Angiras. (He covers them with cinders), so that they might be well heated. Then, he who puts the two millstones.

12. He takes up the black antelope skin, saying, "You are bliss!" He shakes it saying, "The Rakṣas has been shaken off; the enemies have been shaken off". He spreads with its neck towards the west, saying, "You are the skin of Aditi. May Aditi accept you back!" That (expression) is verily the explanation. Then, indeed, is the left palm placed on it.

13. Then he takes up the lower millstone lest the destructive Rakṣasas should enter (even) at the beginning. Indeed, Brahmin is the repeller of the destructive Rakṣasas.

14. He takes it up saying, "You are the bowl, a hill (rock). May Aditi's skin accept you!" For, it is indeed a bowl; it is verily a rock. With "May Aditi's skin accept you". He merely speaks out the symbol (understanding) to the lower millstone and the black antelope skin, lest the two should hurt each other. In form, this (lower millstone) is indeed the earth.

15. Then (he fixes) the peg with its tip towards the north, saying, "You are the prop of the sky". This (peg) is by its form verily the mid region (*antarikṣa*). Indeed these the earth and the sky are held up (kept apart) by the atmosphere (the mid region).

16. Then (he places) the upper millstone, (chanting), "You are the bowl, born of the rock. May the rock (the lower millstone) accept you! This (upper stone) is, as it were, the younger one; this is, as it were, the daughter". Therefore he says, "(You are) born of the rock. May the rock (lower stone) accept you!" Thus he verily speaks out the symbol (the means of understanding) to the lower and upper millstones, lest they, the two, should hurt each other. Indeed, in form this (upper stone) is the sky. These two viz. the lower and upper millstones are verily the two jaws of the sacrifice; the peg is indeed the tongue. Therefore they beat with the wedge (peg). Indeed one talks with the tongue.

17. Then he puts the (rice for the) oblation on (the lower stone), chanting, "You are the grain. Delight the gods". Indeed it is grain. They verily take up the oblation (thinking), "May this delight the gods!" Therefore he says, "Delight the gods".

18. Then he grinds it, (chanting), "I have put you along the long stretch (of the antelope skin) for the sake of the vital (out breath) breath, for the inbreath, for all round breathing and for the (long) life (of the sacrificer). May the divine Savitṛ who has a golden hand receive you with a flawless (hole-less) hand; for the eye (of the sacrificer; may he receive) you".

19. (The reason) why he thus grinds is that the oblation is 'live', (it is) nectar (immortal food) for the immortals (the gods). Indeed, with mortar and pestle and with the two millstones they crush this offering of rice-oblation. What he says as, "For inbreathing (I have placed) you," "For out-breathing, you", by that (thus) he puts in (upholds) the vital inbreath and the outbreath and by "You-for all pervading breath", he maintains (imparts) the *vyāna* the pervasive breath. By "For (long) life, I have put the long stretch", he thus imparts life to it. By, "May the golden-handed divine Savitṛ receive you with flawless (tight) hand", (he says) that the oblation may be well-received. By "For the eye, you", he thus bestows eye on it. This indeed happens to one who is alive. Thus this oblation to the gods becomes 'living' (it becomes nectar) (immortal food) to the immortals (the gods). The potsherds are heated up and the flours are kneaded (ground).

20. Then he pours out *ghee* saying, "You are the milk (essence) of the great". If the oblation is either having a single deity or a double deity, he takes that up with a different *Yajuṣ* (chant). Taking up this oblation for some (particular) deity, he does not announce (the name of the deity). (Now) (regarding) what is (known as) *ghee*, verily these are great ones (known) by one name viz. 'cows'. This is their milk (essence). Verily that is taken up with a *Yajuṣ* (chant). (Fourth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. He pours (the ground rice) into (a vessel) what verily contains strainers (purifying blades of sacrificial grass), (chanting), "At the instance of the divine Savitṛ, I pour you with the two arms of the two Aśvins, with the two hands of Pūṣan". This is, indeed, the explanation (link) of this *Yajuṣ* (chant). Then he sits either inside the altar or behind the *Gārhapatya*. Then, (some) one brings the mixing-waters. With two strainers he receives them (waters) that are being brought.

2. Then (there) he mutters, "May the waters well (mingle) with the plants!" Indeed the waters thus mingle with the plant viz. with these flours (of rice). (He says), "May the plants (mingle) with the sap!" Verily thus the plants viz. the flours unite with this sap viz. waters. (He chants), "May the wealthy ones (mix) with those that move!" The wealthy ones are the waters. The moving ones are the plants. These two thus come together. (He chants), "May the mellifluous be mixed with the mellifluous!" He verily says (means) this, "May the sweet (juicy) ones be mixed with the sweet (juicy)".

3. He mixes (them), there, (chanting), "(I mix) you for the sake of generation". He verily mixes (them) thus wherefore it (this preparation of sacrificial offering) will bestow these creatures (progeny) the sacrificer for (his) wealth and (good) food. Indeed he thus mixes (them) in order to put (them) over (the fire) whereby thus it would, after being mixed, become placed (cooked) over (the fire). Either he divides it according to the deities (to whom it has to be offered), because he is not going to gather them (together), or

4. He touches it (saying), "This is for Agni, this for Agni and Soma (together), or according to the deities". They separately take this (rice for) sacrificial food, indeed from the cast. That they thresh together (they) and (it) together. That, verily thus becomes separate. This one (Adhvaryu) puts it on the fire here and one (the Āgnīdhra) heats (puts on the fire) the *ghee* there (yonder). *Puroḍāśa* is verily half of the sacrifice; the other oblations are half, that is the *ghee*. "What is this viz. half of the body (of the sacrifice) and what is that yonder—let us make them reach the fire simultaneously"—thus (they think). In that manner verily the body of the sacrifice is joined together.

5. He who heats the *ghee* over the fire, he heats it over the fire (chanting), "(I heat) you for sap". When he says, "You for sap", he says that for the sake of rain. He removes it saying, "(I remove) you for juice". He says this verily for the sake of that juice, the sap which arises from rain.

6. Then he puts the *puroḍāśa* on (fire) (chanting), "You are the heat (you are the) life of all". Thus he makes this verily into a sacrifice. He puts it upon (the fire) as one would put the cauldron on. By "the life of all", he thus puts verily life into this (sacrificer). (He says), "Oh wide spreading one! (one with wide glory), spread vastly", (saying this) he verily spreads this (*puroḍāśa*) thus. He says, "May your master of the sacrifice spread widely (prosper)!"—this prayer for blessing he seeks for the sacrificer.

7. He should not make it too (absolutely) wide. If he should make it too wide, he would be making it human. What is human is ruinous for the sacrificer. They (some) say, "He should make it of the size of a horse-hoof". Who knows how much is the horse-hoof? He may make it verily that way as he thinks it is not too wide.

8. He touches it with water, once or thrice, for whatever of this (rice-offering) they either wear out or hurt, threshing with the pestle and mortar or grinding with the two millstones. Verily the waters are medicine, abatement (of evil). Therefore he removes it (that hurt) with the expiation, viz. water. Thus (therefore) he writes it (makes good) with water.

9. He touches it, saying, "May Agni not hurt your skin?" For he is going to heat it (thus) now, (he is) going to cook (it). Thereby Agni indeed does not hurt its skin.

10. Then he makes it skirted with fire (he takes a firebrand round it in *pradakṣiṇā* way). Thus he encloses this, thus, continuously without a gap. With fire, lest the destructive Rakṣasas, should touch it. Indeed Agni is the repeller of the Rakṣasas.

11. He heats it with a firebrand (chanting), "May the divine Savitṛ, cook you in the highest heaven". Man is not, indeed, the one who bakes (cooks) it. Therefore (he says), "May the divine Savitṛ himself cook this". By "in the highest heaven" he says (means) this, "this is indeed at the disposal of the gods". Then he touches it (thinking), "Let me know (if) it has been cooked".

12. He touches it saying, "Fear not, shrink not". He verily says (means) this, "Do not be afraid, do not shrink that I, a human, touch you who are not human".

13. Then he covers it, lest it should lie as though naked and robbed and lest further on the destructive Rakṣasas should look down upon (insult) it.

14. He covers it (thinking), "May the sacrifice not be (prone to be) languied and may the progeny (offspring) of the sacrificer not be (prone to be) languied". If not, if I do not cover this either sacrifice or the sacrificer may languish after now.

15. Then he pours (the water) with which the fingers have been washed and with which the (sacrificial) vessel have been cleaned, for the Āptyas. (The reason) why he pours out for the Āptyas is (this)—at first, this fire was rendered fourfold. He (that fire) whom the gods at first chose for the function of a Hotṛ, passed away (became extinct). They chose a second. He too became extinct. They chose a third. He too passed away. Then this Agni went into hiding, out of fear. He verily entered into the waters. Having found him, the gods brought him out from the waters, by force as it were. He spat upon the waters (saying), "You are spat upon—you who are an unsafe (place of) refuge". Thence sprung the Āptyas (deities sprung from water): trita, dvita and ekata.

16. They verily followed Indra just as even now a Brahmin follows a Kṣatriya blessing (praising) (him). Where (when) Indra killed Viśvarūpa, the son of Tvaṣṭṛ, they knew indeed of his going to be killed. Verily Trita himself quickly killed him. Thus, indeed, was Indra released from that (sin), for he is a god.

17. Then they (the people) said, "May these *(Āptyas)* themselves, who had known of this person (Viśvarūpa) going to be killed, get to sin". They said, "So be it". "Let the sacrifice itself wipe it (clean it) upon these *(Āptyas)*". Thus does the sacrificer wipe it upon these in that they pour that (water) with which the fingers have been washed and that with which the (sacrificial) (vessels) have been cleaned for these.

18. These *(Āptyas)* then verily said, "Let us lead it (make it go) past beyond us". "Towards whom?" "Verily (towards him) who may perform a sacrifice without (paying to the priests) any fee". Therefore one should not perform a sacrifice that contains no sacrificial fee. (The sin of) sacrifice that contains no sacrificial fee.

19. Therefore, the gods fixed this fee, in the new moon and full moon sacrifices, viz. the *anvāhārya* (remainder of rice-grains, cooked over the *Dakṣiṇāgni* and meant

for consumption by the priests), lest the offering should be without a fee. Therefore he pours out (the water with which the fingers and the vessels have been washed, in the sacrifice (to the Āptyas) individually. Thus he brings about absence of conflict between them. He heats it (that water) with a fire brand, so that it would reach them cooked. He pours (facing) towards the west—verily the sacrifice remains eastward—(he pours the water towards the west). Lest he should be making (this) a sacrifice.

20. He pours out, saying, "For Trita (I pour) you" "For Dvita (I pour) you" "For Ekata (I pour) you". The *puroḍāśa* (offering) means indeed, an animal is tied up (in sacrifice). Originally (in the beginning) the gods tied up verily a man as the sacrificial animal. As he was tied up (offered), his essence went out (of him). It then entered the horse. They tied up (offered) verily the horse. As it was offered (in sacrifice) its essence went out. It entered the bull. They indeed offered the bull. As it was offered, its essence went out. It entered a sheep. They verily offered the sheep. As it was offered, its essence went out. It entered the goat. They verily offered the goat. As it was offered, its essence went out. It entered this earth. The gods then searched for it, digging (the earth). They found it, it was these, the paddy and barley. Therefore, even now they (people) obtain paddy and barley by digging as it were. As much efficacy as all these sacrificial victims that are tied up (killed and offered) will have, so much efficacy (vigour) indeed will this oblation of his have. He who knows this to be so verily becomes (efficacious as) the oblation.

21. Here indeed is that wealth about which they say, "The animal (to be offered in the sacrifice) is five-fold". Even when the rice-flours come to be, then there are the hair. Even when he brings the waters, then the skin comes to be. Even when he mixes (them), then the flesh comes to be. He becomes then stretched, as it were. Indeed flesh is continuous, as it were. Even when he cooks it (over the fire), bone comes to be. Then it becomes hard-like. Indeed bone becomes hard-like. When, verily, he is going to remove it (i.e. before removing it) (from the fire) and sprinkles *ghee* (on it) then he puts marrow (into it).

22. This is indeed that wealth. That man (person) whom they had tied up (had offered) (as sacrificial victim), became *kimpuruṣa* (a despicable man). The horse and the bull which they had offered, they became (respectively) a Gaura (a kind of buffalo) and a Gavaya (Gayal, a kind of ox). The sheep which they had offered that became the camel. The goat which they had offered, that became a Śarabha, (a strange animal with eight legs, capable of killing even the lion). Therefore (the flesh) of these animals is unfit to be consumed. For these indeed have the sacrificial essence gone out (of them). (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Where Indra verily shot (with) the thunderbolt, that thunderbolt, which was shot (huffled), became fourfold. Its third part was the wooden sword, indeed, as much as there was the sacrificial post that was a third (part), as much as there was the chariot that was indeed a third (part); where (how much) he shot (with it) that became a splinter and that having fallen down, became the arrow (reed). It is called indeed 'Śara' because it broke up (disintegrated). Thus, that thunderbolt became verily four fold, of them, the Brahmins practice with two in the sacrifice and the Kṣatriyas (the kinsmen of anointed kings) with two. The Brahmins, celebrate with the wooden sword and the sacrificial post (to which the victim is tethered) in the sacrifice and the kinsfolk of the Kṣatriyas (relative of the anointed rulers) with the chariot and with the arrow in the battle.

2. (The reason) why he takes up the wooden sword is that just as Indra lifted up this thunderbolt against Vṛtra. Similarly this (sacrificer) lifts up this 'thunder-bolt (viz. the wooden sword) against the hateful enemy, kills the hateful enemy and thereby attains victory (becomes glorious). Hence this (sacrificer) takes up the wooden sword.

3. He takes it up (chanting), "I take you up at the instance of Savitṛ, with the two arms of the two Aśvins, with the two hands of Pūṣan,—you the performer of sacrifice to the gods". Indeed, Savitṛ is the begetter (impeller) of the gods. Therefore he says, "You, at the instance of Savitṛ", (he says) "With the two arms of the two Aśvins". Verily the two Aśvins are the two Adhvaryus of the gods. He (the sacrificer) takes this (wooden sword) up verily with their two arms, not with his own. (He says), "With the two hands of Pūṣan". Indeed Pūṣan is the collector (distributor) of the shares of the gods. He is the placer of food (for the gods), with his two hands. He (the sacrificer) takes up (the wooden sword) thus with his (Pūṣan's) very hands and not with his own. For, man is not the bearer (i.e. man cannot bear) of this; this is verily the thunderbolt. Therefore he lifts it up only with the gods, bears it with the gods. Thus this thunderbolt does not harm this (sacrificer).

4. (He says), "(You) the performer of the *Adhvara* to the gods". The sacrifice (*Yajña*) is verily *Adhvara* (that wherein there is no hurt). He verily, says (means) "sacrificer to the gods". Holding it with his left hand (and then) having touched it with the right (palm), he mutters. (By that muttering) he verily sharpens it; he indeed puts its strength into this (wooden sword).

5. He mutters, "You are the right arm of Indra". The right arm of Indra is the most powerful thing, indeed. Its very strength does he (the sacrificer) thus put into this (sword). When he says, "You are the right arm of Indra". (He says), "A thousand spiked, hundred edged (having a hundredfold brilliance or heat)". Verily, that

vajra which he hurled at Vṛtra was indeed thousand spiked, hundred edged. He (the sacrificer) makes this (sword) verily that (thunderbolt). (He mutters) "You are the wind, having sharp edges (sharp brilliance or heat)". This indeed is the sharpest edge viz., this (wind) that blows (purifies). This (Vāyu), it is that blows across these worlds. Thus he (the sacrificer) makes it sharp, indeed. Therefore does he say, "You are Vāyu, the sharp edged". If he is not exorcising, he may say, "Killer of enemy". Should he exorcise, he should indicate (by saying), "Killer of that yonder person (of such and such name)". He does not touch himself or the earth with it (the sword), thinking, "If not, I might be hurting myself or the earth with this very sharp thunderbolt".

6. The Gods and Asuras, both of them sprung from Prajāpati, contended. When the gods conquered the Asuras, then they (the Asuras) rose up again against them. They (the gods) said, "Though we conquer these (Asuras), they surely rise up against us even here. How shall we conquer them absolutely (so that we will not be vanquished later)?"

7. Agni indeed said, "They escape from us, verily having these (gods)". (Agni said), "I shall go round to the north; then you will besiege them from here. Having besieged them we shall put them down by these (three) worlds. Even if there is a fourth beyond these worlds, they (the Asuras) will not rise again". Agni went round to the north, and here the gods shut them in. Having shut them up, they laid them down by these worlds. Even should there be a fourth (world) beyond these, they (the Asuras) did not rise up again.

8. The *stamba yajuṣ* (the use of the stumps of sacrificial grass with the chanting of particular *Yajuṣ* chants) is with this primary reason (to put down the Asuras irrevocably). Then, this Agnīdh who moves to the north—he himself is the very Agni, primarily. The Adhvaryu shuts them in from here. Thus, having confined those very Asuras whom the gods had put down, he (the sacrificer) puts them down too by these worlds and what fourth there is beyond these worlds, from that the Asuras do not again rise from this bondage for the Brahmins (priests). Keep these (Asuras) away during the sacrifice by the same means by which the gods kept them off. Moreover, whoever acts inimically towards the sacrificer and whom the sacrificer hates, him too does he (the sacrificer) put down by these worlds and what

fourth (world) is beyond these (three worlds). Putting him (the enemy) down by these worlds and what fourth there is beyond these, he takes away everything from this earth. What could he be taking off, if he should take off (the bunch of sacrificial grass), saying, "I take away the aerial region; I take away the sky?" Everything is verily established on this (earth). Therefore, only from off the earth he takes everything. Then, placing a blade of grass in between, he strikes (it), thinking, "If not, I might be hurting the earth with this very sharp thunderbolt".

9. He strikes (chanting), "Oh earth! the place of sacrifice to the gods! May I not hurt the root of your plants". Taking this (earth dug up) thus, he makes it (the plant), as it were, with roots upturned. Thereby (by thus chanting), he does not harm the roots of the plants of this earth. Even as he is about to place (the dug up earth) down, (chanting), "Go to the fold, the place of the cows. May the sky rain for your sake!" He makes it (stay here) not go away. What is within the fold (pen) if indeed what does not go away. (He says), "May the sky rain for you!" Whatever they dig of this earth, indeed water makes that grow up (fill up), the water quenches it. In that manner indeed does this (sacrificer) make it grow (fill up) with water what he digs up thus. He soothes it with water. Having taken it (the dug up earth) away, he places it (on the heap of rubbish), (chanting), "Oh divine Savitṛ! Find (the enemy) at the farthest (part of this earth)". When he says, "at the farthest (point of the) earth", he verily says to the divine Savitṛ, "Bind (him) in blinding darkness", (he says), "With a hundred nooses". By that he says (means), "(The hundred) (bonds) that will not let him off". If he may not exorcise, he should say, "He who hates us and whom we hate, him do not release from there". Should he exorcise, he should indicate (by name) "such and such person."

10. Then he strikes a second (time) (chanting), "May I drive away Araru from the place of sacrifice to the gods, for the sake of the earth". Indeed there was one Asura Rakṣas known as Araru. The gods, thus drove him away from this earth. Similarly does this (sacrificer) drive him away thus from this earth, (chanting), "Go to the pen, the place of cows. May the sky rain for your sake. Oh divine Savitṛ! Bind with a hundred bonds at the farthest (point of the) earth, him who hates us and whom we hate. Do not release him from there". Then the Agnīdh places it upon (the heap of rubbish) saying, "Oh Araru! You shall not fly off to heaven". When the gods drove the Asura-Rakṣas-Araru from this earth, then he (Araru) wished to fly off to heaven from the (heap of) rubbish. Agni put him down saying, "Oh Araru! do not fly up to heaven". Similarly, this Adhvaryu himself thus cuts him (Araru) off from this world and the Agnīdh (cuts him off) from (the side of) heaven.

11. Then, he strikes a third time (chanting), "Let not you drop off (spurt) to the sky". This, indeed, is the drop of this (earth), which these creatures thus subsist on. He verily says (means) this "Let not that, your drop, fly off to the sky". (He chants), "Go to the pen, the place of the cows. May the sky rain for you! Oh divine Savitṛ! Bind at the farthest (point of the) earth (my enemy) who hates us and whom we hate—(bind) with a hundred nooses. Do not release him from there".

12. He strikes thrice with the *Yajuṣ* chant. With these verily he puts down (the Asura), thus, with these worlds. These worlds are indeed certain. Verily *Yajuṣ* is certain. He strikes a fourth time silently. Whether there is a fourth (world) beyond these worlds, by that too he puts down, thus, hateful enemy. It is not certain at all that there is or is not a fourth beyond these worlds. "What is silent" is indeed, uncertain. Therefore he strikes the fourth time silently. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The Devas and Asuras, both sprung from Prajāpati, contended. Then the gods were, as it were, dependent. Those Asuras thought, "Indeed this world is ours".

2. They said, "Well, let us divide (share) this earth. Having divided it, let us subsist on it". They went about dividing it with ox-hides from west to the east. The gods heard about it (thus): "The Asuras are verily dividing the earth".

3. They said, "Come, we shall go there where the Asuras are partitioning this earth. What shall we be, if we cannot share of this (earth)?" They arrived (at where the Asuras were), placing Viṣṇu, (who is) verily the sacrifice, at their head.

4. They said, "Share in this earth with us. For us too let there be a (share) of this earth". The Asuras spoke, as though being malicious, "We give you only so much as this Viṣṇu lies-upon".

5. Verily Viṣṇu was dwarf, The gods did not mind (did not feel angry about) it. (They thought), "They gave us indeed much, for they gave to us what is equal to the sacrifice". Then, having made that Viṣṇu, the sacrifice, lie towards the east, they enclosed him on all sides with metres.

6. On the south with, "I enclose you with the metre of Gāyatra", on the west with "I enclose you with the metre of Triṣṭubh", on the north with "I enclose you with the metre of Jagatī", thus having hemmed him in on all sides with the metres and then having placed Agni in the east.

7. They (the gods) proceeded worshipping with it and striving. Verily in that manner they obtained this entire earth. Hence it is known as *Vedī* (altar). Because, by this they obtained the entire earth, therefore they verily say, "As much as the altar is, so much is the earth". He who knows this to be thus, "By this indeed they (the gods) obtained the entire earth", obtains verily this entire (earth) of his inimical rival; thus he excludes his hateful rival from (a share of) this.

8. That very sacrifice, Viṣṇu, languished. He was on all sides enclosed by the metres. In the east there was the Agni. (So) he (the sacrifice; Viṣṇu) could not move away. He verily disappeared nearby into the roots of plants. The gods searched for him (saying), "Where has the sacrifice been (gone)? Where has Viṣṇu been (gone)?" They said, "He has been enclosed on all sides with metres; there is Agni in the east (infront). His escape is not possible. Search for him here itself". Digging up (a little) they searched for him. They found him in three fingers (depth). Therefore "the altar should be three fingers (deep)"—so they say. Moreover *Pāñci* built up an altar three fingers (deep) for his *Soma* sacrifice.

9. One need not favour that (practice). For, he disappeared nearby into the roots of plants. He (the sacrificer) should cut off only the roots of plants. As the gods found the sacrifice i.e. Viṣṇu verily here, therefore is it known as *Vedī*. Having found him, they enclosed him with a further enclosure.

10. Chanting, "You are the productive earth (good earth) and you are auspicious", on the southern side. For having obtained this very earth they (the gods) thus made it productive (fine) (good) and auspicious. (They enclosed it) on the west (chanting), "You are a comfortable place and you are also pleasant to sit on". For, having found this earth verily they (the gods) made it a comfortable house and also a pleasant place to sit upon. (They enclosed it) on the north, chanting, "You are the possessor of vigour (sap) and also the possessor of milk". For, having obtained this earth thus, they made it verily juicy and fit to subsist on.

11. He makes the first enclosure three-fold and the second one (too) three-fold. That (amounts to) six times. Verily the seasons of the year are six. The year is the sacrifice, (it is) Prajāpati. How much is Prajāpati and how much is his measure, verily with that much he (the sacrificer) thus encloses this (altar). He makes the first enclosure with six utterances and the second one with six. That makes twelve. Verily the months of the year are twelve. The year is the sacrifice, (it is) Prajāpati. How much is Prajāpati and how much is his measure, verily with that much does he (the sacrificer) enclose this (altar) thus.

12. It (the altar) should be of the extent of the space between the tips of the two arms outstretched, at the west. For a man is indeed so much (of that size). Indeed this (altar) is of the measure of man. The east is three cubits. For the sacrifice is three fold.

13. One need not adopt it. The gods indeed won limitlessly (won unlimited gain) with this (altar), that was not of fixed measure. In that manner, verily, this (sacrificer) wins unlimited (gains) (limitlessly) by this (altar) which is not of fixed measure.

14. He raises the two shoulders of the altar on both sides of the fire. Verily the altar *(vedī)* is female; Agni is male. Indeed the female (woman) lies down having embraced the male (man) (encircling him). Therefore he raises the two shoulders of this (*vedī*) on both sides of the fire.

15. It (the altar) should be broader at the west, (behind), contracted in the middle and again broader ahead (in the east); thus do they praise a woman "of broad hips" "of shoulders drawn in" "slim at the waist". Thus he makes it (the *vedī*) verily pleasing to the gods.

16. It should be sloping towards the east. For east is the quarter of the gods. Then (it should be) sloping towards the manes. Should it be sloping towards the south, the sacrificer would reach that world soon (speedily). That way (by making the altar in the prescribed way, the sacrificer lives for a long time. It (the altar) becomes provided with gravel (loose soil). Verily the loose soil is 'cattle'. Thus he makes it (the *vedī*) verily possessed of cattle.

17. Then he puts it together (smoothes it). Indeed, the gods, as they were going to prepare for the battle against the Asuras, said, "What imperishable place of worship for the gods there is on this earth, that let us place in the moon, so that if the Asuras and Rakṣasas, should overpower us and should drive us (trouble us),

then, praising (worshipping) and striving we may overcome (them) again". Then, what they considered the imperishable place of worship for the gods on this earth that they placed in the moon. It is this that (appears) blackish in the moon. Therefore, they say, "In the moon is the place of worship of the gods, of this earth". This very thing, he (the sacrificer) obtains thus with this (putting the altar together). He builds it up here. Moreover, the sacrifice performed by him who knows it to be so, becomes verily performed in the (proper) place of worship of gods.

18. He puts it together (smoothes it up), chanting "Oh full one! Before the moving away of the cruel (demon Araru)" "(Before the cruel flouring thing viz. battle)". Verily the battle is fierce. Indeed in battle cruel deed is done; the horse lies slain, the man lies down killed. He (the sacrificer) says (means) verily this, "Before the battle", in (saying), "Having lifted up the life-bestowing earth". What they considered to be the 'life' of this earth, that they placed in the moon. (He chants), "What they by chants of *Svadhā* made to go to the moon" (by this) he verily says (means) this—"What they placed in the moon by means of Brahman (*mantra*)". (He chants), "The wise worship it pointing (referring) to it" thus. Moreover who knows it to be thus his worship (sacrifice), amounts to having been performed in this place of worship of gods.

19. Then he calls (directs), "Place the sprinkling water (vessel) down", "Wipe the spoons", "Gird (get ready) the (sacrificer's) wife", "Come up with *ghee*". This is verily direction, for, they are indeed going to perform this. That has he directed. If he wishes he may say it. If he (so) wishes, he need not favour (adopt) it. For the Adhvaryu himself knows that this is the (subsequent) action (to be done) after this (action).

20. Then he places the (vessel of) sprinkling waters down. Formerly the thunderbolt which is verily the thunderbolt and the Brahmin (priest) guarded this sacrifice. The waters indeed are the thunderbolt. He verily places the thunderbolt thus for protection (of the sacrifice). He takes up the wooden sword as the sprinkling waters (in the vessel) are held verily above and above. Thereby the two *vajras* (the wooden sword and the water) do not come into conflict; for if verily when the sword had been placed (i.e. is still on the ground) he should place the sprinkling waters down, the two *vajras* (thunderbolts) would come into conflict. Therefore, only when the sprinkling waters are being held verily above and above, he then takes up the wooden sword.

21. Then he throws the wooden sword northward saying, "I throw you, thunderbolt, for (killing) so and so", (naming) the person whom he may hate. Verily the wooden sword is the thunderbolt. Indeed he does kill verily with this. Then he washes (his hands). Thus he has removed what indeed has been cruel of this

(altar). And those who performed sacrifices in former times, they performed the sacrifices touching (the altar and the oblations). They became greater sinners. Those who performed no sacrifices were better (greater) than these. (Thoughts of) unbelief found those very men (they thought), "He who performs a sacrifice becomes a greater sinner. He who does not perform a sacrifice is better (superior)". With what desire should we perform a sacrifice? They resolved not to perform sacrifice. Oblation did not reach those gods from here (the earth). Verily the gods subsist on offering (made) here.

22. The Gods indeed told Bṛhaspati Āṅgiras, "Verily unbelief has found (caught hold of) men. Prescribe a sacrifice for them". He went to them and said, "Perform sacrifice. Why don't you perform sacrifice?" They said, "With what desires shall we sacrifice? For, he who sacrifices becomes a worse sinner; he who does not sacrifice is better (superior). Desirous of what, shall we sacrifice?"

23. He said, "We have heard that what has been pressed (prepared) for the gods that indeed becomes the sacrifice for the gods, viz. the cooked oblations and the built up altar. With that you have performed (but) touching (them). Hence you became worse sinners. Perform the sacrifice without touching (them). Verily you will become better (superior)". (They asked), "How long (till how much) should we not touch?" He replied, "Till the sacrificial grass (is spread on the altar). Verily the sacrificial grass will appease this (altar) therefrom". Therefore, if a blade of grass or something else should fall (on the altar) before the sacrificial grass (is spread thereon) he should remove it only (along with) spreading the sacrificial grass. Thereafter they tread on it even with their foot. For it (the altar) becomes appeased (calm). He who knowing thus sacrifices without touching (the altar and the oblations) verily becomes better (more glorious). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He verily wipes clean the sacrificial spoons, (the reason) why he wipes clean the spoons (is this); the practice of (for) the gods indeed follow that of men. This is indeed (the practice) of men when serving food for them is arranged.

2. Then, they wash the vessels; they serve with them that have been washed. Thus, verily, the sacrifice to the gods now comes to be, that the oblations have been cooked, the altar has been prepared. The sacrificial spoons—there are indeed the vessels of gods. Now he washes them, thinking, "We shall serve only with the washed (vessels)".

3. For the gods he washes with two (things), with only one for men. For gods (he washes the vessels) with water and Brahman (*mantra*). What is done (washed) with the sacrificial grass that (is tantamount to being done) with water. What is done with (the utterance of) *Yajus* is what is done with Brahman (*mantra*). Verily the sacrificial grass blades are the waters; the *Yajus* is Brahman. (He cleans) only with water for men. Thereby, verily, it becomes different.

4. Having taken up the dipping spoon, he heats it, chanting either "Scorched is the Rakṣas; scorched are the enemies" or "The Rakṣasas have been completely burnt, completely burnt are the enemies".

5. The gods who were performing sacrifice were verily afraid of contact with Asuras and Rakṣasas. Therefore he (the sacrificer) thus drives away the destructive Rakṣasas even from the commencement of the sacrifice. Chanting (as follows), he cleans (the vessels) within, with the tips (of holy grass), "Not being sharp, (yet) you are the destroyer of rivals". Thus, he says this so that it would, being ceaseless, destroy the rivals for the sake of the sacrificer. (He says), "I cleanse you, the possessor of good, for kindling of food". (By this), he verily says (means), "I cleanse you, the sacrifice, for the sake of the sacrifice". Then he cleans thus the outside (of the vessels) with the bottoms (ends) (of the holy grass). Thus verily he cleanses all the spoons. He addresses then the offering spoon (*sruk*) thus, "You, the possessor of food". (He cleanses) the *Prāśitraharaṇa* (vessel) silently. (The reason) why he thus cleans the inside (of the vessel) with the tips (of the holy grass) and the outside (of the vessels) with the bottom ends (of the holy grass) is that in this way he verily bears the outward breath and the upward breath (*prāṇa* and *udāna*). Therefore indeed the hair are such and such. He gives (the vessels) having cleaned and having heated each one. This is just as one, having (first) cleansed touching it would ultimately rinse it without touching it.

6. He verily cleans the dipping spoon first. For, the dipping spoon is male and the offering spoons are female. Therefore, even though many women go together, if amidst them (only) a boy is the male, as it were, verily he only goes(is received) first.

7. Having stepped out towards the east, he must so wash that he would not spatter towards the fire. Should he spatter towards the fire, it would be verily as one might spatter a person with the water with which vessels have been washed—the person for whom he is going to bring food. Therefore, he should cleanse (the vessels) stepping out, beyond towards the east.

8. Some put those (holy grass bits) materials used for cleaning the spoons into the fire, (thinking), "These have been (parts) of the bunch of sacred grass. They have cleaned the spoons with these. This is verily something belonging to the sacrifice. Let not this be outside our sacrifice". One need not (should not) do it that way. For, it would verily be as one might make a person, for whom he is bringing food, drink the water with which the vessels have been cleaned. Therefore one must only throw them away.

9. He (the Āgnīdhra) girds the wife (of the sacrificer) (with a cord). Indeed, the wife (of the sacrificer) is the hind part of the sacrifice. He verily yokes her (unites her with the cord), (thinking), "May my sacrifice that is being performed proceed eastward (before me)! Thus girt (united with the cord) may she sit by my sacrifice!" Therefore he fastens her with the yoking cord. For, verily they yoke the draft-animal with the yoking cord.

10. Now, (the reason) why he girds this (sacrificer's wife) is that verily impure (sacrificially) is what is below the navel of the wife; now she is going to look at (face) the *ghee.* Therefore, indeed, does he thus conceal it with the yoking cord. Then she faces it (the *ghee*) with only her pure upper part (of her body).

11. He girds (her) over the garment. The rope verily belongs to Varuṇa and the garment is of the plants. Therefore, he thus keeps (her) concealed by means of the plants from Varuṇa's cord (noose). Thereby this cord of Varuṇa does not hurt her.

12. He girds (chanting), "You are the girdle for Aditi". This (earth) is indeed Aditi. She is the wife of the gods. Similarly indeed is this (woman) the wife of this (sacrificer). For her he verily makes this a girdle and not a rope (noose). This band is verily a girdle. He indeed makes that so (a girdle) for this (wife). Thereby, this Varuṇa's rope does not harm this (wife).

13. He must not make a knot, for the knot is verily of Varuṇa. Should he make a knot then Varuṇa may take possession of her. Therefore, he only covers it over (clasps) upwards (chanting), "You are the pervading band of Viṣṇu".

14. She should not sit behind (to the west). This (earth) is indeed Aditi. She is the wife of the gods. She sits behind (to the west of) the sacrifice, facing east. If she (the sacrificer's wife) should sit behind facing east, she would rise up to (be equal to) her (Aditi). She (Aditi) would hurt her. She (the wife) would speedily reach the yonder world. Therefore, she must sit just behind, the right (south). Thus she conceals (herself) from her (Aditi). Thereby the wife lives long.

15. Then she looks down into the *ghee.* Indeed the wife is female. The *ghee* is the semen. Thus a productive pair is formed.

16. She looks down (into the *ghee*) (chanting), "With an undamaged eye do I look at you". When she says, "I look at you with an undamaged eye", she says (means) verily this, "I look at you with an un-afflicted eye". (She says), "You are the tongue of Agni". For, when they offer up this (*ghee*) in the fire, then indeed the tongues of Agni rise up, as it were. Therefore she says, "You are the tongue of Agni". (She says), "One who is well for the gods". She verily says (mean) this, "You are good for the gods". She says, "Be (present) for every abode (of the sacrifice), for every '*Yajus*' (*mantra*)". She verily says (means) this, "Be present for the entire sacrifice, for the sake of the gods". Having taken it (the *ghee*) up, he (the Āgnīdhra)

moves quickly forward. He heats it over the *Āhavanīya*, of one over whose *Āhavanīya* they cook the oblations, thinking, "May my entire sacrifice (oblations) be cooked over the *Āhavanīya*". (The reason) why he first heats it is that he is going to make the wife see it. Verily it is not right that they should first take it to the west (backward) before the completion, thinking, "We are going to make the wife see it". Should they not make the wife look at it, they would be excluding the wife from the sacrifice. Therefore, having heated it at the north and then having made the wife look at it and along with it (immediately) having taken it to the east, he comes back fast (to his seat). Therefore, he who has no wife places it within the altar.

17. About that, they say, "He should not place it within the altar. For, from that they make oblations to the wives of the gods. For whom (whose) they place within the altar, he excludes the wives of the gods from the company (of the gods) and his wife becomes distant from the man (her husband). About that, Yājñavalkya verily said, "He may place it verily within the altar. Let it be as has been prescribed for the wife (what does it matter to him). What is her use if she is distant from (her) man (husband)?" So he said, indeed, "The altar (is) the sacrifice; the *ghee* (is) the sacrifice; I build up the sacrifice from the sacrifice". Therefore he should place it only within the altar.

18. Now, there are (to be) two strainers (purifying blades of grass) in the sprinkling waters. Having taken them up, he purifies (the *ghee*) (chanting), "At the instance of Savitṛ, with the blemishless purifier, with the rays of the sun. I purify you". This is verily the explanation of this *Yajuṣ* (chant of worship). He purifies the sprinkling waters, verily that way, with the two (strainers) that are smeared with *ghee*, (chanting), "With the flawless purifier, with the rays of the sun, I purify you, at the instance of Savitṛ". Thus he puts milk verily into the waters. Thus is milk put into the waters (the milk in the waters is wholesome). It is indeed thus, when it rains, then plants spring up. On (the cattle) having eaten the plants and drunk water, then this essence of both arises. Therefore he purifies the sprinkling waters with the two (purifying blades of holy grass) covered with *ghee*. Then he looks down into the *ghee*.

19. There, some make the sacrificer look down (into the *ghee*), thinking, "What prayerful wish is here that let him pray for by himself". About that Yājñavalkya said, "Why, then, does he not himself become (act like) an Adhvaryu? Why does he not recite (what is to be recited by the Hotṛ), wherein do they pray for abundant (more) blessing?" "Whatever blessing the priests pray for in the sacrifice, they verily pray for them only for the sake of the sacrificer". So he said, "Therefore only the Adhvaryu need look down (into the *ghee*)".

20. (The reason) why he looks down (at the *ghee*) is that verily the eye is the truth. Indeed the eye is verily truth. Therefore when two people, having come up should say, "It has happened thus, thus it has been". They will relieve only (the statement) of the one who would say, "I saw it". Thinking, "This is the truth. This person has seen". Thus he makes this (*ghee*) rich verily with truth.

21. He looks down (into the *ghee*) (chanting), "You are lustrous, you are bright (pure), you are immortal". This chant is indeed true. For, this is lustrous indeed, verily this is bright (pure); this is verily immortal. Therefore, he enriches this (*ghee*), indeed with truth (viz. this chant). (Fourth Brāhmaṇa Ends)

(Second Chapter Ends)

Chapter Three

BRĀHMAṆA I

1. Indeed, the sacrifice is the man *(puruṣa)*. The sacrifice is the man for the reason that only man performs the sacrifice. Being performed, it is prescribed (made) so much (in size), as much as is the man, in conformity verily with the form of the man. Therefore, indeed (is it that) the sacrifice is verily the man *(puruṣa)*.

2. Of that, this is the *juhū* (ladle), this is the *upabhṛt* (ladle). Verily the trunk (main, middle portion of the body) is the *dhruvā* (ladle). Now (it is this); all the limbs arise out of the trunk indeed. Therefore the whole sacrifice arises out of the *dhruvā*.

3. Verily *prāṇa* (the vital breath) is the *sruva* (dipping spoon). It functions following all the limbs. Hence the *sruva* follows (functions with) all the offering spoons.

4. The yonder sky itself is the *juhū*. The mid region is the *upabhṛt*. This (earth) itself is the *dhruvā*. It is this verily that all these worlds originate from this (earth). Therefore, only from the *dhruvā*, the entire sacrifice arises (proceeds).

5. Verily this dipping spoon is this (wind) that blows (purifies). This (wind) indeed blows across all these worlds. Therefore the dipping spoon moves along to all the offering spoons.

6. That sacrifice which is being performed is indeed performed for the gods, the seasons and the metres (or Vedic chants). There, what oblation there is (offered) viz. King Soma, the *puroḍāśa* (sacrificial cake) and what offering there is, (all) that belongs to the gods. Then he (the sacrificer) takes up (the offering) for them according to the deities, referring to them thus, "I take up you who are pleasing to such and such (a deity)". Thus indeed (does it become) theirs.

7. Now, what (offering of) *ghee* he takes up, that he takes up without reference (to the names of deities), merely as *ghee*. This indeed (it becomes) theirs.

8. What he takes up in the *juhū*, that he takes up for the seasons. Verily the seasons are the fore-offerings. Therefore he takes without reference to (names of deities) in the form merely of *ghee*. Thus indeed (does it become) theirs. Should he take it up saying, "I take you up for the spring season". "I take you up for the summer season" (etc.), he would certainly be committing a repetition. Therefore he takes up without reference, merely in the form of *ghee*.

9. Then, what he takes up in the *upabhṛt*, he takes up for the metres (Vedic chants). For he takes up for the after-offerings. The metres are the after-offerings. Therefore he takes up only without reference (to the names of the deities), in the form of mere *ghee*. Indeed he would be committing a repetition. Should he take up (chanting), "I take you up for Gāyatrī", "I take you up for Triṣṭubh". Therefore he merely takes it up in the form only of *ghee*, without reference (to the deities by name).

10. And then, what he takes up in the *dhruvā*, he takes it up for the whole sacrifice; that he takes verily without reference, in the mere form of the *ghee*. In so far as they cut it up for all the gods, for whom will he then announce (refer)? The sacrificer verily stands behind *juhū*, he who acts inimically towards him stands behind the *upabhṛt*. The eater (remains) behind the *juhū*, the eater (fit to be eaten) behind the *upabhṛt*. The *juhū* is the eater; the *upabhṛt* is the one fit to be eaten.

11. He takes four times in the *juhū*. Thus he makes the eater verily more limited and smaller. (And he takes) eight times in the *upabhṛt*. Thus he makes this food (fit to be eaten) more abundant and more unlimited. That verily is prosperity where the consumer is smaller and the thing to be consumed is more abundant.

12. Taking four times in the *juhū*, he takes more *ghee*. Thus making the eater verily more limited and smaller, he makes him stronger and more virile. Taking eight times in the *upabhṛt* he takes less *ghee*. Thus making verily the thing to be eaten more abundant and more unlimited he renders it weaker and less virile. Therefore, the King, a Kṣatriya, getting at limitless (numberless) people, subdues (them). Just as one verily does what one wishes; with that same energy which he takes up more abundantly in the *juhū*. What he takes up in the *juhū*, he offers it up verily with the *juhū* itself what he takes up in the *upabhṛt*, (even) that he offers up only with the *juhū*.

13. About that, they say, "If he does not offer up with this *(upabhṛt)*, what for does he take it up in the *upabhṛt*?" And if he should offer with the *upabhṛt*, the subjects would be separate (from him). There would be neither an 'eater' nor an eaten. In so far as, having taken it up together (from the *upabhṛt*), he offers it with the *juhū* itself, thereby the subjects take offerings to the Kṣatriya. And as he verily, takes it in the *upabhṛt*, the cattle serve the Vaiśya verily under the control of the Kṣatriya. If he would not take up in the *upabhṛt*, there won't be cattle in the possession of the

Vaiśya (the common subject). And wherefore having brought it up in the *juhū* (from the *upabhṛt*) he offers it, therefore when the Kṣatriya desires (anything) belonging to the Vaiśya, he causes it to be brought, having said to him, "Whatever of yours has been stacked away bring that (to me)". These *ghee* portions are verily taken (for offering) for the metres.

14. What he takes up in the *juhū,* he takes it up for Gāyatrī, what (he takes) in the *upabhṛt* that (he takes) for Triṣṭubh and Jagatī (and) what (he takes) in the *dhruvā* that (he takes) for Anuṣṭubh. Verily speech is Anuṣṭubh. All this (universe) springs indeed from speech. Therefore, the entire sacrifice springs verily from *dhruvā.* This (earth) is indeed Anuṣṭubh. From this verily do all these worlds originate. Therefore, verily from the *dhruvā* does the whole sacrifice arise.

15. He takes up (chanting), "You are the favourite abode of the gods, indeed". This thing viz. *ghee* is verily the favourite abode of the gods. Therefore says he, "You are indeed the favourite abode of the gods, an unassailed place of worship of the gods. Indeed the *ghee* is the thunderbolt. Therefore says he, "An unassailed place of worship of the gods". He takes only once in the *juhū* with the *Yajuṣ* (chant) and thrice silently. In the *juhū* he takes only once with *Yajuṣ* and seven times silently. In the *dhruvā* he takes verily once with *Yajuṣ* and thrice silently. About this they say, "He should take with *Yajuṣ* thrice and thrice (i.e. thrice in each), for the sacrifice is threefold". That one need not favour. Verily here it becomes threefold. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Verily having taken the sprinkling waters, he sprinkles only the firewood first. The explanation (import) of sprinkling is verily the same. Whatever he sprinkles (with the sanctified water), he thus indeed makes sacrificially worthy (pure).

2. He sprinkles, (chanting), "You are the black (antelope) that remains in its hair. I sprinkle you who are pleasing to Agni". Thus he makes it (the firewood) fit for sacrifice (pure) for Agni.

3. Then he sprinkles the altar (chanting), "You are the altar. I sprinkle you who are pleasing to the sacrificial grass seat". Thus he makes it (the altar) sacrificially fit for the sacred grass seat.

4. Then they hand over the sacred grass to him. Having placed it (on the altar) with its knot in front (to the east), he sprinkles it (chanting), "You are the sacred grass (*barhis*). I sprinkle you who are pleasing to the sacrificial spoons". Thus he makes this (sacred grass) sacrificially fit for the spoons.

5. Then, what sprinkling waters remain left over, with them he pours on the roots (bottom portions) of the sacred grass (chanting), "You are the moistening thing for Aditi". This (earth) is indeed Aditi. The sacred grass is the plants. Thus he moistens verily the roots of the plants of this earth. Therefore, these plants are with moist roots. Hence, even though the upper portion is dry, even then they are verily with moist roots. He, therefore, moistens the roots of the plants of this earth.

6. Then, having untied (the knot), he takes at first (from the front portion) the '*prastara*' (sacred grass cluster to be spread out), (chanting), "You are the crest of Viṣṇu". Indeed, the sacrifice is-Viṣṇu. This crest (cluster on top) is what is his tuft. He (the sacrificer) verily thus places that in the sacrifice. As he takes it (the *prastara*) from the front, hence is this crest (top-knot) in front.

7. Then, having loosened the bond, he arranges it (thereby is a female (child) definitely born to him). Thereby his woman brings forth a well-formed (offspring). He spreads it over the right hip (portion of the altar). Indeed this is the waist-knot (girdle-knot at the navel) of this (sacrificer). This waist-knot is verily to the right. Therefore he spreads it over the right hip (portion of the altar). He covers it up with sacrificial grass. For, this waist-knot is, as it were, concealed.

8. The reason why he spreads the sacred grass on the altar is (this). This *prastara* is the crest (tied up tuft). And the sacred grass *(barhis)* is verily these very hair that slope down from it. Thus he verily puts these in the sacrifice. Indeed, the altar (*vedī*) is female. To the right (south) of it do the gods, as well as these human gods, the Brahmins, who have studied the Vedas and who teach them, sit down. When these have verily sat down around it thus, he (the sacrificer) makes her non-naked (clad) indeed for only (securing) absence of nudity.

9. Now, (the reason) why he spreads this (altar) over (with *barhis*) is; as much as is the altar so much is the earth, indeed. Verily the sacred grass (blades) are plants. Thus he puts the very plants in this earth. These plants are firmly established in this earth. Therefore one should spread over (cover) this (altar) thickly (with sacred grass). Where, of this (earth) the plants are most dense (abundant) that is most fit to subsist upon. But that (instruction) is only in the case of him who gathers them (the sacred grass blades). He spreads threefold, for verily three fold is the sacrifice. Then they verily spread (the holy grass) plucking up (lifting up) (the tops). It has been said by the Ṛṣi (seer) too, "They spread the *barhis* continuously

(each touching (following) the one before)". What is *'prabarha'* (plucking up) is that he spreads (the holy grass) continuously with the roots (placed) under. Indeed these plants are firmly established, as it were, with roots below.

10. He spreads (it) chanting "I spread you who are soft as wool and who are on a comfortable seat for the gods". In that he says, "Soft as wool". He verily says (means), "good (fine) for the gods". By (saying), "Who remains in a comfortable seat for the gods", he verily says (means) this, "Provider of comfortable seat for the gods".

11. Now he arranges the fire. Indeed the *Āhavanīya* is the head of the sacrifice. Verily this is the fore-part of the sacrifice. Indeed the head is the fore-part (of the body).Thus he makes (arranges) the head verily of the sacrifice. He arranges it, holding the *prastara* (bunch of sacred grass) just over and above it. Thus *prastara* is the crest indeed. Thus he verily places this the top-knot on the head.

12. Then he places the enclosing sticks around, where verily the gods at first chose Agni for the function of Hotṛ, (saying), "Here be our Hotṛ. Convey this our oblation".

13. He (Agni) said verily, "I am not capable in that I should be your Hotṛ and in that I should convey your oblation. You chose three prior (conveyers). They passed away. Make them too (available) for me. Thereby I shall be capable for you in that I should be your Hotṛ and that I should convey your oblation". (They said), "So (be it)" and they procured them for him (Agni). They (those three prior Agnis) are these enclosing sticks.

14. He said, indeed, because the thunderbolt viz. *Vaṣaṭkāra* hurt them. I am afraid of *Vaṣaṭkāra*. Enclose me with these so that this thunderbolt, *Vaṣaṭkāra*, will not hurt me". (Saying), "So (be it)", they enclosed it with these. Therefore *Vaṣaṭkāra*, the thunderbolt did not hurt it. Thus does he (the sacrificer) bind (fix) this armour for Agni himself.

15. Those (three prior Agnis) said, "If you thus employ us in the sacrifice, let there be a share verily for us in the sacrifice. Make us partake in the sacrifice". "So (be it)", they (the gods) said, "What may spill outside the enclosure, that is indeed yours, what they will offer (pour) upon you, that will satisfy you". What they offer (pour) upon these (enclosing sticks) that verily satisfies these. What they offer in

the *Āhavanīya* and what spills outside the enclosure, that is theirs. Therefore, spilling, it (the oblation) may not be producing a sin as it were. Those whatever spills, that indeed remains stably in this very (earth).

16. That (what has been spilt) he touches, (chanting), "To the Lord of the earth—*svāhā*". "To the Lord of the world—*svāhā*". "To the Lord of beings—*svāhā*". These viz. Bhūpati (Lord of the earth), Bhuvanapati (Lord of the world), Bhūtānāmpati (the Lord of the beings) are indeed the names of those fires. Thus, just as his offering (to the gods) would be made with *svāhā*, similarly this (spilt oblation) becomes (duly) offered into these (three prior) Agnis.

17. Some place verily those (sticks) of the firewood around (as enclosing sticks). One should not do it so. For indeed, unsuitable are these of this (firewood) an enclosing material (for this) (Agni). For, the firewood is indeed for only placing over (the fire). Only these (sticks) of that (material) of which they bring others (sticks other than firewood) (saying), "(These are) enclosing things"—"(these (sticks) of that (material) alone are suitable (proper). Therefore, they should verily bring only others as enclosing materials".

18. They (the enclosing sticks) should be of the Palāśa tree. Verily Palāśa is Brahman; Brahman indeed is Agni. Therefore the fires (the three prior fires serving as enclosure) one of Palāśa. Or (they may be, in the non-availability of Palāśa), of Vikaṅkata (tree), of Bilva (tree), of Khādira (tree), of Udumbara (tree), of Kārṣmarya (tree) (in that order). These are indeed trees fit for sacrifice. They should be green (fresh), for that is their life. By that they are bright, they are virile. Therefore they should be fresh (moist).

19. At first he puts the middle enclosing stick (chanting), "May the Gandharva Viśvāvasu put (hold) you around for the security of the universe (all); you are the enclosure (fence) for the sacrificer. (You are) Agni, the invoked, worthy for invocation".

20. Then at the south (he puts the enclosing stick (chanting), "You are the dexterous (right) arm of Indra, for the security of the universe (all). You are the fence of the sacrificer. (You are) Agni the invoked, worthy of invocation".

21. Then, (he places the enclosing stick) at the north, (chanting), "May Mitra and Varuṇa (twin deities) hold you up (place you) at the north with firm *Dharman* (Law) for the sake of the security of the universe (all); you are the fence of the sacrificer. You are Agni, the one worthy of praise, the one who is invoked (praised)". They (the enclosing sticks) are verily the fires. Therefore does he say, "Agni the praise-worthy, the praised".

22. Then he puts a *samidh* (kindling stick over the fire); he verily kindles this (fire). That way he indeed puts virility into it. He first touches the middle enclosing stick. Thus he kindles (symbolically) these (fires viz. the enclosing sticks). (The

reason) why he puts (the kindling stick into Agni is that he directly (visibly) kindles the fire. He puts (the *samidh*) with this Gāyatrī (chant), "May we kindle you the big one who invite (the gods) for the feast and who are possessed of brilliance, in the *Adhvara* (sacrifice) Oh Agni". Thus he, with this, verily enkindles Gāyatrī. That Gāyatrī, having been enkindled, enkindles other metres. The enkindled metres convey the sacrifice to the gods.

23. Then, the second kindling stick which he puts, with that he verily kindles spring. The spring (season), having been kindled, kindles the other seasons. The kindled seasons produce the creatures (progeny) and ripen the (produce of the) plants. He places (it) (chanting), "You are the enkindler". Indeed spring is the enkindler. Having placed (it), he mutters, "May the sun protect you in the east from any curse". These enclosing sticks are placed around (on three sides) for protection. He thus makes the very sun the protector in the east, lest the destructive Rakṣasas should defile the sacrifice from the east. Verily the sun is the repeller of the destructive Rakṣasas.

24. Then, the third one which he places in the after-offerings, with that he verily kindles the Brāhmaṇa (the Brahmin priest). Having been kindled, that Brāhmin conveys the sacrifice to the gods. Then he (the Adhvaryu) returns to the altar which is strewn (with the holy grass). Having taken up two blades (of holy grass) from that (altar), he places them (with their tips pointing) to the north (chanting), "You are the two arms of Savitṛ".This *prastara* (cluster of holy grass) is indeed the top-knot (tuft) (of the sacrifice) and these two (blades of grass) are verily the two eye-brows. (The reason) why he places them obliquely is that these two brows are slanting. The *prastara* is indeed *Kṣatra* (ruler) and the *barhis* is *viś* (common subjects). These two (blades of grass) are those who hold up the *Kṣatra* and *viś* separately. Hence they are known as *Vidhṛti* (the two that hold separately).

25. Then he spreads the *prastara* (over them) (chanting), "You, soft as wool, the one remaining in a fine seat for the gods, I spread". (By) what he says "Soft like wool", he verily says (means) this, "Good for the gods". (By) "Remaining in fine seat for the gods". He verily says (means) this, "One who provides a comfortable seat for the gods". (He chants), "May the Vasus, Rudras and Ādityas reach you (sit on you)". These are verily three groups of gods viz. Vasus, Rudras and Ādityas. He verily says (means), "May these sit upon you". Only then (after chanting this) the left palm is placed upon (it).

26. Then he takes up the *juhū* (thinking), "If not, the destructive Rakṣasas may enter here even before (at the outset)". The Brāhmin is indeed the repeller of the destructive Rakṣasas.

27. He takes up, (chanting), "Known as *juhū*, you are fond of *ghee*, indeed". Verily it is fond of *ghee* and indeed it is known as *juhū*. (He chants), "Such a one, you sit down here on your favourite seat, with a resort that is to your liking". And then (he

takes up) the *upabhṛt* (chanting), "Known as *upabhṛt,* you are fond of *ghee,* indeed". Verily it is fond of *ghee* and indeed it is known as *upabhṛt.* (He chants), "Such a one, you sit down here on your favourite seat, with a favourite resort". And then (he takes up) the *dhruvā* (chanting), "Known as *dhruvā,* you are fond of *ghee* indeed". Verily it is fond of *ghee* and indeed it is known as *dhruvā.* (He chants), "Such a one, you sit down here on your favourite seat, With your favourite resort". He places the other items of sacrificial food, chanting merely, "With your favourite abode, sit down on your favourite seat". (The reason) why he places the *juhū* above and the other spoons below is that the *juhū* is *Kṣatra* (ruler) and the other spoons are *viś* (subjects). Thus he makes the *Kṣatra* (ruler) above (superior to) the subjects. Therefore, these subjects, the *viś* (remaining lower down) below, wait upon the *Kṣatriya* who is seated (higher up) above.

28. Then he touches (chanting), "Firm they have sat". Firm they have sat on the lap of truth". Indeed the sacrifice is the lap (source) of truth. They have sat verily in the sacrifice. (He chants), "Oh Viṣṇu! protect them; protect the sacrifice, protect the lord of the sacrifice". That speaks of the sacrificer as, "Protect me the leader of the sacrifice". Thus he does not separate himself (from the sacrifice). Verily Viṣṇu is the sacrifice. To him (Viṣṇu) indeed does he thus hand over (these things) for protection (thinking), "May it be well protected". (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The Adhvaryu indeed kindles the fire with a firewood. Therefore is it known as *'idhma'* (the kindling material). The Hotṛ verily well kindles, with the chants that kindle. Therefore are (those chants) called *Sāmidhenyaḥ* (those that make the fire blaze).

2. He indeed says (to the Hotṛ), "Recite (the invitation verses) for Agni that is being kindled", for it is for the Agni that is being kindled that he recites. Regarding that some say, "Oh, Hotaḥ! recite for the Agni that is being kindled"—one need not say so. For this person is a non-Hotṛ now indeed. When he (the sacrificer) chooses him then this person is (becomes) Hotṛ. Therefore he should only say "Recite for the Agni that is being kindled".

3. He recites (verses) addressed to Agni. Thus he kindles (the fire) with its own deity. He recites (the verses) in the Gāyatrī metre. Gāyatrī is the metre of Agni. He kindles this (fire) with its own metre. Gāyatrī is verily virility. Gāyatrī is Brahman. With virility thus indeed does he kindle this (fire).

4. He recites eleven (chants). Verily Triṣṭubh (metre) has eleven syllables (per metrical foot). Gāyatrī is indeed Brahman and Triṣṭubh Kṣatra. Thus he kindles this (fire) with both energies viz. with Brahman and with Kṣatra. For Gāyatrī is Brahmin and Triṣṭubh Kṣatra.

5. He recites the first (verse) thrice and thrice the last. For, sacrifices are of threefold beginning and are of threefold conclusion. They become fifteen ($1 \times 3 + 9 + 3 \times 1$). 'Fifteen' is verily the thunderbolt. Virility is thunderbolt? He produces virility; thus, to the *Sāmidhenīs* (the kindling chants). Therefore, while these are being recited, he may press (the ground) with his two great toes (saying or thinking), "Thus do I crush that yonder person". He crushes him whom he may hate thus with this thunderbolt consisting of fifteen (verses). Fifteen indeed are the nights of the half-months. By half-months does the year come to be, indeed. Thus verily he reaches the year.

6. Of those fifteen (verses in) Gāyatrī (metre), the syllables are three hundred and sixty. The nights of the year verily are three hundred and sixty. Thus indeed does he obtain the year.

7. They say, "One should recite seventeen *Sāmidhenī* chants for an *iṣṭi* (a ritual performed for the fulfilment of a specific wish)". "One should sacrifice in a low voice to that deity to whom he offers an *iṣṭi*". Verily the months of the year (are) twelve and the seasons five. This seventeenth (consisting of seventeen) is indeed Prajāpati. Prajāpati is everything (the 'all'). With 'all' indeed he enriches (fulfils) without deficiency, that wish for which wish he offers the *iṣṭi*. He sacrifices to the deity in a low voice, for, what is (uttered) in a low voice is indistinct. The 'all' is undistinguished. With 'all' indeed does he fulfil, faultlessly, that wish for which wish he offers the *iṣṭi*. This is the practice of (practice with regard to) the *iṣṭi*.

8. They say, "One should recite twenty-one *Sāmidhenī* chants also during the new moon and full moon sacrifices.Twelve, indeed (are) the months, five the seasons, three (are) these worlds; the yonder sun is the twenty-first. This is the resort (refuge), this is the firm base. Only the person who has acquired prosperity should perform this. He, for whom they recite thus, becomes neither better nor worse. This is indeed, a speculation. But they (the twenty-one) are not recited.

9. (The reason) why he should recite the first thrice and the last (too) thrice and that (too) without a break (without pausing for breath in the middle) is that these worlds are three and he thus spreads (makes continuous, these worlds, he gains three worlds. For, this vital breath has been made threefold indeed. Thus he places in this (sacrificer) the very life-breath, continuous and unbroken. Thus indeed is the recitation. He should recite (continuously) only as long as he has control (over his breath). "Let there be rejection of this (unbroken chanting). If he flags (in the middle), the ritual is uprooted (broken-up). Therefore he should recite only one

by one. Thus he obtains these worlds, by each chant (separately) one by one. Verily the life-breath is Gāyatrī. In that he recites the entire Gāyatrī, by that verily does he put in the entire life-breath (into the sacrificer). Then he recites the others stretching them out (making them continuous). Thus he verily makes continuous the days and nights of the year. These days and nights of the year revolve, being continuous and unbroken. He does not give scope (access) to the hateful rival. For, should he recite them without continuity, he would be giving scope verily to the spiteful rival. Therefore he recites, making it continuous. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Indeed he recites, after having uttered (the mystic syllable) *'Hiṁ'*. They say that no sacrifice, indeed, is (performed) without *Sāman*. Nor is *Sāman* sung without one having (first) uttered *'Hiṁ'*. It is as though the form of the utterance *'Hiṁ'* is produced along with its 'body'. With the *Praṇava* (the sacred syllable *'Om'*), it attains the form of a *Sāman*. He verily utters *'Om' 'Om'* (the syllable being of three *mantras*). Thereby indeed the whole sacrifice becomes (endowed) with *Sāman*.

2. And (the reason) why he recites after uttering *'Hiṁ'* is that vital breath is the sound *'Hiṁ'*. Indeed the vital breath is the utterance *'Hiṁ'*. Hence, no one can utter *'Hiṁ'* after having closed both his nostrils. He verily recites the *Ṛk* (metrical chant) orally. Voice and vital breath *(prāṇa)* (make) a pair. Thus, prior to the (chanting of) *Sāmidhenīs*, a productive couple is formed.

3. He utters *'Hiṁ'* in a low voice. Were he to utter *'Hiṁ'* loudly, he would be making (uttering) one of the two only, and that too a (mere) voice. Therefore, he utters *'Hiṁ'* in a low voice.

4. He verily recites with *'ā'* (towards here) and *'pra'* (away from here). Thus he unites a Gāyatrī (chant) directed away (from oneself) and one directed towards (oneself). The one that moves away conveys the sacrifice to the gods. The one that moves towards here protects men.

5. Now, (the reason) why he recites verily *'ā'* and *'pra'* (is that) outgoing breath goes out and the upward breath comes in. Thus he verily places both the *prāṇa* and the *udāna* (in the sacrifice). Semen goes out *(pra)*, it is poured out. It comes in, *'ā'*; it is born. *'Pra'*—the cattle disperse. *'ā'*—they return, together (everything). All this indeed, is thus *'pra'* and *'ā'*.

6. He verily says, "Away, your viands, heavenward". There it is *'pra'* (away). (He recites), "Oh Agni come here for the feast". There it is *'ā'* (towards here). About that, some say, "In this it is verily *'pra'*. Thus both these come to be (are appropriate)".

That passes one's comprehension. (In) "*(pra)* away your viands" that is only *'pra'* (away). (In) "Oh Agni! come here *(ā yāhi)* for the feast" that is *'ā'*.

7. He indeed says, "Away, your viands heavenward". There it becomes *'pra'*. (He says) "Viands". Indeed, *'Vājaḥ'* is food. Thus only food is referred to (here). (He says), 'Heavenward'. Verily half-months (are those that) tend towards heaven. Thus it has been said indeed about half months (the reference is the half-month). (He says), "Possessed of *havis*". Verily cattle are possessors of (abundant) *havis* (milk etc.). Thus this has been said only about cattle.

8. He says, "With (the spoon) smeared with *ghee*". Māthava of Videgha held the Agni Vaisvānara in his mouth. The Ṛṣi Gotama Rāhūgaṇa was his priest. Being addressed, he (Māthava) did not respond. Gotama Rāhūgaṇa decided to invoke him with *Ṛks* (metrical chants), "Oh Wise one! Oh Agni! Oh Videgha! we kindle you in the sacrifice. You, who are the inviter (of the gods) to the (sacrificial) feast, who are possessed of lustre and who are big".

9. He did not respond, indeed. (The priest again chanted), "Oh Agni! Oh Videgha! Your pure, bright rays, your flames rise up shining".

10. And indeed he did not at all respond. (The priest continued), "Oh, bathed in *ghee*! We resort to you". He said verily only so much. Then the fire blazed forth from his (Māthava's) mouth. He was unable to hold it (back). He (Agni Vaiśvānara) fell out of his mouth. It (the fire) reached this earth. Then Videgha Māthava was there in (the river) Sarasvatī. Then he (Agni) went about burning this earth.

11. Videgha Māthava and Gotama Rāhūgaṇa went after him. He burnt up all these rivers. (The river) called Sadānīra (having perennial water) issues forth from the northern mountain. Only that (river) did he not burn up. Therefore, indeed, Brahmins did not cross her formerly (thinking), "This (river) has not been burnt up by Agni Vaiśvānara.

12. But now there are many Brahmins to the east of it. That indeed was very uninhabitable as it were, and very difficult of access, for it had not been tasted by Agni Vaiśvānara.

13. But that is very inhabitable, as it were, and easier (less difficult) of access. The Brahmins verily have made this delectable by means of sacrifices. That (river) causes rage even in the late summer. It is so much cold. It had not been, indeed, burnt up by Agni Vaiśvānara.

14. He (Videgha Māthava) said, "Where shall I remain?" He (Agni) said, "The region to the east of this, verily (is to be your living place). That very (river) is now the boundary of the Kosalas and Videhas, with the Kuru Pāñcālas. Both of them, indeed, are Māthavas (descendants of Māthava)".

15. He (Gotama Rāhūgaṇa) then said (to Māthava), "How is it that you did not respond to me?" He said, "I was holding Agni Vaiśvānara in my mouth; if not (if I opened my mouth to respond), he might get out of my mouth". (Rāhūgaṇa said), "How did it happen (that the Agni came out)?" (Māthava replied), "When verily you addressed (Agni) as with a spoon smeared with *ghee*. Then Agni blazed out of my mouth". "I could not keep; he went out of my mouth" he said.

16. Among the *Sāmidhēnīs*, that word in which (the word) '*ghee*' is inherent (hidden) is verily suitable for kindling. With that he indeed kindles this (Agni). With that he verily puts virility into this (Agni/sacrifice).

17. That (expression) is "with the one (spoon) smeared with *ghee*". "The one desirous of happiness reaches the gods". Indeed, the sacrificer is the one wishing for happiness. He desires to win over the gods; he desires to go to the gods. Thus has it been said. This being addressed to Agni, is indistinct. 'All' is indeed undistinguished. He (the sacrificer) thus takes to this (sacrifice) verily with 'All'.

18. (He recites) "Oh Agni! come for the feast! (for becoming separate)". There it is '*ā*' (towards here). '*Vītaye*' (for the feast; for becoming separate; for going out by and large). At first these worlds were as if very close indeed. The yonder sky was 'touchable' (one could touch it by reaching 'up'). Those gods desired, "How will this (heaven) of ours become vaster?" They separated (arranged) them with these three syllables *(vī-ta-ye)*. They made them apart. Thereby it (heaven) became wider for the gods. Indeed, it becomes more spacious for him for whom who knows thus they, recite this *(Ṛk)*.

19. (They recite), "Speaking for the bestower of oblations". The sacrificer indeed is the giver of oblations. Indeed he verily says (means) this, "Speaking for (in favour of) the sacrificer". (They recite), "You, the Hotṛ sit well on the holy grass". Indeed, Agni is the Hotṛ. This world is verily holy grass. He thus places the very Agni in this world. This Agni has been placed in this world. This *Ṛk* has been recited about this very world. Therefore he recites, "For Agni". Verily Agni is this world. He conquers this world indeed with this (chant), he for whom who knows thus they recite this *(Ṛk)*.

20. (They recite) "Oh Angiras! You with *samidhs*". For, they kindle this fire with *samidhs* (kindling sticks). (They say), "Oh Angiras!" Verily Agni is Angiras. (Reciting) "With *ghee*, we make you grow", he verily kindles this (Agni). By that *(Ṛk)* he verily puts virility into this (Agni/sacrificer). (They recite) "Oh youngest (the even young) one! shine greatly". Having been kindled, this fire indeed shines greatly. (They say) "Oh youngest one!" Indeed this (Agni) is the youngest. This *(Ṛk)* has been recited verily with reference to this very world of the mid-region. Therefore, being addressed to Agni, it is undistinguished. Verily this world is indistinct. With this *(Ṛk)*, this very world, the world of the mid-region, he conquers—he who knows thus,—for whom they recite this *(Ṛk)*.

21. (They recite), "Such a one (you), (obtain) for us the wide and praiseworthy (world)". Indeed the yonder (world) is wide wherein are the gods. That is praiseworthy wherein are the gods. (They recite) "Oh God you make it be towards (us)". (By) "Oh God! you make it be towards us", he verily says (means) this, "make us reach that (world). (They recite) "Oh Agni! the great and very virile one". The yonder one (world) is great, wherein the gods (dwell). The yonder (world) is very virile wherein are the gods. This *(Ṛk)* has been recited with reference to that very yonder world. He for whom who knows thus they recite this *(Ṛk)*—he conquers this very heavenly world, the very heaven.

22. (They recite), "(He is) praiseworthy, adorable and beautiful to look at through the (columns of) smoke". Indeed this (Agni) is praiseworthy, indeed is he adorable. "Through (across) the smokes, beautiful". This (Agni) having been kindled was seen verily through the smokes. (They recite), "Agni the bull (showerer) is well lit". Well indeed is the showerer lit up. Agni is verily *Vṛṣā* (bull /showerer). 'Is kindled'. Well he is indeed kindled, the showerer. (They recite), "Verily the horse *(aśvo na)* the vehicle of gods". For, this (Agni) having become a horse carries the sacrifice for the gods. What is as *'na'* in the *Ṛk*, that indeed is (it means) *'om'* ('yes', 'verily'). "Him (that Agni) those that bear offerings praise". Indeed men bearing offerings praise this (Agni). (They recite), "Oh *Vṛṣan!* (the virile one!) strong that we are, may we kindle you, the showerer!" For they well kindle him. (They recite) "Oh Agni! you that greatly shine". Having been kindled, this (Agni) will verily greatly shine.

23. He recites this triad of *Ṛks* containing the word *'Vṛṣan'*. He recites all these kindling verses addressed to Agni. Indra indeed is the deity of the sacrifice. Indra is (the strong, male) showerer, *'Vṛṣan'*. That way, these his kindling verses become associated with Indra. Then he says, "We choose Agni the Hotṛ, the wise (the one of auspicious action), the all-knowing one as the messenger of this sacrifice".

24. The God and the Asuras, both sprung from Prajāpati contended. Gāyatrī as she was, stood between them who were verily competing. She was indeed this earth. Both of them understood (thus), "They of us of the two (groups), whom this one (Gāyatrī) will be with, will remain (victorious), the others will be vanquished". Both of them invited her. That Agni himself was the messenger of the gods and Saharakṣas, an Asura Rakṣas, (was the messenger) of the Asuras. She followed Agni with this chant, "We choose Agni as messenger, Agni the Hotṛ, the all-knowing one", indeed he was the messenger of the Gods.

25. In this matter some avoid it, saying, "He who is the Hotṛ, him the all-knowing one" thinking, "If not we will speak of ourselves as *aram* (enough)". But one need not say so "the one of the auspicious actions of this sacrifice". She (Gāyatrī) came to the Gods therefore, the gods remain (victorious) and the Asuras were vanquished. He remains (victorious) by himself and his hateful enemy becomes vanquished,— he for whom who knows thus they recite this *(Ṛk)*.

(If he should say so he would be doing what is human. What is human is verily deficient. Therefore he should verily say *(Hotāram* the Hotṛ).

26. He recites this eighth (*Sāmidhenī*). Verily Gāyatrī is of eight syllables (per foot) for that reason this *(Ṛk)* is indeed Gāyatrī. Therefore, he recites this eighth *(Sāmidhenī)*.

27. Here some people place two *Dhāyā* verses before this (8th *Sāmidhenī*). But one should not do so. For this Gāyatrī looses its order. Indeed then it becomes the tenth. Therefore, one must place the two *Dhāyā* verses only subsequently.

28. (He recites), "Agni who is being kindled in the sacrifice is the purifier, worthy of adoration". Indeed this (Agni) is the purifier. Verily is this one praiseworthy. (He recites), "This one has shining hairs; we approach him". The hair of this (Agni) who has been kindled shine as it were. (He recites) "Oh Agni! the invoked! you have been kindled". Before this, he should place all the firewood (into the fire). Whatever remains here of the firewood, other than the kindling sticks. That indeed the Hotṛ finishes as it were. What is left over of the sacrifice is indeed what is in

excess that remains towards the hateful enemy of this (sacrificer). Therefore, before this (the last verse) he should put all firewood (into fire).

29. (He recites) "Oh! one of auspicious sacrifice! You adore the gods". (By this) he verily says (means), "Oh! one associated with the auspicious sacrifice! worship the gods". (He recites), "You are indeed the bearer of oblations". For this (Agni) is indeed the bearer of oblations. (He recites), "Make the offerings. Worship (choose) Agni to be the bearer of your oblations as the sacrifice proceeds". Just like the *Sampraiṣa* (invitation chant) is this, "Make offerings to this Agni. Worship him for (the fulfilment) of which desire you have kindled him".

30. He recites this group of three *Ṛks* containing the word *'Adhvara'*. The Asuras, the rivals, wished to hurt the gods who were performing a sacrifice. Desiring to hurt them, they were unable to hurt them. They failed. Therefore is a sacrifice called *Adhvara*. The hateful rival desiring to hurt this (sacrifice) fails for whom (sacrifice) who knows this they recite the triad of *Ṛks* containing the word *Adhvara*. He wins as much conquest (success) as one wins by means of the *Soma* sacrifice. (Fourth Brāhmaṇa Ends)

(Third Chapter ends)

Chapter Four

BRĀHMAṆA I

1. It was thus indeed. The gods employed Agni in the highest (office) viz. in the position of the Hotṛ, (saying), "Be thus (here) our Hotṛ. Convey this our offering". Having employed him thus in the highest (office), they exhilarated him, "You are indeed virile (heroic). You are verily capable of this (task)". "This is just as even now whomsoever among the kinsmen they appoint to the highest (office)", they cheer him up (saying), "You are indeed a heroic person. You are verily capable of this (job)". What the Hotṛ recites after this, that verily cheers him, and thus puts virility in him.

2. He recites, "Oh Agni! you are the great, Oh Brāhmaṇa (priest) ! Oh Bhārata (bearer) !" Indeed Agni is Brahman. Therefore he says, "Oh Brahman!" (He says) "Oh Bhārata!" Indeed does this Agni bear the oblation for the gods. Therefore is it that they say, "Agni is Bhārata (the bearer). Always, verily does this (Agni) himself maintain these creatures, having become their vital breath. Therefore he says, "Oh Bhārata (bearer)".

3. Now, he chooses what belongs to the Ṛṣis (the ancestors). Thus he reports about this (Agni) to the Ṛṣis and the gods, "This (Agni) who has come to the sacrifice is one of great vigour". He chooses (by name) from the remote (ancestor) downwards. For offspring are born indeed downwards from the remote. [Thus verily does he remove (the progeny/generation) from the master of the elders]. Thus he propitiates the master of the elders (for the sake of the sacrificer). It is thus indeed, the father is (born) at first, then (is born) the son and then the grandson.

4. Having chosen the (name) belonging to the Ṛṣis he says, "You are the one, who have been kindled by the Gods". Verily did the gods kindle this (Agni) formerly. (He says), "Kindled by Manu". Indeed Manu kindled this (Agni) formerly. (He says), "Praised by the Ṛṣis". The Ṛṣis praised him indeed. (He says), "Cheered up by the bards". Those Ṛṣis are indeed the ones who were the bards. They were the ones that cheered up this (Agni). Therefore he says, "Cheered up by the wise". (He says) "Praised by the wise". Those Ṛṣis were, indeed the wise ones. They verily praised this (Agni). Therefore he says, "Praised by the wise". (He says), "Sharpened by Vedic *mantras* (Brāhman)". For this (Agni) has been made keen by the Brahman (Vedic chant). (He says), "He in whom *ghee* is offered". For this one is the one in whom *ghee* indeed is offered (poured as offering).

5. (He says), "Great leader of the sacrifices". Indeed by this (Agni) are all sacrifices led on (performed), those sacrifices which are with cooked offerings and which are others. Therefore he says, "The great leader of sacrifices".

6. (He says), "The carrier of the sacrifices". Having verily become a chariot (cart) does this (Agni) convey the sacrifice (oblation) to the gods. Therefore he says, "Carrier of the sacrifices!"

7. (He says), "The unobstructed Hotṛ". Indeed the destructive Rakṣasas do not cross (catch up with) him. (He says), "The fast conveyer of oblation". This (Agni) verily gets over all evils.

8. (He says), "(You are) the mouth vessel (drinking vessel), the offering spoon of the gods". Indeed, this one viz. Agni is the vessel of the gods. Therefore, they offer into Agni for all the gods. He, who knows this to be so, verily obtains that person's vessel whose vessel he wishes to secure.

9. (He recites), "(You are) the cup of the gods, the one from which the gods drink". With this (Agni) who has become a cup, the gods consume (*soma*). Therefore he says, "The cup of the gods, the one from which the gods drink". (He says), "Oh Agni! As the rim (of a wheel) encompasses the spokes, you encompass the gods". He verily says (means) this, "Just as the felly encompasses the spokes all around, in this manner you encompass the gods all around.

10. (He recites), "Bring here the gods for the sake of the sacrificer". By this he makes him (Agni) bring the gods for this sacrifice. (He recites), "Oh Agni! bring Agni here". By this he makes him bring Agni for the *ghee* portion consecrated to Agni. (He recites), "Bring Soma here". By that he causes him to bring soma for the *ghee* portion belonging to Soma. (He recites), "Bring Agni here". By that he causes him to bring Agni for the *puroḍāśa* (cake) consecrated for Agni, which (cake) is sure (unslipping) on both occasions (*Darśa* and *Pūrṇamāsa*). Then (he recites) according to each deity, "Bring here the gods, the consumers of *ghee*". By this he makes him bring the gods of the fore offerings *(prayājas)* and the gods of the after-offerings *(anuyājas)*. For, it is the gods of the fore-offerings and the after-offerings that are consumers of *ghee*. (He recites), "Bring here Agni for the function of the Hotṛ". Thus he causes him to bring Agni for functioning as Hotṛ. (He recites), "Bring here your own greatness. Voice is verily his (Agni's) own greatness. By this he (the sacrificer) makes him bring 'speech'. (He recites), "Oh knower of all beings! Bring here (the gods). Oh fire worshipper (offerer of oblation)! You offer worship". Thus with reference to these very deities, he verily says, "You bring these deities here straightaway and worship them. Standing he recites (these). He verily recites this (thus), "The yonder (sky) is the very verse of invitation *(anuvākya)*". Having verily become that (sky), he recites. He performs the sacrifice (makes the offerings), being seated. This earth is indeed 'the offering prayer' *(yājyā)*. Thus becoming this (earth) he makes the offering. Neither affliction nor ruin (trembling) occurs to him. Therefore, no one pronounces '*Vaṣaṭ*' standing, on any occasion other than '*Avabhṛtha*'. This indeed is the *yājyā* (offering prayer). (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. That very Agni they have kindled. The reason why they have kindled this fire is (the thought), "When this has been kindled, let us offer (oblations) to the gods". In that he offers these first two oblations for the *manas* (mind) and *vāc* (speech). For, mind and voice (speech) having been united, convey the sacrifice to the gods. What is performed with a low voice, by that the mind conveys the sacrifice to the gods. And what is performed distinctly with (audible) speech, by that, the speech conveys the sacrifice to the gods. Thus is this 'pair' (diad) performed. Thus he verily propitiates these two thinking, "They having become satisfied and pleased may convey the sacrifice to the gods".

2. With the dipping spoon *(sruva)* he pours that (*ghee*) (into the fire) which he offers to the mind. Indeed the dipping spoon is male. The mind is male. What (*ghee*) he offers to speech, that he pours with the offering spoon *(sruc)*. For, female is the *sruk*; female is speech. What he pours for the mind, that he pours silently not saying even *'svāhā'*. Indeed what is silently performed is undefined. Undefined (indistinct) verily is the mind. What he pours for the speech, that he pours with (the utterance of) a chant. The chant is verily distinct, verily distinct is speech. What he pours for the mind, he pours it, remaining seated. What he pours for speech, that he pours standing. Indeed, the mind and speech, having been united, convey the sacrifice to the gods, which one of the two yoke-fellows is shorter, they make (provide) indeed a shoulder pad for that. Verily speech is shorter than the mind. It is as though the mind is more unlimited; the speech is, as it were, more limited. Thus he verily makes a shoulder pad for speech, so that, that way the two together convey the sacrifice to the gods.

3. Performing a sacrifice, the gods were verily afraid of contact with (attack from) the Asuras and Rakṣasas from the south. Therefore they stood up high at the south, vigourously. Indeed vigour is, as it were, lofty (raised up). As he pours (*ghee*) on both sides, therefore, the mind and speech (both) being equal yet are as if different. Of these two pourings (of *ghee*) one is the head of the sacrifice and the other the root.

4. What is the root of the sacrifice, that he pours with the dipping spoon; what is the head of the sacrifice, that he pours with the offering spoon. What is the root of the sacrifice, that he pours silently. Indeed the root is, as it were, silent. Verily speech does not 'speak' here. What is the head of the sacrifice, that he pours with (utterance of) chant. Indeed the chant is speech. Verily from the head does this

9. (He recites), "Oh Agni! May I resort to your wealth—abounding shade". By this he verily says (means), "Oh Agni, May I resort to your good (benign) shade!" (He says), "You are the place of Viṣṇu". Indeed the sacrifice is Viṣṇu. Verily does he now remain near the sacrifice. Therefore, he says, "You are the place of Viṣṇu". (He recites), "Here did Indra perform his heroic deed". From here, indeed, Indra drove away the destructive Rakṣasas. (He recites), "The *Adhvara* (sacrifice) has stood upward". Indeed, the *yajña* (worship) is the '*Adhvara*' (sacrifice). He verily says (means) this, "May this sacrifice be upward".

10. (He recites), "Oh Agni! Take up the function of the Hotṛ; take up the function of a messenger". Verily Agni is to the gods, both a Hotṛ and a messenger. He verily says (means) this, "Know both (Hotṛ and messenger) which you are to the gods". (He recites), "May heaven and earth guard you! May you guard the sky and the earth!" It is not as though (the meaning) is concealed here. (It is obvious).

(He recites), "Indra, with the offering of *ghee*, has rendered the offering well (properly) made for the gods; *svāhā*". Indra is the deity of the sacrifice. Therefore he says, "Indra has become (Sviṣṭakṛt), with the offering of *ghee svāhā*". For speech, indeed, does he thus pour (*ghee* into the fire). "Indra is speech", so they say. Therefore does he say "Indra has become Sviṣṭakṛt with the *ghee* offering; *svāhā*". Without making them (the two offering spoons) touch each other, he steps beyond.

11. He smears it (the little *ghee* left in the *juhū*) in the *dhruvā* (offering spoon). What is the second libation (pouring of *ghee*), it is verily the head of the sacrifice. Thus he indeed puts back the head of the sacrifice on (its) body. The second libation is indeed the head of the sacrifice. Verily the head is auspicious (prosperity). Indeed the head is prosperity. Therefore, whoever is the best in a region, they say, "That one is the head of that region". The sacrificer verily (stands) behind the *dhruvā*. He who acts inimically towards him (stands behind) the *upabhṛt*. If he should smear (the remnant of *ghee* in the *juhū*) with the *upabhṛt*, he would be conferring prosperity on him, who is inimical to the sacrificer. (But) thus (by smearing the *dhruvā*), he confers prosperity only on the sacrificer.

12. He smears (reciting), "May light with light well (mix)!" Indeed the *ghee* in one (spoon) is light and light is the *ghee* in the other (spoon). The mind and speech, both said, "I am superior."

13. Then the mind said, "I am verily greater than you". "For, what I understand that you speak. Verily, one who imitates what has been done is inferior to the superior (person) and he becomes a follower".

14. Then speech said, " I am, indeed, superior to you; for what you know that I verily communicate; I make it known". The two, not coming to a conclusion, went

to Prajāpati with the question. That one, Prajāpati spoke in favour of mind only. He said, "The mind is verily superior to you". "One who imitates is inferior to the superior (person) and becomes a follower". Speech who had been set aside was shocked and her foetus fell out (aborted).

15. She verily said to Parjāpati, "May I not be an oblation-bearer for you at all, for you spoke against me". Therefore whatever dedicated to Prajāpati is done, that is performed verily silently (in a low voice); for speech became non-oblation-bearer to him. Then, this seed (foetus) that had been poured out, the gods held in a (piece of) skin or in a small vessel. Then they asked, "Is it here?" (It answered) "Verily here *(atra)*". Therefore it became Atri (from it Atri was born). Verily therefore, they say, "One becomes a sinner (by intercourse) with an *ātreyī* (a woman who has aborted). Indeed from this female, the deity 'speech' he (Atri) originated. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He verily makes his call for choosing (the Hotṛ). Indeed, the sacrifice is a call (he thinks), "Having spoken of the sacrifice, let me choose the Hotṛ". Having taken up the bundles of firewood, he makes the call.

Should the Adhvaryu make the call without having commenced the sacrifice, he would tremble or he may meet with some other affliction. Therefore he makes the call after having taken up the bundles of fuel.

2. In that matter, some people make the call after (first) having taken up (a blade of) sacred grass from the altar that has been covered (with holy grass) or after having broken off a piece of firewood and after taking it up, saying, "This is something of the sacrifice, let us make the call after having taken up this sacrifice". One should not do it that way. Improper verily is it that he should take away (a blade of) sacred grass from the altar that has been covered (strewn) (with sacred grass), or that he should break off a piece of the fuel. This is something of the sacrifice, indeed, viz. those things with which the fuel is bound up and those things with which they trim (clean) the fire. Therefore one should call only after having taken up the bundles of fuel.

3. Having made the call he, at the outset, chooses Agni himself who is verily the Hotṛ of the gods. Thus he dissimulates (propitiates) for the sake of Agni and for the gods. In that he chooses Agni at the outset, by that he dissimulates for Agni, in that he first chooses him who is the Hotṛ of the gods, thereby he dissimulates for the gods.

4. Having called, he says, "Agni the god is the Hotṛ of the gods". This one viz. Agni is verily a god and he is the Hotṛ of the gods. Therefore he says, "God Agni is the Hotṛ of the gods". He recites, "May he worship the gods, he who is wise, who knows". This one viz. Agni knows the gods. Therefore he (Adhvaryu) verily says (means) this, "May he (Agni) who knows the gods straightaway worship (them)". (He recites), "Like Manu, like, Bharata". Indeed formerly (at first) Manu performed a sacrifice. Immitating it, now these (his) progeny perform sacrifice. Therefore he says "Like Manu". (He says) "Like Bharata". This (Agni) verily conveys the oblation to the gods. Therefore, indeed, they say "Agni is Bharata (the bearer)". This (Agni) himself becoming the vital breath (energy) thus maintains these creatures constantly. Therefore he says, "Like Bharata (bearer)".

5. Then he chooses (Agni) the (ancestral) one belonging to the seers (Ṛṣis). Thus he introduces him (Agni) to the Ṛṣis and the gods. "This one (Agni) who has arrived at the sacrifice is of great strength". He chooses from the remote (farther) (and names) downward. For, the later progenies spring up from the remote (ancestor). Thus, verily he dissimulates (propitiates?) for the sake of the lord of the elders. It is thus, indeed, that at the head (at first) is the father, then the son and then the grandson.

6. Having chosen the ancestral line of Ṛṣis, he says, "Like Brahman (Veda)". Indeed Agni is Brahman. "May he bring (the gods) here. The Brahmins are the guardians of the sacrifice". These Brahmins are verily the protectors of this sacrifice, the Brahmins who teach the Vedas, who perform this (sacrifice), who produce this. Therefore he dissimulates (propitiates) for them saying, "That one is human". Thus he chooses this human Hotṛ. This person, is now indeed the Hotṛ, (but) before this he was verily non-Hotṛ. This human Hotṛ, becoming engaged (in his function) makes the meditative repetition (of chants), approaches the deities. He thus approaches the gods so that he could straightaway (in proper order) pronounce *'Vaṣaṭ'* so that he could straightaway (in proper order) convey the oblation (to the gods). So that he could not deviate.

7. (He now recites) thus, "Oh God Savitṛ! You they choose". Indeed Savitṛ is the impeller (begetter) of the gods. (Savitṛ is the impeller of the faculties). Thus he approaches verily Savitṛ for impulsion. (He recites), "Agni for the fuction of the Hotṛ". Thus he dissimulates for the sake of Agni and the gods. That he mentions Agni first, by that he dissimulates for Agni. That he first mentions him who is the very Hotṛ of the gods, by that he dissimulates for the gods.

8. (He recites) "Along with (you) father Vaiśvānara". His father is Vaiśvānara (of all men), Prajāpati. By this he dissimulates for Prajāpati viz. the year. (He recites), "Oh Agni, the nourisher (Pūṣan), Oh Bṛhaspati! Speak well; worship well". He is going to offer (worship), he thus is going to speak up (the *yājyas* and *anuyājyas*). Therefore he dissimulates for these gods, "You please recite, you offer (sacrifice)". (He recites), "May we be in the (wealth of) grace (good will) of the Vasus; (may we be) in the vastness of the Rudras. May we have auspicious Ādityas for the sake of non-injury for all time (so that there may be no rival) (for the sake of security)!"

These indeed, are the three gods viz. the Vasus, Rudras and Ādityas. He verily thus says (means) this, "May we be under the protection of these (gods)!" For him who is under the protection of these, there is no affliction, no wavering (no destruction).

9. (He recites), "May I today speak what is pleasing to the gods!" By this he verily says (means), "May I recite what is pleasing to the gods". That indeed is (plentiful) prosperous, (for him) who may recite what is pleasing to the gods. (He recites), "What is pleasing to the 'Brahmans". By this he verily says (means) this, "May I speak what is pleasing to the Brahmins (priests),". That is verily prosperous (for him) who may speak what is pleasing to the Brahmins. (He says), "What is pleasing to 'Narāśaṁsa'. Indeed the creatures are '*Naraḥ*'. Thus he speaks for all these creatures. That indeed is prosperous, wherein he who knows and he who does not verily stay. (Saying), "Well has he recited, well has he recited!" (He recites), "What crookedness (defect) may skip the eye in the choice of the Hotṛ, may Agni the knower of all things born, the nimble one, bring back (set right) here". He verily says, (means) this, "Just as those (three Agnis) whom they first chose for the function of the Hotṛ perished, whatever of mine has been so destroyed (injured) by (my) choice may that be made good again for me!" Thus indeed is that made good for him again.

10. He then touches the Adhvaryu and Agnīdh. Indeed, the Adhvaryu is the mind and the Hotṛ is the speech (voice). Thus he joins together these two. For, those two, joined and united, convey the oblation for the gods. He touches the Agnīdh for (securing) absence of impediment.

11. Then he mutters (meditatively repeats), "May the six (vast) regions save me from sin!" These verily are the six regions viz. the fire, the earth, the water, the wind, the day and the night. He verily says (means) this, "May these (six regions) protect me from all affliction, from all deviation (fall)". Certainly there is no affliction, no deviation (fall) for him whom these protect from affliction.

12. Then he throws away a (blade of) grass from the seat of Hotṛ, (saying), "Thrown away is Parāvasu (one because of whom wealth goes away)!" Indeed, the Hotṛ of the Asuras was known as Parāvasu. Him verily does he (the Hotṛ) thus cast away from the seat of the Hotṛ reciting, I (thus) sit here on the seat of Arvāvasu (one towards whom wealth comes)", he sits down. Indeed, the Hotṛ of the gods was known as 'Arvāvasu'. On this very seat does he (this Hotṛ) sit down thus.

13. Then he mutters, "Oh Viśvakarman! (maker of all things), you are protector of my body. You two (the two fires *Āhavanīya* and *Gārhapatya*), please, do not scorch me, do not hurt me. This is your world". (Having muttered this) he moves a little northward. Thus he remains (seated) in between the *Āhavanīya* and the *Gārhapatya*. Thus he dissimulates (propitiates) for these two. Thereby these two do not scorch him, they do not hurt him.

14. Then he mutters, "Oh All-gods! Please command me (as to) how and what, I, having been chosen Hotṛ and having seated myself here, should think. Please tell (me) my share (of sacrificial duties), how and by what path I shall convey your oblation". This is just like this, as one would wish for instruction from them for whom (the food) has been cooked (asking), "Please instruct me in what manner and what manner I should bring (it) to you". Thus verily he wishes for instruction in the matter of the gods (asking), "Please instruct me how I shall properly (straightaway) pronounce *'Vaṣaṭ'* for you and convey the oblation straightaway (in proper order) (to you) and I may not waver". There is certainly no affliction, no deviation (fall) for him who acts according to instructions. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He verily says, "May Agni, the Hotṛ, accept (come to) Agni's function of the Hotṛ !" He verily says (means) this, "May Agni, the Hotṛ accept this". (He says), "Agni's function as Hotṛ". For, his (Agni's) is the function of the Hotṛ. (He says), "May he accept 'high protectorship'!" Indeed the sacrificer is the means of protection (by granting desires). He verily says (means), "May (Agni) accept the sacrifice!" (He recites), "Oh sacrificer! The deity (is) favourable to you". As he chooses Agni as the Hotṛ of this (sacrificer), therefore he says thus, "Oh sacrificer! the deity is favourable to you whose Hotṛ is Agni".

2. (He says), "Oh *Adhvaryu*! Take up in hand the spoon that contains *ghee*, that is devoted to the gods and that encompasses (protects) the universe". Thus he urges the Adhvaryu. He speaks as if one spoon only. Verily this sacrificer (stands) behind the *juhū*. He who is inimical towards him (stands) behind the *upabhṛt*. If he should speak of two (spoons), he would be making the hateful enemy (of the sacrificer) march against the sacrificer. The eater (stands) verily behind the *juhū*.

The eaten (stands) behind the *upabhṛt*. The thing to be eaten is for the sake of the eater. Therefore he speaks of one spoon only, as it were. (He recites), "That is devoted to the gods and that encompasses (protects) the universe". Thus he verily adores this (spoon) and glorifies (it). (He recites), "Let us adore gods who are adorable; let us make obeisance to those that are worthy of worship". He verily says (means) this, "May we adore those gods who are adorable; let us pay obeisance to them who are worthy of obeisance; let us worship them who are worthy of worship". Indeed they are praiseworthy. The manes are fit to be offered obeisance. The gods are worthy of worship (sacrifice). As many creatures as are not given a share in the sacrifice, they are kept away (foiled) indeed. Behind the men are the beasts, behind the gods (are) the birds, the plants and the trees and whatever else there is. Thus he makes these creatures share in the sacrifice; these creatures which are (thus) not kept away.

3. These indeed are the nine 'utterances'. For nine are the vital energies (faculties) in the person (man). Those very nine vital energies he puts into this (sacrificer) in proper order. The sacrifice went away, indeed, from the gods. The gods appealed to (invited) it, "Pay heed to us, return to us". Saying "so be it", it returned. They performed the sacrifice with it (the sacrifice) that had returned. When the Adhvaryu makes the call, by this he verily invites the sacrifice, "Pay heed to us, return to us". When the Agnīdh makes the return call (responds), it is verily that the sacrifice now returns, saying "So be it". He performs the sacrifice with it that has returned. The sacrificial priests proceed (according to tradition), with the sacrifice that has become a seed, handing it over (one to the other) unperceptibly with the sacrifice, just as they would proceed with a full vessel (vessel full of water or auspicious materials) handing it along. Verily, the sacrificer himself is the sacrifice. He indeed performs this; generates this; they proceed handing it down, indeed, by means of speech thus. Verily speech is the seed; speech is the sacrifice.

4. Having said, "Recite" (to the Hotṛ). The Adhvaryu should not utter anything improper. The Hotṛ should not at all (say anything improper) before '*Vaṣaṭ*' is pronounced. The Adhvaryu makes his call. Thereby the sacrifice comes back to the Agnīdh. The Agnīdh should not utter anything improper before making the responding call. Thus, only when the response is made, does the sacrifice come back to the Adhvaryu. The Adhvaryu should say "*yaja*" (recite the offering prayer); before that he should not utter anything improper. He verily hands it (the sacrifice) over to the Hotṛ saying, "*Yaja*". The Hotṛ should utter nothing improper before '*vaṣaṭ*' is pronounced. Verily by means of the utterance of '*Vaṣaṭ*', the Hotṛ pours that (sacrifice) that has become the seed into the fire, the source (genitals). Indeed Agni is the source of the sacrifice. It (the sacrifice) is born out of it. So is it at the new moon and full moon sacrifices.

5. Now, at the *Soma* sacrifice, after having taken up the Soma (the *soma* jar), the Adhvaryu should not utter anything improper, before he should say, "Please return" (come near). He hands it (the sacrifice) over to the Udgātṛ (chanters of *sāman* songs); indeed, saying "Come back" (come near). Those Udgātṛs should not utter anything improper before they should say, "This is the last one". They hand it over to the Hotṛ saying verily "This is the last one". That Hotṛ should not utter anything improper before the pronouncement of *Vaṣaṭ*. The Hotṛ pours that (sacrifice) that has become the seed into Agni, the source, only with the utterance of *Vaṣaṭ*. Indeed Agni is the source of the sacrifice. It (the sacrifice) originates from it.

6. He whom the sacrifice may come to and who might utter verily anything improper will pour away (waste) the sacrificer just as he might pour away (wastefully) the vessel full of water. Where the sacrificial priests proceed knowing well thus, there everything verily shapes well and no confusion arises.

7. These are those five (sacrificial) utterances, "O(m)! Call (the deity) (make the deity hear)!" "May it be! *śrauṣat* (may he hear)!" "(Pronounce the offering prayer) worship!" "We are those who (utter the offering prayers) worship". "*Vauṣaṭ*" (may he bear the sacrifice to the gods). The sacrifice is verily fivefold. Five fold are the (sacrificial) animals. The seasons of the year are five. This one is indeed the extent of the sacrifice. This is consummation (fulfilment). Prajāpati is the seventeenfold (seventeenth). Verily the sacrifice is Prajāpati. This is one measure, indeed, of the sacrifice. This is the achievement (consummation).

8. (Uttering) "O Śrāvaya!" The gods verily created (sent forth) the eastern wind. (Uttering) "*astu śrauṣaṭ*" they made the clouds float together. (Uttering) "*Yaja*" (they made) the lightening (flash). (Uttering) "*ye yajāmahe*" (they sent forth) the thunder. They made it rain with verily the utterance of *Vaṣaṭ*. When he (the sacrificer) may perform a sacrifice with a wish-yielding ritual, being desirous of rain, he should say to the Adhvaryu "Meditate, with your mind, on the eastern wind and the lightening", (and say) to the Agnīdh "Meditate on the clouds with your mind", (and say) to the Hotṛ "(Meditate in your mind on) the thunder and the rain". Where (when) they (the sacrificial priests) knowing thus well, perform for the sake of the one (sacrificer) who is desirous of rain, verily it rains there indeed.

9. The gods called near the '*Virāṭ*' (much shining one, the cow), by uttering "O Śrāvaya!" (uttering) "*astu śrauṣat*" they left the calf near (the cow). (Uttering) "*yaja*" they lifted it up (to the udder). (Uttering) "*ye yajāmahe*" they sat near (the cow). Verily with the utterance of '*Vaṣaṭ*' they milked. This (earth) is indeed '*Virāṭ*'. 'These milkings' (these things that have been extracted as by milking) are indeed of this (earth). He who knows this (to be) thus, for him this earth verily produces (fulfills) all wishes. (Fourth Brāhmaṇa Ends)

(Fourth Chapter Ends)

Chapter Five

BRĀHMAṆA I

1. The fore-offerings are indeed the seasons. Therefore they are five, for the seasons are verily five.

2. Then, the gods and the Asuras, both of them offsprings of Prajāpati, contended, indeed, in the matter of this very sacrifice viz. Prajāpati their father (who is himself) the year, (saying), "This (sacrifice) should be ours, this should be ours". Then the gods who were worshipping and toiling found these fore-offerings. They sacrificed with them. Having performed the sacrifice with them, they won the seasons, the year. They deprived their rivals of the seasons (and) of the year. Therefore they (those offerings) came to be known as *'Prayājāḥ'* (great victories). It is indeed *'Prayājāḥ'* that they called *'Prayājāḥ'* (fore-offerings). Thereby indeed this (sacrificer) wins the seasons and the year with them. He deprives his rivals of the seasons (and) of the year. Therefore (is it that) he sacrifices verily with the fore-offerings.

3. They (the fore-offerings) have *ghee* as the oblation. This thing viz. *ghee* is really the essence of the year itself. The gods made their own this (year) thus by means of its own essence. This (sacrificer) (too) thus with its own essence. The *ghee* is verily the thunderbolt. Certainly with this thunderbolt viz. *ghee* the gods won the seasons, (won) the year. They kept away their rivals from the seasons, (and) from the year. In the same manner does this (sacrificer) win the seasons, (the year, by this thunderbolt viz. *ghee.* He deprives his rivals of the seasons, (and) of the year. Therefore they (the *Prayājās)* have *ghee* as the oblation.

4. He (the Adhvaryu) must not move away from that place standing where he may be making the call for the fore-offerings. He should verily move forward (towards the fire). The fact that one performs the sacrifice with fore-offerings, indeed is (that it means) that this is a battle that is brought about nearby. Of the two who are engaged in the fight, he who loses verily moves away; the conquering one moves forward indeed. Therefore he (the Adhvaryu) should move forward and (further) forward and should pour the offerings more and more forward and forward (in the fire).

5. One need not favour that (instruction). He should not indeed move away from that place standing where he is to make the call for the fore-offerings. He should pour the offerings only there (in the fire) where he considers it is most kindled (blazing). For the offering of the oblations, in the well-kindled (fire), is rich.

6. Having made the call, he says (to the Hotṛ), "Worship (recite the offering prayers for) the *samidh* (kindling stick)". Indeed the spring (season) is the kindling stick. Thus he verily kindles the spring. That spring that has been kindled, kindles the other seasons. The seasons, having been kindled, produce the creatures and make the plants ripe. Thus he indeed pronounces (by implication) the seasons. For the sake of non-repetition, he then says (about) the subsequent (offerings), only, "Worship (pronounce the offering prayers)", "Worship!" If he would say, "*Yaja*" (pronounce the offering prayers) for *tanūnapāt*, pronounce the offering prayers for the '*iḍs*', he would indeed be committing (the fault of) repetition. Therefore he says for the subsequent (offerings), only, "*Yaja* (worship), *Yaja*".

7. Having made the call, he says, "Pronounce the offering prayers for *samidhs* (the kindling sticks)". Indeed the spring (season) is the kindling stick. Verily the gods thus kept the spring and kept their rivals away from the spring. This one (sacrificer) thus keeps the spring and keeps his rivals away from (deprived of) the spring. Therefore he worships (pronounces the offering prayer for) the kindling sticks.

8. Then he worships (pronounces the offering prayers for) *tanūnapāt*. Summer is verily *tanūnapāt*. Verily summer scorches the bodies of these creatures. Thus the gods indeed kept the summer and kept their rivals away from summer. Thus this one (the sacrificer) keeps the summer and keeps his rivals away from summer. Therefore does he worship (pronounce the offering prayer for) *tanūnapāt*.

9. Then he worships '*iḍs*' (praises). The rainy season indeed is the '*iḍs*'. The rainy season is of the form of '*iḍ*' for this reason that the low (vile) crawling creature which is left off (to suffer) by summer and snowy season, that moves about in the rainy season, as if prompted, wishing for food. Hence is the rainy season the form of '*iḍ*' (praise, prompting). Thus the gods kept the rainy season itself and kept their rivals away from the rainy season. Thus does this one (sacrificer) keep the rainy season and keep away his rivals from the rainy season. Therefore he worships (pronounces the offering prayer for) '*iḍs*'.

10. Then he worships the *barhis* (the sacred grass spread over the altar). Verily autumn is the (spread) holy grass. Autumn is the *barhis* for this reason that the plants are left off (uncared for) by summer and the snowy season and they grow up in the rainy season. They are of the form of *barhis* in autumn and they lie about spread. Therefore autumn is *barhis*. The gods thus kept the very autumn and kept

away their rivals from autumn. Thus does this one (sacrificer) keep the autumn and keep his rivals away from autumn. Therefore he worships *barhis.*

11. Then he worships (pronounces the offering prayers) (uttering) *"Svāhā!" "Svāhā!"* Indeed the utterance of *Svāhā* is the conclusion of the sacrifice. Of the seasons the snowy season is the end. It is verily at the other (remote) end from spring. Thus the gods kept (reached) the end (of the year/seasons) by means of the very conclusion of the sacrifice. By the end (of the sacrifice) they (the gods) kept their rivals away from the end (of the seasons/year). Verily does this one (sacrificer) keep the end (of the seasons) by means of the end (of the sacrifice) thus and by the end keeps away his rivals from the end. Therefore he worships (with the offering prayer) *'Svāhā!' 'Svāhā!'*

12. That very spring regains its life from the snowy season (winter). For it (spring) arises out of it. From that is it fixed (set up). He who knows thus, indeed is born again in this world and remains in this world again.

13. He worships (uttering), "May (he) (it) accept!" "May (they) accept!" for the sake of non-repetition. For he would be committing repetition (impropriety) should he worship (saying), "May (they) accept! May (they) accept!" or "May (he) (it) accept! May (he) (it) accept!" (By) "May they accept!" the females (are indicated) and (by) "May (he or it) accept!" the male (is indicated).

14. He verily pours (*ghee*) together (in the *juhū*) in the fourth fore-offering in (for) the *barhis.* Indeed the *barhis* is the progeny, the *ghee* is the seed. Thus he pours the seed into the (creatures) progenies themselves. With that seed, these offering (creatures) are thus born again with form.

15. Then, that he pours (*ghee*) together (into the *juhū*) (means) that (when) one performs the fore-offerings, a battle indeed is brought about. Of the two who fight, he to whom a friend comes wins. Thus, here, a friend comes to the *juhū* from the *upabhṛt.*

16. Now, (the reason) why he pours together in the fourth fore-offering (is that) the sacrificer verily (stands) behind the *juhū* and he who is inimical towards him (stands) behind the *upabhṛt.* Thus he verily makes the hateful enemy to bring tribute to the sacrificer. Indeed, the consumer (stands) behind *juhū* and the one to be consumed (stands behind) the *upabhṛt.* He pours (the *ghee*) together (into the *juhū*) without (the two spoons) touching (each other). Should he touch (one spoon with the other), he would be touching (hurting) the sacrificer by the hateful enemy; he would be touching (hurting) the eater by the thing to be eaten. He holds the *juhū* over (the *upabhṛt*). He thus indeed keeps the sacrificer above his hateful enemy and keeps the consumer above the thing to be consumed.

17. Performing the sacrifice, the gods were afraid of contact with (attack by) the Asuras and Rakṣasas. Afraid of contact with the Asuras and Rakṣasas, they said, "Ah! If the Asuras and Rakṣasas contact (attack) us, then, after this conquest of the

sacrifice, let us establish (complete) the entire sacrifice". "Our sacrifice would have been (then) verily established (completed)". They established (completed) the whole sacrifice with the utterance of '*Svāhā*' in this very final fore-offering.

18. With "*Svāhā!* Agni" (they established) the *ghee* portion belonging to Agni; with "*Svāhā!* Soma" (they established) the *ghee*-portion belonging to Soma; with "*Svāhā!* Agni" (they established) the *puroḍāśa* (cake offering) belonging to Agni, which (offering) does not slip away (which is indispensable) in both (the full moon and new moon sacrifices). Then according to each deity, (they said *Svāhā!*) "*Svāhā!* the final fore-offerings and after-offerings are the *ghee*-consuming gods. They established the *Sviṣṭakṛt* (Agni who renders all the offerings well offered (flawless) (by chanting), "May they (the gods, consumers of *ghee*), being pleased, accept the *ghee*, "Oh! Agni". For, Agni is Sviṣṭakṛt. Thus following this winning of the sacrifice, the gods established (completed) the entire sacrifice. This is verily done so (even) now. Therefore, as many oblations there are in the final fore-offering, he offers them (each) chanting only "*Svāhā!*" "*Svāhā!*" Thus following the winning of the sacrifice, he establishes (completes) the entire sacrifice. Therefore, though to him it may seem to be reverse (contrary or out of order) further on in the sacrifice, it will not at all be a sin (flaw) of his. He may verily know, "My sacrifice has been established (completed)". Just as the sacrifice passed on (to its completion), with the offering made with the pronouncement of *Vaṣaṭ* and made with the utterance of '*Svāhā!*' so is this.

19. They, the gods, said, "Ah! Let us replenish this sacrifice and let us proceed with what (is fresh) has not become old and stale. What *ghee* was left over in the *juhū* (offering spoon) and with which they had established the sacrifice, with that they sprinkled the oblations as before, for, *ghee* is (always) fresh (not old and stale). Thus they set right this sacrifice again and made it fresh. Therefore, having made the final fore-offering, he sprinkles (with *ghee*), the oblations, as before. Thus he verily makes the sacrifice itself full and makes it fresh. Therefore, for whatever deity he cuts off (a portion), he indeed sprinkles with *ghee* that from which the cutting has been made. Thus he verily makes it full again for Sviṣṭakṛt and makes it fresh. Therefore, when he makes a cutting for Sviṣṭakṛt, thereafter he does not smear (with *ghee*) that from which the cutting has been made. For he is not going to pour into the fire any (further) offering from the sacrificial food. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He verily worships (pronounces the offering prayer for) *samidhs* (kindling sticks). Indeed the *samidhs* are the vital breath, for by the vital breaths is this person kindled (animated). Hence one (Adhvaryu) should say to him (the sacrificer) who is burning (with fear), after having touched him, "Behold!" (or "Touch yourself and then see!") When he is warm, then he may hope, for he is indeed kindled by the very vital breaths. Thus he kindles the very vital breaths (energies) in this (sacrificer). Thus he places the very vital energies in this one (sacrificer). Therefore he worships the *samidhs*.

2. Then he worships *tanūnapāt*. Indeed *tanūnapāt* is the seed. When there is heat of the male and the female, then is the seed poured. He verily thus pours the seed.

3. Then he worships '*iḍs*'. When the seed that has been poured is born (as a living being), then it moves about, as though praised (prompted), wishing for food. Thus,indeed, the seed that has been poured produces (offspring).

4. Then he worships *barhis*. Verily *barhis* is 'abundance'. Thus he produces these offspring (creatures) verily after 'abundance'. These creatures arise after (following) abundance.

5. Then he worships (chanting), "*Svāhā*! *Svāhā*! ". Indeed the snowy season (winter) is the sound '*Svāhā*', (it is) Prajāpati. The snowy season (winter) brings these creatures under its control, as it were, by force. Therefore, in winter the plants wither, the leaves of trees fall off, the beasts retreat (shrink) further (and further) and the birds fly lower (and lower) and man, as with hair fallen off, becomes of evil (dark) complexion. By force (suddenly), as it were, does the snowy season bring these creatures within its control. He who, knowing thus, worships (chanting), "*Svāhā*! *Svāhā*!" makes that region wherein he is, his own for (conducive to) wealth, (good) food and glory.

6. The gods and the Asuras, both offspring of Prajāpati, contended. They did not (could not) conquer by means of staves and bows. Now attaining victory, they said, "Ah! May we desire to conquer verily in (by) speech, in (by) Brahman (Veda/ *mantra*)". "He who may not follow one pronounced speech with a pair may he be worsted and lose everything to us and may the others win everything. They, the gods, said to Indra, "Speak".

7. He, indeed, said, "One (male) of me". Then the Asuras (said), "One (female) of ours". Thus they found a pair in it, for one (female) and one (male) certainly make a pair.

8. Indra said, "Two (males) of me". Then the Asuras (said), "Two (females) of ours". Thus they obtained a pair, for two males and two females are a pair indeed.

9. Indra said, "Three (males) for me". "Then three (females) for us" (said) the Asuras. Thus they got a pair, for three (males) and three (females) are a pair indeed.

10. Indra said, "Four (males) for me". "Then four (females) for us" (said) the Asuras. Thus they found a pair, for four (males) and four (females) are indeed a pair.

11. "Five for me" said Indra verily. The others did not find a pair. For beyond this there is no pair for speech (male and female in numbers). Saying "*pañca*, "*pañca*" (five, five) (in number), they were defeated and they lost everything. The gods won everything of everything they (the gods) deprived them (of share). Therefore, when the first fore-offering has been performed, he should say.

12. "One (male) for me" and "One (female) for that person" (referring to by name) him whom he may hate. If there is none (whom he hates) (he should say), "One (male) for me, One (female) for him who hates us and whom we hate".

13. Then, when the second (fore-offering) (has been made) (he should say), "Two (males) for me, two (females) for him who hates us and whom we hate".

14. Then, when the third (fore-offering) (has been made) (he should say), "Three (males) for me and three (females) for him who hates us and whom we hate".

15. Then, when the fourth (fore-offering) (has been made) (he should say), "Four (males) for me, four (females) for him who hates us and whom we hate".

16. Then, when the fifth (fore-offering) (has been made), (he should say), "Five for me, not even one (female) for him who hates us and whom we hate". He who, knowing thus, meditatively repeats thus—he verily destroys the entire sacrifice indeed of his hateful rival. Thus he deprives his hateful rival of share from the entire sacrifice and keeps him out.

17. When the gods said, "One for us" they verily then said (meant) 'the mind'. And when the Asuras said, "One (female) for us", they said (meant) 'speech', by that. They united the speech with their (gods) mind. When one may remain

without speaking, a person, verily has power over him and when one remains absent-minded a person has no power over him.

18. Now, when the gods said, "Two (males) for us by that they said (meant) *prāṇa* (outgoing breath and *udāna* (the upward breath) and when the Asuras said two (females) for us, they said (meant) by that '*Ṛk* and *Sāman.*'

19. And when the gods said "Three (males) for us" they said (meant) these three worlds and when the Asuras said "Three (females) for us" they, by that, said (meant) the three-fold knowledge.

20. And when the gods said, "Four (males) for us", by that they said (meant) the cattle (beasts) and when the Asuras said "Four (females) for us", by that they said (meant) the (four) directions. They united the quarters with their (gods) cattle (animals). Therefore whatever quarter a man possessed of cattle goes to, he reaches it which has been verily conquered (by him).

21. Now, when the gods said, "Five for us" they said (meant) the seasons. The others (Asuras) did not find a pair, for beyond that (number four) there is no pair (masculine and feminine) for speech (word indicating number). This expression is divided into two. The gods conquered by means of one of the two and the Asuras were vanquished by means of one (the other) of the two. The sacrificer wins by means of that (speech) by which the gods won. His hateful enemy (gets defeated and) loses everything by that by which the Asuras lost (were defeated). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The seasons verily desired a share in the sacrifice, amidst the gods (and said), "Let there be a sacrifice for us. Let us share in the sacrifice". The gods did not approve of it. When the gods did not approve (of it) they (the seasons) approached the Asuras. They (the Asuras) enjoyed such prosperity which they (the gods) heard of viz. that those (Asuras) who were ahead moved on ploughing and sowing and the others followed reaping and threshing. Indeed the plants (crops) ripened for them without (the need for the soil to be) tilled.

2. But then it was not so for the gods. It was less (in importance) that an enemy (hateful person) should act inimically towards an enemy. Was it only so much then?

3. They (the gods) said, "How will this be (become) otherwise from this (condition)?" They said, "Let us invite the very seasons". They said, "How can we invite them?" (They said), "Let us tell them, we shall worship you with sacrifice verily first".

4. Agni said, "In that you sacrifice unto me first (so far) then where will be my portion (of oblation)?" They said, "We shall not remove you from your place". He who knows it that they (the gods) calling for the portion (of oblation) of Agni did not remove him from his place—he indeed, does not slip down from his place. Agni verily invited them (seasons). They said, "What part (portion) shall we get?"

5. He said, "We shall verily worship you first with the sacrifice". They (the seasons) said, "So (be it)". We shall share it among us with you who have found a share for us among the gods in the sacrifice". This Agni has (thus) been given a share among the seasons, in such a manner that all the fore-offerings thus have (i.e. are related to) Agni, as "Oh Agni! The kindling sticks (may accept the *ghee*)". "Oh Agni! *Tanūnapāt....*" "Oh Agni! The *Iḍs* ...". He who knows this to be thus indeed becomes a sharer in that auspicious ritual wherein, one who says he is equal (to him) performs the auspicious (ritual). This Agni who is given a share among the seasons, he indeed ripens these plants which these seasons ripen. The seasons which are possessed of Agni cook (prepare), ripen the food for him who possesses Agni and who knows it to be thus.

6. About this, they say, "Why do they invoke the fore-offerings last (but) worship (make the offering prayers) first?" Indeed the gods took them last for a share in the sacrifice. Therefore they invoke the last. They said verily, "Let us worship you first". Therefore they worship them first.

7. Then indeed in the fourth fore-offering the gods secured the sacrifice and at the last (fore-offering) they established it. And thereafter what was there (of the sacrifice), by that they approached heaven. Reaching the world of Heaven, they were afraid of contact with (attack by) the Asuras and Rakṣasas.

8. They placed verily in front, Agni the killer of Rakṣasas, for driving the Rakṣasas away; they placed Agni the killer of Rakṣasas in the middle for driving the Rakṣasas away. At the back they placed Agni the killer of Rakṣasas for driving the Rakṣasas away.

9. If the Rakṣasas assailed them (contacted them) in front, they drove out these Rakṣasas by means of the very Agni the killer of Rakṣasas; (so also) if in the middle and if in the rear. Thus being surrounded by the Agnis all around and not being afraid, they (the gods) occupied (enjoyed) the world of Heaven.

10. In the very same manner, the sacrificer now secures the sacrifice in the fourth fore-offering itself and in the last (fifth) he establishes it. What (ritual) there is after that, by means of that he reaches the world of Heaven itself.

11. What *ghee*-portion belonging to Agni is there at first, by that he (the sacrificer) places verily Agni the killer of Rakṣasas in the forefront for repelling the Rakṣasas; what *puroḍāśa* (cake) belonging to Agni is there in the middle, by that he places verily Agni the killer of the Rakṣasas in the middle, for repelling the Rakṣasas. And then what (oblation) there is at last for Agni *Sviṣṭakṛt*, by that he verily places Agni the killer of Rakṣasas in the rear for driving the Rakṣasas away. Thus having been surrounded by Agni all around, he, without being afraid, enjoys (occupies) the world of Heaven.

12. Therefore, whoever may curse him before the sacrifice, to him he (the sacrificer) may say, "You will get facial affliction; you are going to become blind, you will become deaf, your life will leave you"—these are facial afflictions.

13. And then, whoever may curse him in the middle of the sacrifice, to him he (the sacrificer) may say, "You will die without cattle and without progeny". Indeed progeny and cattle are (in) the middle.

14. And then, whoever may curse him at the end of the sacrifice, to him he (the sacrificer) may say, "You will die unstable and poor. Therefore one should not curse. Moreover, one who knows this (thus) becomes superior.

15. The sacrificer verily wins the year by means of the fore-offerings. But he (alone) indeed, conquers it, who knows its door (entrance). What is the use to him of those, his house, which are as if doorless (without an entrance)? He would know distinctly within (what is inside the house), as "There (is) spring within, (there is) the snowy season (winter) within". He reaches (them) by means of this door. The year passes indeed undecayed (full and permanent and undecayed indeed does this person's (sacrificer's) merit become for him who knows this (to be thus).

16. About that, they (some) say, "Of what divinities are the *ghees* (*ghee* portions) taken up". He (the sacrificer) should say, "They have Prajāpati as their deity". For, the '*ghees*' are taken up without specific mention (without being distinguished). Indeed Prajāpati is indistinct. Verily the sacrificer is the Prajāpati of the sacrifice. He indeed performs the sacrifice (elaborately). He certainly originates it. These (*ghees*) have the sacrificer verily as their deity. Whatever oblation they offer (pour into the fire), (they do so) only after having taken it up with *ghee* (smeared) on both sides, which (oblation) is therefore combined with the sacrificer. He who knows this to be so, does not depart from the sacrifice even though he leaves something undone (or, even though he does something that should not be done). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. The gods, having made this conquest, which conquest is theirs, by means of the sacrifice, said, "Ah! We should do this in such a manner that this of ours may be unattainable for men! Having drunk completely the essence of the sacrifice as bees would completely consume (honey) and thus having emptied it (having drawn it out) and having concealed the sacrifice with the sacrificial post, they disappeared. It (the sacrificial post) is known as '*yūpa*' because they covered (the sacrifice) with it.

2. That was subsequently heard by the Ṛṣis (thinking), "What conquest is theirs, having won that conquest by means of the sacrifice, and thus having emptied the sacrifice and having concealed it with the sacrificial post the gods have disappeared. Let us search for it", they (the Ṛṣis) went about praising and toiling. Indeed by exertion did the gods conquer what was conquerable for them and so did the Ṛṣis.

3. Then, whether the gods made it (the sacrifice) alluring or whether they (the Ṛṣis) took it up themselves, oblation did not reach the gods from here (this earth). Indeed the gods subsist on what is given from here.

4. They, (The Ṛṣis) said, "Go. Then we shall come". (Thinking), "Wherefrom the gods enjoyed (occupied) the world of heaven, there perhaps something will be attractive for us", they (the Ṛṣis), having arrived there, went about (asking), "What attracts? What attracts?" They said the *puroḍāśa* (sacrificial cake) that had become a tortoise and was crawling about. All of them indeed thought, "This verily is the sacrifice".

5. They said to it, "Stop (be) for the sake of the two Aświns (deities)!" (But) it indeed crept along. (They said) "Stop for the sake of Sarasvati". "Stop for the sake of Indra". (But) it verily crept along. (They said), "Stop for Agni". It indeed stopped. For the reason that it stopped for Agni, they offered it as complete oblation in Agni itself. Then (therefore) the sacrifice was to their liking. They produced it and expanded it. This is communicated from the former to the latter as to how the Ṛṣis found the sacrifice. Thus, does the father (communicate) to his son, the student (who observes Bṛahmacarya).

6. It indeed bestowed first upon them, which made the sacrifice attractive to them. Therefore is it called '*puroḍāśa*'—so they say. This sacrificial cake for Agni does not drop from both (new moon and full moon sacrifices). This is not (the sacrificial food) (that is offered) at full moon, and not (what is offered) at new moon. Only that *puroḍāśa* (sacrificial cake) dedicated to Agni and Soma (together) (forms the sacrificial food) offered at full moon; only '*sānnāyya*' (offered to Indra and Agni together) at the new moon. This (what is offered to Agni) (alone) is verily the sacrifice which is regularly fixed in both (full moon and new moon), for, if not, (Agni would say) "Let me go away from the sacrifice". For this reason only it is done (offered) at the commencement of the full moon (sacrifice) and so (also at the beginning) of the new moon (sacrifice).

7. If any one rushes to him (Adhvaryu) saying, "Please perform a sacrifice for me (make me perform a sacrifice)" or if one may sacrifice with an *Iṣṭi* by himself, with this itself they should make him perform the sacrifice. With what desire the Ṛṣis offered this oblation, that desire was made to become enriched (fulfilled) for them. Indeed that desire prospers (gets fulfilled) for him with which desire he (the sacrificer) sacrifices with this sacrifice. To whatever deity they offer (the oblation), verily they offer it into Agni for that (deity). If one is going to offer verily into Agni, why should he take to another deity? Therefore only to Agni (he announces the offering).

8. Indeed Agni is all the gods. Verily into Agni do they offer (the oblation) for all the deities. This is because he rushes to all the deities, so is this. Therefore only to Agni (they announce the offering).

9. Agni, indeed, is tangible among the deities. One would approach him who is indeed tangible (straight forward). Therefore only to Agni (one announces the offering).

10. Among the gods Agni is verily the softest hearted towards men. One would approach him who may be most soft-hearted. Therefore only to Agni (does one announce the offering).

11. Agni is indeed the nearest of the gods. One would approach him who is verily nearest. Therefore only to Agni (may one announce the offering). If one should perform an *Iṣṭi* (ritual for the accomplishment of a wish), he should recite the seventeen kindling verses *(Sāmidhenīs)*. He should worship (utter the offering prayers to) the deity in a low voice. The *Yājyā* (sacrificial text) and the *anuvākyā* (the invocation to accept the offering) should contain the word *'mūrdhan'*. (Fourth Brāhmaṇa Ends)

(Fifth Chapter Ends)

Chapter Six

BRĀHMAṆA I

1. To Tvaṣṭṛ there was a son three-headed and six-eyed. To him there were verily three faces. As he was of this form, therefore he came to be known as Viśvarūpa. Indeed one face of his was the consumer of '*soma*', one (was consumer) of '*surā*' (liquor) and one of other food.

2. Him Indra hated verily and cut off those heads of his. What (face) of him was the consumer of *Soma* (juice), that became a Kapiñjala (bird). So it was brown—like, for King Soma (the *Soma* plant) is indeed brownish. And then, what was the consumer of liquor, that (face) became the sparrow. Therefore it (that bird) speaks (chirrups) like one tipsy. For, one who has drunk liquor speaks like one who is intoxicated. And then the one (face) which was for other food, that became the partridge. Therefore it is most multicoloured. It is as though these are verily drops of *ghee* and drops of honey fallen on its feathers. For, he consumed with it (that face) such food (of such colours).

3. Tvaṣṭṛ was indeed enraged, "Has he killed my son?"—(thus thinking) he brought (for offering) Soma (he performed *Soma* sacrifice), from which Indra was excluded. It was indeed offered thus. Just as this (Soma) was produced with Indra excluded, in the very same manner it was offered with Indra excluded.

4. Indra observed, "Now (thus) they keep me verily away from the sacrifice". Assailing them suddenly (by force) as a strong person would (attack) weak persons, he consumed the price (*soma*) from the vessel, even without having been invited. It (Soma) hurt him. He verily flowed out through his vital airs (openings of seasons/organs) in all directons; only from the mouth it did not flow out but from all other vital airs (openings). Then an *Iṣṭi* '*Sautrāmaṇī*' (was performed). In it, it is explained in what different ways the gods then treated (cured) him.

5. Tvaṣṭṛ became furious, (thinking), "Has he consumed my *soma*, uninvited?" He himself entered the proximity of the sacrifice (destroyed the sacrifice?) What pure (*soma*) was there left over in the vessel, that he let flow (activated) (into the sacrificial fire) saying, "Grow you, who have Indra for your foe!" Some say that it (the *soma*) became (originated) (with human shape) after having reached Agni. Some (others) say that it verily developed even in between (before reaching Agni). He consumed (grew up by consuming) Agni and Soma (together), all knowledge, all glory, all food and all prosperity. As he originated remaining active, therefore he came to be known as Vṛtra. As he came into being, footless, therefore he came

to be (known as) '*Ahi*' (snake). Danu and Dānavī received him like a mother and a father. That is his (i.e. that accounts for his) 'Dānava-ness'.

6. For the reason that he (Tvaṣṭṛ) said, "Grow up, (you) *Indra-śatru* (one having Indra as his killer)". Therefore verily Indra killed him. Indra overpowered (Vṛtra). But then if he had said, "Grow up you the slayer of Indra". Certainly would he (Vṛtra) himself have overcome Indra. And (but) that he said "grow up". Therefore, indeed he grew up merely by the measure of an arrow (the distance an arrow would cover) forward and an arrow's measure sideward.

7. He verily covered the western ocean and the eastern. As much (in extent) as he became, he became the consumer of food. To him, indeed, the gods brought food in the forenoon and men brought (food) at midday and the manes in the afternoon. Thus verily having been pushed and moving along, Indra addressed Agni and Soma (together), "Oh Agni and Soma! You two belong to me. I am yours. This person (Vṛtra) is certainly not yours. Why do you two nourish this my enemy (villain)? You two please come back to me". They, Agni and Soma said, "What (benefit) will there be for us out of that?"

8. He (Indra) said, "I shall sacrifice to you with this *puroḍāśa* (cake) on eleven potsherds". Saying, "So (be it)" the two returned to him. After them followed all the gods, all branches of learning, all glory, all food and all prosperity. Having sacrificed with this, Indra became this Indra (as he is now). This indeed is the explanation (link) of the full moon sacrifice. He who, knowing thus, sacrifices with the full moon sacrifice, he indeed gains this very prosperity, becomes glorious and becomes consumer of food.

9. Even then, Vṛtra who had been struck lay collapsed just, as a leather bag that has been drunk dry (with all the water in it completely drunk) will be collapsed and just as a leather pouch with its flour emptied may lie collapsed. Indra rushed towards him.

10. He (Vṛtra) said, "You are now what I was before. Split me asunder (into two)—let me not be with this (body) (thus as it is now)".

11. He (Indra) said, "You be verily my food". (Vṛtra said) "So (be it)". He (Indra) cut him, who was continuous (one whole), later into two. Of him what was of Soma, inherent, that he (Indra) made into the moon and what was demoniacal, with that, the belly, he pierced these creatures. Then the belly in these creatures was thrust back. Therefore they say, "Vṛtra himself was the consumer of food then and Vṛtra is (so) now". It is this viz. when this (moon) fills up, it is made good only from this very world. Moreover, it is that these creatures wishing for food verily bring an offering (of food) only to the belly, viz. Vṛtra. He who indeed knows this Vṛtra as the consumer of food—he certainly becomes the consumer of food.

12. These deities who accompanied Agni and Soma then said, "Oh Agni and Soma! Among us you are the two who get the largest part (of the sacrificial food)—you two to whom this belongs. Please take us in for a share with you two". Those two, Agni and Soma said, "What (gain) will be there for the two of us from that?" They (the deities) said, "For whatever deity they may take out (offer) sacrificial food, then they shall offer to you two, at the outset, two portions of the *ghee*". Therefore when they take out (offer) sacrificial food for whatever deity then they at first offer these two portions of *ghee*. This does not take place in the *Soma* sacrifice, not in the animal sacrifice, for they verily had said, "For whatever deity ...".

13. Agni said, "For all of you, they shall offer (the oblation) only into me. Thus indeed I make you share in me". Therefore they make the offerings for all the gods into Agni. Therefore they say "Agni is all the deities".

14. Then did Soma say, "Let them offer me verily for all of you. Thus indeed I make you share in me". Therefore they offer *soma* to all the deities. Therefore they say "Soma is all the deities".

15. And for the reason that all the gods were abiding in Indra, they therefore say, "Indra is all the deities". Thus in three ways the gods come to have a single deity. He who knows these gods having a single deity in three ways—he becomes the best among his own (people), even in a single way (individually).

16. Twofold (of two kinds) is this, there is no third i.e. the moist and the dry; of them what is dry is related to Agni and what is moist is related to Soma.

17. There (about that) they say, "If this is only twofold, then why is so much done viz.—the two *ghee* portions for Agni and Soma (together), (uttering) in a low voice (and offering) for Agni and Soma (together) the sacrificial cake (*puroḍāśa*) for Agni and Soma (together). In that he obtains all this by means of only (even)

any one of these, then why so much (all this) is performed?" Verily so much power and (so much) procreation (procreative energy) Agni and Soma have. The sun is indeed related to Agni and the moon belongs to Soma; the day-time belongs to Agni and the night is of Soma; this very fortnight that wears out (wanes) belongs to Agni and that which fills up (waxes) belongs to Soma.

18. He (the sacrificer) therefore obtains the sun and the moon verily by the two *ghee* portions, (he obtains) day and night by low-voiced offering. (He obtains) the two fortnights by means of the *puroḍāśa*—so some say. About that Āsuri said, "Only by means of the two *ghee* portions does one obtain then any two deities (among the many); then he obtains any two (other) deities (among the many) only by means of offering with utterance in a low voice and he obtains why two (other) deities (among the many) only by means of the *puroḍāśa*. (He thinks), "All that has been obtained, all has been conquered by me, with all (this) let me kill Vṛtra; with all (this) let me kill my hateful enemy". Therefore it is that so much is performed.

19. About that they say, "This is indeed done as a repetition in that there is the *ghee* portion for Agni and Soma (together) the utterance in a low voice (with an offering) and the sacrificial cake for Agni and Soma (together). It is a repetition by that which is obvious (or which is not separated)". It becomes a non-repetitious thus; he makes one offering only of *ghee* and the other offering of *puroḍāśa*. Thereby itself one thing becomes different, as it were (from the other) and the other thing becomes as if different (from the earlier one). He makes the offering of *ghee* with the word *'juṣāṇa'* (accepting with pleasure) after first reciting a *Ṛk;* he makes the offering of *puroḍāśa* with a *Ṛk,* after first reciting a *Ṛk* (an *anuvākya*, the prayer of invitation). Thereby itself one becomes as if different and the other (too) becomes different, as it were. By this, too, does it become a non-repetition in that he offers the *ghee* only in a low voice and the *puroḍāśa* in a loud voice. What is in a low voice is the form belonging to Prajāpati.

20. Therefore he recites an *anuvākya* an anuṣṭubh (verse). Indeed anuṣṭubh is speech and speech is verily Prajāpati. Whomsoever, of the Asuras, the gods want, they kill him with the thunderbolt viz.—*Vaṣaṭkāra*, having (first) crept towards him with a low voiced offering. In the same manner does this person (sacrificer) kill him, the evil hateful enemy whom he wishes, by means of the thunderbolt viz. the utterance of *Vaṣaṭ*, having (first) crept towards him with the low voiced offering. There creatures spring up indeed after the coming into being (origin) of Agni and Soma (together).

21. As he, after reciting a *Ṛk* (as *anuvākya*), offers the *ghee* portion with the word *'juṣāṇa'* (Who accepts with pleasure), after that are born creatures that have teeth on one side (i.e. in one jaw). For the *Ṛk* is the bone. The tooth is indeed bone. Thus he produces bone on one (either) side. As, after having recited a *Ṛk*, he makes an

offering of *puroḍāśa* with a *Ṛk*, following that are born creatures with teeth on both sides (i.e. in both of the jaws). For the *Ṛk* is bone, bone indeed is the tooth. Thus he produces bone on both sides (i.e. in both the jaws). These creatures are indeed of two kinds, those that have teeth on one side and those that have verily teeth on both sides. He who knows indeed this origin of the creatures, indeed becomes great (numerous) with progeny and cattle.

22. About to undertake the fast of the full moon ritual, he (the sacrificer) should not be as if satisfied (with food). Therefore he thus holds (that part of) his belly belonging to the Asuras (unfed) and maintains (that part) which belongs to the gods with oblations in the morning. This is the practice of the full moon ceremony.

23. He should even now enter upon the fast (at the time of full moon), thinking, "Let me now kill Vṛtra, let me now kill my evil hateful enemy". "And now, one may fast only on the following (day). For one who fasts now itself (at the very time of the full moon)—he verily crosses (crashes with) (another). When two have met (in conflict), it is indeed doubtful whether this one or the other one overpowers; on the other hand, he (who fasts on the second day only), indeed will crush him (his enemy) who has turned back and who does not counter attack. He strikes elsewhere". Therefore they say, "One may fast on the subsequent day only". But then one may fast on (on the first day) itself. He who fasts later (on the second day) will be as one who may crush what has been struck down by another. He becomes only an imitator of what has (already) been done and (becomes) an attendant (only). Therefore he may fast verily now (on the first day) itself, thinking, "Now let me kill Vṛtra, now let me kill the evil hateful enemy".

24. The joints (of the limbs of the body) of Prajāpati who had created the living beings became loose. The year itself is Prajāpati. His joints, these, are the (time of) meeting of day and night (dawn and dusk), the full moon and the new moon and the beginnings of the seasons. With these loosened joints he could not move about well. The gods treated (cured) him with these *havis* (*ghee* and cooked food) sacrifices. They treated this joint of his viz., the meeting of day and night with verily *Agnihotra*; they fixed it. They treated this joint viz., full moon and new moon by means of the ceremony of full moon and the ceremony of the new moon; they set it right. (And they treated the joint viz.) the beginnings of the seasons with the *cāturmāsya* rituals. With these joints that had been put together (set right), he (Prajāpati) rose up towards this food which is Prajāpati's food. He thus became the consumer of food. He who knowing this (thus) fasts now (on the first day), verily treats (cures) now (appropriately) the joint of Prajāpati. Prajāpati (too) indeed protects him. Thus he (the sacrificer) becomes the consumer of food.

25. These two things viz. the two *ghee* portions are verily the two eyes of the sacrifice. Therefore they offer these in front. He thus verily places the two eyes in front. Therefore are these two eyes indeed in front.

26. There, some do offer the *ghee*-portion of Agni in the north-eastern part (of the fire) and the portion belonging to Soma (they offer) in the south-eastern part (of the fire), saying, "Thus we hold (place) the two eyes in front. But that passes one's comprehension. For the oblations are verily the soul of the sacrifice. That these two are offered before the *havis* oblations—that itself places the two eyes in front (at the outset). Therefore these two are the two eyes in front. Therefore he should pour the oblations only there. Where he may consider it (the fire) is most kindled (most blazing). For, verily the offering of oblations only in the most kindled part (of the fire) is rich (very prosperous).

27. As he offers the two *ghee* portions with the word '*juṣāṇa*' (one who accepts with pleasure) after having recited a *Ṛk* (as *anuvākya*), thereby these two eyes that are boneless are fixed in the bone. Should he offer with a *Ṛk* after having recited a *Ṛk* (as *anuvākya*), he would be forming only a bone and not the eye.

28. Such as are these two eyes, they indeed take after (depend upon) the forms of Agni and Soma only. What is verily white (in the eye), that is related to Agni; what is black, that is of Soma. If otherwise, what is indeed black that is of Agni and what is white that is of Soma. When one sees, then that is the form of Agni. For, the two eyes of one who sees are as if dry. What belongs to Agni is indeed as if dry. When one sleeps, that is the form of Soma. Indeed the two eyes of one who has slept well (who has had deep sleep) become moist as it were. For Soma is moist as it were. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. When Indra hurled the thunderbolt at Vṛtra, he hid himself thinking that he (Indra) was not strong and out of fear that he had not laid him (Vṛtra) down. He indeed went away to the extreme distance (far far away).

2. "They", the gods said, "has Vṛtra, verily, been killed". "Now Indra has hid himself, alas! let us search for him". Agni among the deities, Hiraṇyastūpa among the Ṛṣis and Bṛhat among the metres resolved to search for him. Agni verily found him. Agni came back this night with him. He (Indra) indeed is the *vasu* (treasure) of the gods and their hero.

3. They said, "Our Vasu who lived away from us lives now indeed near us". Therefore, it is known as *'amāvāsyā'* (that in which one lives near). Just as one would cook common food or a goat (in common) for two kinsmen or two friends who have arrived together—that is human; for the gods it is *'havis'* (offering of *ghee* or cooked food)—in the same way, they (the gods) prepared this common *'havis'*, the *puroḍāśa* (sacrificial cake) for Indra and Agni (together) on twelve potsherds. Therefore, indeed, the *puroḍāśa* for Indra and Agni (together) is one twelve potsherds.

4. Indra said, "When I hurled the *vajra* at Vṛtra (to kill him). By that I was surprised". And he said thus, "Therefore this (*puroḍāśa* offering) does not satisfy me. Do (prepare) for me that which will satisfy me". The gods said, "So (be it)".

5. The gods said, "Nothing other than *soma* will satisfy this person. Let us verily prepare *soma* for him". This King Soma viz. the moon is indeed the food of the gods. This (whole) night it (the moon) is not seen in the east and is not seen in the west. It comes to this very world now. And in this world it enters the waters and the plants. It is verily the *vasu* (treasure) of the gods and indeed their food.

6. As it resides in the waters and the plants together this (whole) night, therefore this is known as *'amāvāsyā'* (the time when one lives together or nearby). The gods now gathered it (Soma the moon) from the waters and from the plants by having made it enter into the cows (by the cows). They (the cows) gathered it from the plants in that they ate the plants. They gathered it from the water in that they drank the water. Having thus gathered it from the water and from the plants; then having condensed it and having made it strong, they (the gods) gave it to him (Indra).

7. Indra said, "This verily satisfies me, but it does not stay in me (does not agree with me). Find out (some means) by which it may (agree with me) stay in me". (The god said), "So (be it)!" With cooked (milk) they made it remain within him (Indra). Being verily one, it is said to be many as it were. Being verily milk, it is both too. Wherefore Indra said, 'This indeed pleases (*dhinoti*) me, therefore this is (known as) *'dadhi'* (curd). Wherefore they made it remain within him with cooked (milk), therefore it is (known as) cooked *'śṛta'*.

8. Just as the *soma* plant will grow strong verily thus did Indra grow (strong) with this (offering of cooked milk and curds) and destroyed the evil yellowness (disease marked by the body becoming yellow—jaundice). This is the sense of *'amāvāsyā'* (offering made in the ritual on *amāvāsyā*). He who knowing thus makes the *sānnāyya* (offering of curd and milk mixed together)—he verily prospers thus with progeny and cattle and detroys evil. Therefore they say, "One who has not performed the *Soma* sacrifice shall not perform the *'sānnāyya'*, for this (*Sānnāyya*) is indeed like the offering of *soma*. This is not accepted (permitted) for one who is not a *Soma*-sacrificer". There, one (who has not performed the *soma* offering) may well perform the *sānnāyya* offering. Indeed we have not heard it (said by Indra) about this (in this context), "Surely sacrifice to me with *soma*. And then you will make the *sānnāyya* offering to me". He indeed said, "This does not please (satiate) me; prepare for me that which may satisfy me". Therefore even one who has not performed the *Soma* sacrifice may verily offer *sānnāyya*.

9. This *'havis'* which is offered on the full moon day is indeed what belongs to the killer of Vṛtra. For, Indra killed Vṛtra with this. What is offered on the new moon day is also for the slayer of Vṛtra, for they prepared this invigorating thing thus for this one (Indra) who had slain Vṛtra.

10. This (*havis*) which is offered on the new moon day is indeed for the slayer of Vṛtra. It is this moon which indeed is Vṛtra in that it was not seen in the east and was not seen in the west (on the new moon day). He (Indra) kills him (Vṛtra) thus entirely and leaves over nothing of him. He who knows this to be thus verily destroys entire evil (sin) and leaves over nothing of the evil.

11. There, some fast after having seen (the moon) (on the fourteenth day of the waning fortnight), thinking, "Yonder, verily yonder, the food of god is not completely exhausted. And then we shall offer (food) from here". That surely is prosperity wherein more food arrives when the earlier (stock of) food has not been exhausted. He who performs so becomes indeed one with much food. But he becomes one who does not sacrifice with (offer) *soma*; (he is) only the (sacrificer with) offerer of milk. Yonder (in heaven), that King Soma becomes the food of gods. But then this becomes just like this, verily as formerly (before the new moon day) (the cows), produce mere milk, after having eaten the mere plants (into which the moon—Soma had not entered) and having drunk mere waters (into which the moon-Soma had not entered). Therefore one may fast only when he may not see this (moon) in the east and not see it in the west. For verily then this (moon) comes to this world; he enters the plants and the waters in this world. Having collected him (the moon—Soma) thus (in the form of milk) from the waters and the plants, he (the performer of the sacrifice) produces him from the oblations (that have been offered. This (moon) who has arisen from the offering is seen in the west. Then indeed does this food of the gods (the moon) that has not been

exhausted float about (in the sky). He who knows this thus, for him food in this world is not exhausted and his merit becomes inexhaustible in the yonder world.

12. Then, this night (of the new moon) the food of the gods slips down, from yonder (heaven) and it reaches this world. Those gods observe, "How can it be (made) that this (our food) will not be away from us and how will it come back to us?" They have their hope only on those who offer the *sānnāyya*, thinking, "These (performers of *sānnāyya*) only will offer to us, having collected (it). He who knows this thus—in him do his own kinsmen and strangers have hope. They have hope in him who verily attains supremacy.

13. And then, that he (the moon) is not seen this night in the east and is not seen in the west (is due to this); this one that blazes (viz. the sun), is indeed Indra and this one viz. the moon is verily Vṛtra. He (the moon Vṛtra) is a born enemy of this (sun-Indra). Him does he (the sun) devour. Therefore, even though, earlier, he rises far away, this night he floats down near him and he (the moon Vṛtra) reaches the open mouth of this (sun-Indra). He (the sun) rises, having devoured him. Therefore he (the moon) is not seen in the east and is not seen in the west.For, he (Indra-sun) indeed devours his hateful enemy. About him, who knows it thus, they say, "This person alone exists and not his hateful enemy".

14. Having sucked him completely, he (the sun) throws him out. This one (the moon) is (later) seen in the west like one who has been completly sucked out. He grows again verily for (serving as) the food of this very one (the sun). His hateful enemy who thrives by trade or any (other) (means) prospers only to be the food of this person who knows this to be so.

15. There, some people make (offer) it as for 'Mahendra', (saying), "This one was Indra before the slaying of Vṛtra. And then is killed Vṛtra; like (a king becoming) a great king who has attained victory. (This one) thus is Mahendra (the great Indra)". But one may make (offer) it for merely as for Indra. For this one was indeed Indra before killing Vṛtra. Indra (it was that) killed Vṛtra. Therefore one may make (offer) it merely as "for Indra". (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He removes the calves with a (leafy) twig of the Palāśa (tree). Why he drives the calves away with a Palāśa twig is (this); when Gāyatrī flew towards Soma, as she was bringing it for the sake of the gods, a footless thrower (of arrows) (archer) cut off a feather of Gāyatrī or of King Soma with effort. Having fallen down, it became the *parṇa* (Palāśa tree). Hence it came to be known as *Parṇa* (feather—Palāśa). (Thinking) that something of Soma may be hidden (inherent) here (in the Palāśa) too, therefore he drives off the calves with the Palāśa twig.

2. He snaps it (the Palāśa twig), chanting, "You (I take) for food (nourishment)". In that he says, "You, for nourishment" he says (means), "For rain". He cleans it (makes it even) chanting, "You-for the sap". What sap, essence, arises from the rain, for that he says thus. Therefore says he, "You for the sap". And then he says, "Gather the calves with their mothers".

3. He touches the calf, chanting, "Ye are the winds". This is the wind, indeed, that blows (purifies). This (wind) verily makes the rain that falls here grow. These (winds) indeed make these (cows) grow (fat). That is the 'wind-ness' (blowing nature) of these (winds). Therefore he says, "The winds ye are". Indeed some say, "Ye are the approachers". One need not favour (adopt) it.

4. Then he touches the cow, chanting, "May the god Savitṛ deliver you for the most glorious ritual!" Verily Savitṛ is the impeller of the gods. Thinking, "May these (cows), having been impelled by Savitṛ, prepare the sacrifice!" (He says), "For the most glorious ritual". Therefore he says for the sacrifice, "For the most glorious ritual". (He chants), "Oh inviolable ones! Make the share increase for Indra". Just as taking up that *havis* (sacrificial food) he announces it to that deity, in the very same manner he announces it thus to this deity when he says, "The share for Indra". (He chants), "You that have (abundant) offspring and that are free from disease and free from consumption". In this there is nothing that is obscure as it were. (He chants), "May the thief not have power over you, may not the ill-wisher!" (By this) he verily says (means), "May not any destructive beings have power over you". (He chants), "May you be firm (not going away) in the case of this lord of cattle and (may you be) numerous". He verily says (means) this, "Not moving away may you be firm and (be) numerous in the case of this sacrificer". He conceals it in the fore-part (eastern part) of the *Āhavanīya* apartment or of the *Gārhapatya* apartment; chanting "Protect the cattle of the sacrificer". Thus he makes over the sacrificer's cattle for protection, verily by means of the *mantra* (chant) verily on it (the twig) he puts, a '*pavitra*' (purifier-ring of sacred grass) chanting merely this, "You are the purifier of the Vasu". Indeed the sacrifice is Vasu. Thus he verily says (means), "You are the purifier of the sacrifice."

5. This night he performs the *Agnihotra* with rice-gruel. This thing viz., milk that is taken up as an oblation is what has (already) been announced for a (particular) deity. Should he make the offering with milk then it would be just as he might be offering to another deity the oblation that has been taken up for one (particular) deity. Thus he would be creating a conflict. Therefore this night he performs the *Agnihotra* only with rice-gruel. The pot is got ready. Then he says, "Announce my (cow) as having been let near (the calf)".

6. He takes up the pot, chanting, "You are the sky, you are the earth". Thus he indeed praises it. He verily glorifies it, chanting, "You are the cauldron of Mātariśvan". That way he makes sit the very sacrifice. He heats it on fire as he would heat a kettle, chanting, "Oh protector of all (universe); be firm with the supreme abode. Do not waver. May your lord of the sacrifice not waver (be not unsteady)!" Thus he prays indeed for steadiness for the sacrificer.

7. Then he places (on the pot) a *pavitra* (purifying ring of sacred grass). He should place it eastward; for, the east is the quarter of the gods. Or, he may place it northward (with its tip towards the north). This (wind) that blows is indeed the purifying means. Verily this one (the wind) blows, as it were, across the worlds. Hence one should place it (*pavitra*) only towards the north. Just as they then purify *soma* with the *pavitra* (with its tip towards the north), in that same manner he now purifies this with this (*pavitra*). Therefore, they indeed purify with it that has its fringe northward. Therefore, he should place it only northward.

8. He places it down, chanting, "You are Vasu's purifying means with a hundred streams; you are Vasu's purifying means with a thousand streams". Verily Vasu is the sacrifice. He verily says (means), "You are the purifying means of the sacrifice". He praises it indeed as "Having a hundred streams", "Having a thousand streams". He thus glorifies it indeed. Then he maintains silence to milk from three (cows). Speech indeed is the sacrifice. (He mantains silence while milking) thinking, "May I perform the sacrifice undisturbed".

9. He sanctifies (the milk) which is brought, chanting, "May god Savitṛ purify you with Vasu's purifying means that has a hundred streams (edges) and that cleanses well". Just as they then purify *soma* with a *pavitra*, in the same manner does he now thus purify (the milk). And then he asks, "Which (cow) have you milked?" (The milker replies), "That younder one". He (the Adhvaryu says), "She is the life of all"

(*Visvāyus*), "She has universal action" (*Viśvakarman*), "The sustainer of all" (*Viśvadhāyā*) (about the three cows respectively). The reason why he asks thus is that thereby he puts energies into them. He verily milks three (cows). Indeed these worlds are three. From these worlds themselves he thus gathers (the milk).

10. Thereafter he talks profusely (i.e. breaks his silence), at will. After having whirled a little water in it, he brings back the vessel in which they make the milking, thinking, "What little of the milk was left herein, may that too be here! This is indeed for (securing) the fulness of the milk. When it rains, then the plants come up. (On the cows) having eaten the plants and drunk the waters, this (the milk) arises as the essence of both. Therefore he brings back (the vessel) after having whirled a little water (in it). Removing it he coagulates it and thus makes it verily strong (sharp).

11. He coagulates it, chanting "With *soma*, do I coagulate you who are Indra's share". Just as then (formerly) taking the *havis* (sacrificial food) for a deity he announces it, in the very same manner he announces for this deity. In that he says, "You the share of Indra I coagulate with *soma*". Thereby he verily sweetens this (i.e. makes this delectable). Then he covers it with a cup or jug of water, which is made (of any material but) not of earth. Indeed water is the thunderbolt. Thus he verily makes the thunderbolt over it as its protector, lest the destructive Rakṣasas should touch this (defile this) from above. For, the thunderbolt is the dispeller of the destructive Rakṣasas. That (jug or cup) which has been placed (as a lid) he consecrates, chanting, "Oh Viṣṇu ! Protect the oblation". Indeed Viṣṇu is the sacrifice. To him verily he thus hands it over for safeguarding, thinking, "May this be well protected". (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. A person who exists, being born, indeed is born as (one owing) a debt to the gods, the Ṛṣis and the manes.

2. In that he should perform a sacrifice, by that arises (by that is redeemed ?) a debt to the gods, for, he performs it for the sake of the gods in that he sacrifices to (worships) the gods and in that he offers oblations to them.

3. And in that he should recite (the Vedas), by that arises (is redeemed?) the debt to the Ṛṣis. That he recites (the Vedas) he indeed performs it for them. Verily they call the person who has studied the Vedas 'The guardian of the treasure of the Ṛṣis'.

4. And in that he should desire for progeny, thereby arises (is redeemed?) a debt to the manes. That he desires for progeny, he does that indeed for their sake. Thereby, their progeny becomes continuous and unbroken.

5. And that he should provide shelter (to guests), by that arises (the redemption of?) the debt to men. That he shelters them, that he offers food to them, that he indeed does for their sake. He who verily performs all these actions indeed is one who has done his duty. For him everything is certainly secured, everything is won.

6. Wherefore there arises a debt towards the gods, he pays it off thus. What he sacrifices, what he offers into the fire that indeed he offers to these (gods). Therefore, whatever they offer into the fire is known as '*avadāna*' (cutting off a portion and offering it).

7. That verily contains four cuttings thus—the prayer of invitation (*anuvākyā*), then, the offering prayer (*yājyā*), then the utterance of '*Vaṣaṭ*'; and that deity for whom the oblation is made is the fourth. Thus the deities depend upon the divided sacrificial portions or the cuttings (depend on) the deities. What is the fifth cutting is certainly excessive. For what (of whom) would one cut it (and offer)?

8. Also a fivefold current (of oblation) takes place. Indeed the sacrifice is fivefold; the animals are fivefold; the seasons of the year (are) five. This indeed is the richness of the fivefold cutting. He surely becomes abundant (numerous) with progeny and cattle—he for whom who knows thus the fivefold, cutting is made. The other thing (practice) viz., the fourfold cutting is known as belonging to the Kurupāñcālas.

9. He should cut off only a limited (small) (prescribed) quantity. Should he cut off large (quantity) he would be making it human. What is human is verily ruinous for a sacrifice. Therefore he should cut off only a limited (required) quantity.

10. Having smeared (spread) *ghee* (at the inner bottom of the *juhū*) and having made two cuttings of the '*havis*', he sprinkles *ghee* on top. The reason that he puts *ghee* on both sides (bottom and top) is that these are indeed two offerings; the *soma* offering is different and the *ghee* offering is different. The *soma* offering is an (individual) offering by itself. And what is the sacrifice with '*havis*' and the animal (offering) is (the same as) this *ghee* offering. Therefore he puts *ghee* on both sides. Thus verily he makes it (the *havis*) *ghee*. Indeed this thing viz., *ghee* is pleasing to the gods. Thus he makes this pleasing to the gods. So (is it) with regard to the cuttings (of offerings).

11. That is the prayer of invitation and this is the prayer of offering. These two, both of them, are females. With (in) *'Vaṣaṭkāra'* itself there is (formed) a pair of those two. (Each of them forms a pair with the *'vaṣaṭkāra'*). This (sun) who scorches is himself the *'Vaṣaṭkāra'*. When he rises, he rushes towards the yonder (sky). When he sets, then he rushes towards this (earth). With '*Vaṣaṭkāra*' the male, they (the two females viz. the sky and the earth) bring forth this offspring which is this offspring of these two.

12. Having recited the prayer of invitation and having pronounced the offering prayer in sequence, thereafter he pronounces the *Vaṣaṭkāra*. Indeed the male covers the female, having taken her from behind. Hence, he, placing these two (*anuvākyā* and *yājyā*) in front, causes them to be covered by the male viz. *Vaṣaṭkāra*. He should pour the offering either along with the *Vaṣaṭkāra* or after the *Vaṣaṭkāra* has been uttered. Thus he pours into the genitals, the fire, what has become the semen (seed). Indeed Agni is the genitals (source) of the sacrifice. If (the sacrifice) is born out of it (Agni), should he, then, pour the offering before *'Vaṣaṭkāra'*, it would be in this manner just as he might pour the semen in non-genitals. It is indeed so. Therefore he may make the offering along with *Vaṣaṭkāra* itself or after *Vaṣaṭkāra* has been made.

13. This thing namely *Vaṣaṭkāra* is indeed the vessel of the gods. It is just as one would hand over after having taken (the food) in the vessel. Therefore one should pour the offering along with the *Vaṣaṭkāra* itself or after the *Vaṣaṭkāra* has been made. Should he pour it before the utterance of *Vaṣaṭ*, it will be in this manner that one may put it down on the earth before (taking it into) the vessel. It is indeed so. Therefore one may pour the offering along with *Vaṣaṭkāra* itself or after *Vaṣaṭkāra* has been made.

14. The yonder one (the sky) is certainly the prayer of invitation (*anuvākyā*). This (earth) is the offering prayer (*yājyā*). This (earth) is Gāyatrī; the yonder one (sky) is Triṣṭubha. Reciting that prayer of invitation—for that yonder one (sky) is *anuvākyā*—he verily recites this Gāyatrī; for this (earth) is Gāyatrī. Worshipping with (reciting) the offering prayer in— 'Triṣṭubha', he worships (recites the offering prayer) with this (Gāyatrī), for this (earth—Gāyatrī) is the offering prayer. Then he utters *'Vaṣaṭ'* for the yonder one (sky), for that one is Triṣṭubha. Thus he makes these two to be of common union (to be together). Therefore these two eat together. Following the common feasting of these two, all these creatures consume food together.

15. He should recite the *anuvākyā* (prayer of invitation), making it move (gently) as it were; for its form is of '*bṛhat*' (the big). The yonder one (sky) is indeed huge (*bṛhat*). With the offering prayer he should hurry up quickly as it were. For its form is of '*Rāthantara*'. This (earth) is indeed '*Rathantara*'. He verily calls with the prayer

of invitation. Therefore, the form of (expression in) the *anuvākyā* (prayer of invitation) is 'I call', 'we call', 'come here' 'sit on the *barhis* (seat of holy grass)'; for he calls with the *anuvākyā*. With the *yājyā* (offering prayer) he offers (gives away), indeed. So, the form of (expression in) the *yājyā* is 'accept', 'relish the *havis* (sacrificial food)', 'eat', 'drink', 'rejoice', 'act like a bull (fall to it with gusto)', 'forward'. For he offers indeed with the *yājyā*. The *anuvākyā* should contain the name (distinctive feature) (of the deity) in the beginning.

16. The yonder one (sky) is indeed the '*anuvākyā*' of that yonder one, the distinctive mark below are the moon, the stars and the sun. The offering prayer (*yājyā*) should have its distinctive mark further on (later on and not in the beginning). This (earth) indeed is the *yājyā*. Of this, the distinctive mark on it (above it) are the plants, trees, water, fire and these creatures. That *anuvākyā* is indeed rich (full and prosperous), uttering the first word, of which one utters the (name of the) deity. That *yājyā* is indeed rich, from the last word of which, '*Vaṣaṭ*' is pronounced for the deity, for the deity is verily the vigour of the *Ṛk* (Vedic verse). Then, thus having enclosed it with vigour on both sides, he offers the sacrificial food to that deity for whom it is.

17. He indeed utters '*vāk*'. Verily the '*Vaṣaṭkāra*' is speech. Speech is certainly the seed. Thus he verily pours (deposits) the seed, saying '*ṣaṭ*' (six). The seasons are indeed six. Thus he deposits the seed in the seasons themselves. Then the seasons produce these creatures (out of) the seed thus deposited.

18. Now, the gods and the Asuras, both sprung from Prajāpati, acquired their share (of patrimony) from Prajāpati, their father. They (their shares) are these two half-months (half moons) themselves. That one which fills up that the gods (got) and that one which wanes the Asuras (got). The gods then observed, "How shall we appropriate what belongs to the Asuras?" How indeed will both these (shares) be for us?" Praising and toiling, they discovered this '*haviryajña*' (sacrifice of food offerings) viz. the new moon and full moon sacrifices. They sacrificed with those two (sacrifices). Having sacrificed with them, they appropriate the other one too. When the two half-months (half moons) float round (revolve), the month occurs; the year comes to be with month by month. The year is 'all'. They appropriated all that belonged to their rivals, the Asuras. They deprived these (Asuras) of share from everything. He (the sacrificer) who knows this thus appropriates all that belongs to his rivals and deprives his rivals of share from everything.

19. That (half moon) which was of the gods, that is (called) '*yavan*'; for the gods united themselves within, indeed. And what was of the Asuras, that is (called) '*ayavan*' for the Asuras did not at all unite with it. And they also say (of it) differently. "What verily is of the gods, that is '*ayavan*', for the Asuras did not indeed unite with it". "And what belongs to the Asuras, that is (called) '*yavan*'. For, the gods united with it (got it)". Day (day-time) is (called) '*sabda*', the night '*sagarā*', the months '*yavyā*', the year '*sumeka*'. What is '*sumeka*' is verily '*sveka*'. So they say, since it is that '*yavas*' and '*ayavas*' are (both called) '*yavyās*' and since one becomes the Hotṛ of these only, they call it (the function of the Hotṛ) '*Yāvihotram*'. (Fourth Brāhmaṇa Ends)

(Sixth Chapter Ends)

Chapter Seven

BRĀHMAṆA I

1. It was by means of sacrifice that the gods rose to heaven. And this god who has power over cattle was left here itself. Therefore they call (him) 'Vāstavya' (the one who is at the site). For, he was left behind then at the site (living place).

2. The gods went about praising and toiling with the same sacrifice by which they had ascended to heaven. And then, this god who rules over cattle ...

3. He saw (and thought), "I have been abandoned, indeed. They verily keep me away from the sacrifice". He rose up after them. At this very time which was the time of (performance of) *Sviṣṭakṛt* he approached at the north with a raised (weapon). The gods said, "Do not throw (the weapon)".

4. He said, thus, "You (who are such) do not exclude me from the sacrifice. You provide an oblation for me in the sacrifice". The gods said indeed, "So (be it)". He withdrew it; he did not hurl (it).

5. They said "Find out. All the oblations that were taken up for as many deities of us (as there are), (all of them) have been offered. How can we provide oblation for this one? Think out".

6. They verily told the Adhvaryu, "Sprinkle the sacrificial dishes with *ghee* as before (in order). Replenish them for a single cutting. Make them fresh (that they may not become stale)". He sprinkled *ghee* in proper order and replenished them for a single (additional) cutting and made them fresh and cut off each cutting (portion). Therefore they said (of him) 'Vāstavya'. For, he got that which remained of the sacrifice (*vāstu*—what remains) when the oblations had been offered. Hence, if for any deity they take up oblation (for offering), in everything (everywhere) 'Sviṣṭakṛt' is given a share. In this manner, indeed, did the gods take him in for a share in the sacrifice. That is made (offered) as 'To Agni'.

7. For, indeed, Agni is that God. His are these names: as the easterners call him 'Sarva' (all), Bāhīkas (call him) 'Dhava' (one who shakes), 'Rudra' (one who causes weeping), 'Paśūnāmpatiḥ' (the Lord or protector of beasts), 'Agni' (the first leader, he who was there at the outset). All other names of his are inauspicious. Only 'Agni' is the most auspicious (name) of his. Therefore is it (the offering) made as 'To Agni', 'To Sviṣṭakṛt'.

8. They, the gods, said, "What we had offered while you moved in yonder (world), please make that of us well (properly) offered!" He said, "So (be it)". I make that of yours well offered! Therefore does it become (offered) 'To Sviṣṭakṛt'.

9. Having recited the prayer of invitation (*anuvākyā*) he then observes (enumerates) these, "May Agni offer Agni's favourite abodes (things/wealth)!" "May he offer Soma's favourite abodes!" "May he offer Agni's favourite abodes!" And according to the deity (he observes), "May he offer to the gods, consumers of *ghee*, their favourite abodes!" Thus he speaks of the fore-offerings and the after—offerings (*prayāja* and *anuyāja*). For, the *ghee*—consuming gods are indeed (i.e. they represent) the fore-offerings and after-offerings. (He says), "May he (Agni) offer the favourite things of Agni the Hoṭṛ !" Thus he notes (enumerates) those—as many of the oblations of the deities as have been offered. The reason he observes so is that they (those deities) propitiated him (Agni) again, having arranged for an oblation to him, and that they invited him to his favourite thing.

10. About this, some say, "May he offer of Soma!" "May he offer of Agni!" After (first) having said, "May Agni offer the favourite things of Agni!" One should not say so. Verily they do contrarily (in reverse order) to the sacrifice—those who, first having uttered, '*ayāṭ*' (May he offer!) then say, "Of Soma may he offer!" "Of Agni may he offer !" Therefore one must utter '*ayāṭ*' at first, as, "May he offer *(ayāṭ)* the favourite things of Soma".

11. (He recites) "May he sacrifice, worshipping his own greatness!" When on that occasion he makes (Agni) bring the gods (when he invokes the gods) then he is really invoking his own greatness. Therefore, before this, nothing is done (offered) to his own greatness. With this he propitiates him (Agni) and by this does his unfailing (greatness) become established.

12. "May he produce (gather) food items worthy of sacrifice!" Indeed the creatures are 'food items'. Thus he verily makes the creatures devoted to perform sacrifice. These creatures worshipping remain (become) sacrificers. (He recites), "May '*Jātavedas*' (Agni who knows all things born) take to the offering with relish!" Thus he indeed prays for the enrichment (completion) of the sacrifice for his (sacrificer's) sake. In that the gods accept the oblation (with pleasure), thereby he wins much (great things).

13. Now, the reason why these two, the offering prayer and the prayer of invitation become most corresponding (to each other) is that 'Sviṣṭakṛt' is verily (equivalent to) the evening '*savana*' (libation). The evening libation indeed belongs to *Viśvedevas* (the All-gods). (He recites), "Satisfy the longing gods, Oh Youngest one!" This, of the prayer of invitation, refers to the *Viśvedevas*. "Oh Agni! Of the sacrifice! Today (you come to) the men". This, of the offering prayer, refers to the *Viśvedevas*. These two are the form of the evening libation. Therefore, these two, the *yājyā* and *anuvākyā*, become most corresponding here (on this occasion).

14. Those who are Triṣṭubh (verses in Triṣṭubh metre). Lacking in vigour, indeed, and residual (of the sacrifice) is Sviṣṭakṛt. Triṣṭubh is, (itself) verily virility, energy. Thus he places virility, energy, indeed, in the residue viz. Sviṣṭakṛt.

15. Some perform it with Anuṣṭubh (verses in the Anuṣṭubh metre), thinking, "The Sviṣṭakṛt is the residue; the Anuṣṭubh is residue. Let us put the residue in the residue". The residue (the sacrificial site) is prone to extend. He, for whom who knows thus, they make the two Anuṣṭubh verses (one for *anuvākyā* and the other for *yājyā*), verily prospers with progeny and cattle.

16. In that matter, Indradyumna Bhāllaveya made (use of) an Anuṣṭubh (verse) as prayer of invitation and a Triṣṭubh (verse) as the offering prayer, thinking, "Let me thus enclose on both sides (or let me obtain from both)". He fell down from his chariot. Having fallen from the chariot he broke (dislocated) his arm.

17. He observed (thought), "I have done something whence such a danger (has befallen me)". He concluded only this, "What I did verily in reverse order (wrongly) in sacrifice (has brought me this disaster)". Therefore one should not violate (sequence) in the sacrifice. Both (the *anuvākyā* and the *yājyā*) should be verily (of the) Anuṣṭubh (metre) or both should be (of the) Triṣṭubh (metre); (both should be) only of the same metre.

18. He cuts (the portions of oblation for Agni Sviṣṭakṛt), verily from the northern part (of the sacrificial dishes); he offers (them) in the northern part (of the fire). This (north) indeed is the direction of that god. From here did he verily arise. They appeased him with this portion. Therefore he cuts from the northern portion and offers in the northern portion. From the other oblations, he offers nearby (in the fire). Following the other oblations, cattle are born. This thing viz. Sviṣṭakṛt is, then, what belongs to Rudra. Should he mix-up (bring into contact, the Sviṣṭakṛt). With the other offerings, he would verily bring the cattle into contact with Rudra's power. They, his homes and his cattle would be destroyed. Therefore nearby (in the fire) does he pour from the other oblations, thinking, "If not, I shall be bringing the cattle into contact with Rudra's power".

19. This viz. *Āhavanīya* then, indeed, is that sacrifice by means of which the gods ascended to heaven. And that which was abandoned is the *Gārhapatya*. Therefore they take out the *Āhavanīya* from the *Gārhapatya*, to be the one in the east (to be before it). Thus itself does he rise to heaven.

20. One should establish it *(Āhavanīya)* at (a distance of) eight steps (from the *Gārhapatya*). For Gāyatrī is of eight syllables (per foot). He rises to heaven, thus, by means of Gāyatrī itself or (he may establish it) at eleven steps. For, Triṣṭubh is of eleven syllables (per foot). Thus he ascends to heaven by means of Triṣṭubh itself. Or (he may establish it) at twelve steps. For, Jagatī (metre) is of twelve syllables (per foot). Thus he ascends to heaven by means of Jagatī itself.

21. One need not favour that (view). How far and how much they take out the *Āhavanīya* to (be to) the east, from the *Gārhapatya*, that, then, is only so much (it is of this measure). By that alone one ascends to heaven. Therefore, where one thinks with his mind, by himself (that he may put it), there he may establish it. Then they cook the sacrificial dishes on the *Āhavanīya*.

22. This thing viz. *Āhavanīya* is indeed the sacrifice by means of which the gods rose to heaven. They moved about praising and exerting themselves by that. The reason why they cook the sacrificial dishes over the *Āhavanīya* is (that they think), "Let us perform the sacrifice in the sacrifice". For, the *Gārhapatya* is, for the sacrificial food, outside the threshing floor (for, the *Gārhapatya* is what spurts off of the sacrificial food) as it were. Or they cook (the sacrificial food) over the *Gārhapatya*. This (*Gārhapatya*) is (itself) the *Āhavanīya* indeed. For, this (*Gārhapatya*) is for it, (the *Āhavanīya*) that they would offer into it what has been cooked. Indeed this is not for it that they should cook uncooked (food) over it. Therefore they should cook on the *Gārhapatya* itself. Then both are verily done. (Cooking on the *Āhavanīya* and cooking on the *Gārhapatya* both are done i.e. are permitted).

23. The sacrifice indeed said, "I am verily afraid of nudity". (They asked) "What (constitutes) non-nakedness for you?" (The sacrifice said), "They should strew (holy grass) all around me". Therefore he should speak for strewing (holy grass) all around (the fire) for (securing) the non-nakedness of the sacrifice itself. And then (the sacrifice) said, "I am indeed afraid of thirst". (They asked), "What is your satisfaction (what will satisfy you)". (The sacrifice said), "I shall be satisfied following the satisfaction of the Brāhmin". Therefore when the sacrifice is completed one should order to satisfy the Brāhmin. Thus he satisfies the sacrifice itself. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Prajāpati, indeed, thought of his daughter either the sky or the dawn (amorously). Thinking, "May I mate with her!" he united with her.

2. That appeared to the gods (that it should not be so) as if it were wrong. (They thought), "When he acts in this manner towards his own daughter, our sister, (it is wrong)". They said to this god who rules over beasts, "This person who behaves thus towards his own daughter, our sister, really acts transgressing his vow (of righteousness). Pierce him!" (Rudra) said, "So (be it)". Having gone up to him, he pierced him. Half the seed of him who had been pierced fell down (was ejected). Indeed it was verily so.

3. And this has been said (repeated) by the Ṛṣi (Veda), "The father coveted his daughter; uniting with her, he dropped his seed on the earth". That (chant) was said to be '*Āgnimāruta*' (the chant of Agni and Marut). In it is it explained, how the gods went on making the split seed generate. When their anger went out (abated), then they treated (cured) him. They cut off that dart of that (Rudra). That sacrifice itself is indeed Prajāpati.

4. They said, "Find out!" "Find out how this may not be, like this, indeed inferior to the oblation (the lesser part of the oblation)".

5. They said, "Take it round to Bhaga himself who is seated on the south, Bhaga will consume it. It will thus become as if it has been offered (into the sacrificial fire)". They brought it round to Bhaga who was seated on the south. Bhaga looked at it. It burnt out his two eyes. It was indeed verily so. Therefore they say 'Bhaga is blind'.

6. They said, "It has not abated here Take it round to Pūṣan". "They took it round to Pūṣan. Pūṣan consumed it. Then, it completely destroyed his teeth. It was indeed verily so. Then they said, "Pūṣan is toothless". Therefore they cook the sacrificial food (of boiled rice) sanctified for Pūṣan, out of flour in the same manner as for a toothless person.

7. They said, "Indeed it has not abated here. Take it round to Bṛhaspati". They took it round to Bṛhaspati. Bṛhaspati approached Savitṛ himself for impulsion, (saying), "Impel this for me". "Having been impelled by you, may this not hurt me!" Savitā impelled it for him, saying "So (be it)". Thus impelled by Savitṛ, it did not hurt him. After that it became tranquil (abated).

8. This is, on this account, what is *prāśitra* (the foreportion of the offering). The reason why he cuts off the foreportion is that he builds up this that has been pierced (injured) that is of the sacrifice and that belongs to Rudra. Thus having built that which has been injured in the sacrifice and that belongs to Rudra, he touches water. For the waters are 'tranquility'. Therefore he soothes it down by means of water (which is itself) tranquility. And there he cuts up the '*iḍā*' (which represents) cattle.

9. He may cut up so much only such that the dart slips out. On one of the (two) sides he puts *ghee*. Having made an underlayer of *ghee* and having cut up twice (two pieces) of the '*havis*' (oblation), he does not sprinkle *ghee* on top. Or, without having made an underlayer of *ghee* and having twice cut up of the oblation, he sprinkles *ghee* on top (of the cuttings). That way it (the cut off portion) comes out

firmly (easily). It has such an out-flow. But one should not do it that way. Only after having made an underlayer of *ghee* and having cut off twice of the oblation, then he should sprinkle *ghee* on top. That verily is like the cutting for the sacrifice. He should not carry it around along the front side. Indeed, in front (in the east), the cattle stared facing westward near the sacrificer. Should he take it round in front, he would be making the cattle come into contact with Rudra's power. His homes and cattle would go perishing near him. Therefore he should go beyond, only across. Thereby indeed he does not bring the cattle into contact with Rudra's power. For, he verily builds it up only across.

10. The Brahman accepts (chanting), "I receive you, at the impulsion of the god Savitṛ, with the two arms of the two Aśvins and with the two hands of Pūṣan". Just as then (on the former occasion) Bṛhaspati approached Savitṛ for (securing) impulsion, in the same manner, now this (Brahman) thus rushes towards Savitṛ for impulsion. Then Savitṛ, impels it for him. Then, impelled by Savitṛ, it does not harm this person.

11. He eats it (the *prāśitra*, the fore-portion) (chanting), "I eat you with the mouth of Agni". Indeed nothing harms Agni. In the same manner it (the fore-portion) does not harm this person (Brahman). He should not eat (biting) it with his teeth, (thinking), "If not (if I eat biting it with my teeth), then, this belonging to Rudra, may injure my teeth". And then he ceremoniously sips water. For water is (purification) 'tranquillity'. Therefore he soothes it down with tranquillity (purification) viz. water.

12. Having raised the vessel completely, he brings around the portion (of food) of Brahman. Brahman the protector (of the sacrifice) remains verily to the right side (south) of the sacrifice. He remains thinking of (looking for) this share. What is *prāśitra* (the fore-portion of the oblation), that they have now brought to him and he has eaten it. And then, having had this share (*Brahma-bhāga*), he guards henceforth that (part) of the sacrifice which has not been completed.

13. When he (Adhvaryu) says, "Oh Brahman! We are going to start", from (the time of) this expression, Brahman should maintain silence. Those who, in the middle of the sacrifice, perform the *'iḍā'* which is of *'pākayajña'* (sacrifice of cooked offerings), destroy this sacrifice, injure it. Brahman is indeed the best physician of the priests. Brahman puts it together. If he were to be talking he could not put it together. Speech is verily the sacrifice. Thus he mends the sacrifice.

14. When he says, "Oh! Brahman! We are going to start". Then Brahman mutters (meditatively), "Oh god Savitṛ! Thus they call (announce) your sacrifice". Savitṛ is indeed the impellor of gods. Thus he rushes to Savitṛ himself for impulsion. (He says), "For Bṛhaspati, for Brahman". For, Bṛhaspati is the Brahman (chief priest) of the gods.

Thus he conceals this, for him who is indeed the Brahman of the gods (saying), "Therefore protect the sacrifice, therefore (protect) the lord of the sacrifice". Thus he refers to the sacrificer (saying), "Protect me", he does not keep himself apart. (He mutters), "May the mind delight in the lustre of the *ghee*". All this (universe) is obtained (pervaded) verily by the mind. Therefore he puts together (mends), by means of the mind itself, all this—whatever of the sacrifice that has been destroyed. Then the sacrifice surely becomes prosperous. (He mutters), "May Bṛhaspati vastly perform (spread) this sacrifice". "May he mend (put together) this sacrifice in such a manner that there is no injury". Thus he mends this. (He mutters), "May the *Viśvedevas* (All-gods) rejoice here!" The *Viśvedevas* are 'all' (everything). He puts together (mends) thus by means of 'everything' (or with everything)—whatever of the sacrifice that might have been destroyed. And then the sacrifice certainly becomes prosperous. "Firm establishment/it has been well established"—so he may say if he wishes. If he should so wish he need not adopt it (say so). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. They brought to Manu water for the morning wash, just as they bring now for the washing of hands. When he was washing, indeed, a fish came into his hand. It spoke to him the word, "Keep me I shall surely save you".

2. He said, "From what are you going to save me?" It said, "A flood will carry away all these creatures. From that (then) I shall save you". He said, "How are you to be maintained?" It said, "Till (as long as) we are small, till then there arises great (numerous) destruction for us". It (further) said, "Moreover, fish itself eats fish. Therefore, first keep me in a small jar, when I outgrow that, keep me (in a pit) having dug a pit. When I outgrow that, then take me to the ocean". So it said, "Then I shall be surely out of destruction (danger)". Soon it became a *jhaṣa* (big fish) for, that grows largest (in size).

3. It said, "Such and such a year, the flood will come. Then, having built (having got ready) a ship, you shall wait upon me. When that flood has risen, you shall take to the ship. Then I shall save you". He (Manu), having reared it in that manner, took it to the sea, the year it had indicated, then having got a ship ready, he waited upon it (remained near it). When the flood had risen he reached the ship. Then the fish floated up to him. He fastened the rope (noose) of the ship on its horn. With it, it (the fish) moved fast towards this northern mountain.

4. It said, "I have verily taken you across. Leave me. Fasten the ship to this tree. But let not the water cut off you who are on the mountain. May it not leave you (cut off). As and when the water subsides, then (step by step) you shall move down". Manu descended in that manner. Therefore, even now there is (the name) "The descent of Manu" for this northern mountain. Then (thus) the flood carried away all the creatures and now Manu, the one person alone, remained.

5. He who was desirous of progeny, performed rituals, worshipping and straining himself (in austerities). Then he also sacrificed with *'Pākayajña'* (a sacrifice with cooked offerings). *Ghee*, curds, whey and sour milk he then offered in the waters for a year. Then, in a year there arose a woman. She rose up, as if become solid. In her footprint, *ghee* remained. Mitra and Varuṇa met her. The two said to her, "Who are you?"

6. She said "Manu's daughter". They said to her, "Say (that you are) ours only". She said "No". " I belong only to him who begot me". The two desired a share in her. That she understood or not. But she went past them. She then came to Manu. Manu indeed said to her, "Who are you?".

7. She said, "Your daughter". He said, "Venerable lady! How (are you) my daughter?" She said, "These oblations which you poured in the waters for a year—viz. *ghee*, curds, whey and sour milk, from them you produced me". She said verily, "I am the blessing. Me, who am such, make use of in the sacrifice. If you will use me verily in the sacrifice, you will become numerous (much) with progeny and cattle. Whatever blessing you are going to seek with me, I shall fulfil that of yours". He put (used) her indeed in the middle of the sacrifice. What is in between the fore-offerings and after-offerings is verily the middle of the sacrifice.

8. Worshipping and straining himself (with austerities) with her, he produced this race (offspring) which is the offspring of Manu. Whatever blessing he sought with her, she fulfilled it for him. This is by its very 'source', '*iḍā*'. He who knowing thus performs (the ritual) with '*iḍā*'—he verily produces this very offspring that is the offspring of Manu. Whatever blessing he seeks with her *(iḍā)* that is fulfilled for him.

9. It is cut fivefold. *Iḍā* is indeed cattle. Cattle are fivefold. Therefore it is cut fivefold. Having cut it *(iḍā)*, having broken the fore-part of the *puroḍāśa* (sacrificial cake), having put it down before the *dhruvā* (spoon) and having handed it over to the Hotṛ, he goes beyond towards the south. Here he then smears it on the Hotṛ. The Hotṛ indeed smears it on (his own) lips, (chanting), "I eat of you who have been offered by the lord of the mind, for (securing) essence". And a second time (he chants), "I eat of you who have been offered by the lord of speech, for the sake of strength and for upward breathing". Then he thus smears on his two lips.

10. Manu was verily afraid of this, thinking, "This (fact) that this *iḍā* is related to the *pākayajña* (ritual of cooked offerings) is the weakest (point) of the sacrifice". "The destructive Rakṣasas should not destroy my sacrifice here". Thus (saying), "Before the Rakṣasas (come), before the Rakṣasas came" he made her reach (a safe place). In the same manner now this (Brahman) makes her *(iḍā)* reach (a safe place), saying verily, "Before the Rakṣasas, before the Rakṣasas". The reason why he does not consume it (now) is that (he thinks), "If not (i.e. if I consume *iḍā* now), I shall be consuming it when it has not been invoked". Thus verily he makes it reach (a safe place) when, he smears (it) on his two lips.

11. Then he cuts up (the *iḍā*) into the palm of the Hotṛ. Then, this that remains verily cutup—he makes it enter directly (visibly) into the Hotṛ. With that which has entered into himself, the Hotṛ prays for blessings for the sacrificer.

12. Now he calls *(iḍā)* in a low voice. Of this indeed was Manu afraid (thinking), "This is verily the weakest (point) of my sacrifice that this *iḍā* is of *pākayajña* (ritual of cooked offerings). The Rakṣasas should not destroy her". He thus called her near in a low voice (saying), "(Come) before the Rakṣasas (come)! (Come) before the Rakṣasas!" In the same manner, verily, does this person, now call her *(iḍā)* near in a low voice (saying), "Before the Rakṣasas, before the Rakṣasas".

13. He calls, "The '*Rathantara*' (*Sāman* chant) has been called here, along with the earth. May the *Rathantara*, along with the earth, call me near!" "The *Vāmadevya* (*Sāman* chant) has been called here, along with the aerial region. May *Vāmadevya*,

along with the aerial region, call me near!" "*Bṛhat* (*Saman* chant) has been called here, along with the sky. May *Bṛhat*, along with the sky, call me near!" Then calling verily this *(iḍā)* he calls these *Sāman* chants and these worlds.

14. Then he calls her *(iḍā)* near indirectly thus, "The cows along with the bulls, have been called here. May the cows, along with the bulls call me near". Indeed the cattle are *'iḍā'*. He calls her along with her mate thus, (by saying), "Along with the bull". (He chants), "The seven who perform the function of Hotṛ have been called here. May the seven who perform the function of the Hotṛ call me near". Thus he calls this one *(iḍā)* with the *Soma* sacrifice performed by Seven Hotṛs. "*Iḍā* the victorious (who crosses) has been called here". Thus he calls her near directly. (He says), "The victorious" (the one who crosses). For this *(iḍā)* crosses (overcomes) all evils. (He says), "Here has been called the friend, the food. Indeed the vital breath is the friend, the food". Thus he calls here the vital breath. (He says), "*Hey* has been called here". This he calls the body. Thus, then, he calls near the whole *(iḍā)* with her body.

15. Then "*iḍā* has been called here! Here has been called *iḍā*. May *iḍā* call us near! *Iḍa* has been called here". Thus he calls near directly this one *(iḍā)* who has already been verily called. He indeed calls four times. What she was, was the cow indeed. The cow is verily four-footed. Therefore he calls (her) near four times. This, then being only one, appears as if it were many, for the sake of non-repetition.

16. He would indeed be committing a repetition if he were to call (her) only thus, "*Iḍā* has been called here, *iḍā* has been called here" or "Here has been called *iḍā*, here has been called *iḍā*". Then (saying), "*Iḍā* has been called here " he calls her who is away from him. (Saying), "May *iḍā* call us near (her)". Thus he does not keep himself away. It (the expression) too becomes as if it were different. "*Iḍā* has been called here" by this he calls her who is towards him. Then, thus he calls her hither and thither (who is towards him and who is away from him).

17. She is called Manu's daughter, the *ghee*-footed and the one who is of Mitra and Varuṇa. Manu indeed begot her formerly (at first). Therefore he says, 'Manu's daughter'. (He calls her) '*ghee*-footed' because *ghee* remained in her foot print. And (he calls her) 'one of Mitra and Varuṇa' because she met Mitra-Varuṇa. (He says), "The one of Mitra and Varuṇa the lesser Brahman, she who was created by the gods has been called here". Indeed this one *(iḍā)* is Brahman and he has been

created by the gods and has been (now) called here. (He says), "The divine Adhvaryus have been called here". "The men have been called here". Thus he calls near the divine Adhvaryus and these who are human. The calves indeed are the divine Adhvaryus and those other Adhvaryus are the men. (He says), "Who may protect this sacrifice and who may prosper the lord of the sacrifice!" For, surely these protect the sacrifice—these who are Brāhmins who teach the Vedas and who perform this (sacrifice) (elaborately) and who produce this (sacrifice). The calves indeed make one prosper. That lord of sacrifice prospers for whom these (calves) are most abundant. (He chants), "Here have been called Heaven and Earth who are the primeval ones, keepers of law, divine and whose sons are the gods". Thus he calls here these two viz. Heaven and Earth to whom all this (universe) belongs. (He says), "Here is called the sacrificer".

18. He does not mention his name. Here the prayer for blessing is indirect. If he should mention the name he would be making it human indeed. What is human is certainly decline (misfortune) for the sacrifice. Therefore he does not mention the names. (He says), "In the subsequent worship of the gods". Thus he indeed indirectly prays for the blessing of progeny for this (sacrificer). He (the sacrificer) goes to the yonder world by himself. And then his offspring performs the sacrifice here. Thus (therefore) worship of the gods (sacrifice) has the progeny as subsequent (for its performance). Thus he indirectly prays for the blessing of life for this (sacrificer). After having performed the sacrifice before he who lives, performs sacrifice later (too). Thus he prays indirectly for the blessing of cattle for this person (the sacrificer). He who has cattle performs sacrifice later (too), after having performed the sacrifice formerly.

19. (He chants), "He has been called here for more abundant *havis* offering". Thus he indirectly prays for the blessing of progeny itself for this person (sacrificer). By himself one is certainly alone (only one). And then when there is progeny, (in progeny) *havis* is offered tenfold. Therefore progeny is (progeny means) offering of more '*havis*'. Thus he indirectly prays for the blessing of life for this person (sacrificer). He who lives having first performed the sacrifice—then offers '*havis*' more and more (again and again). Thus he verily prays indirectly for the blessing of cattle for this person (sacrificer). He who has cattle, having first performed the sacrifice, later offers '*havis*' more and more (again and again). This indeed is the prayer 'for blessing (or benediction) viz., "May I live! May there be progeny for me! May I attain wealths (prosperity)!" Indeed cattle are 'prosperity'. Thus by these two (benedictions) he obtains it in full. Therefore he prays only for these two blessings. (He says), "May the gods accept this my offering, with pleasure". (He says), "He has been called in it (the sacrifice)". He thus prays for the fulfilment verily of the sacrifice for the sake of this person (the sacrificer). By that he conquers much in that the gods gladly accept the '*havis*'.

20. Then they eat (the *iḍā*). They do not offer this into the fire—verily *iḍā* is the cattle—thinking, "If not (i.e. if we offer it into the fire), we would be giving up the cattle into the fire". It is offered into these very vital breaths (life), into the Hotṛ, only once, into the Adhvaryu, into the Brahman (Chief Priest), into the Agnīdh and the sacrificer. He offers that into the sacrificer which he puts before the *dhruvā* (spoon). For the *dhruvā* is the sacrificer. And the reason why the sacrificer does not eat it directly is that (he thinks), "If not (If I eat it), I would be (committing the mistake of) eating before it (the sacrifice) is concluded". He eats only what he places before the *dhruvā* (spoon). For *dhruvā* is the sacrificer. All eat (He says/thinks), "Into all may my *(iḍā)* be offered!" Five eat (it). The cattle are indeed *iḍā*. The cattle are verily fivefold. Therefore, five eat (it).

21. When this person (Hotṛ) calls *iḍā* thus, he (the Adhvaryu) having made the *puroḍāśa* (sacrificial cake) into four (parts) places it on the *barhis* (holy grass—covering the altar). This is indeed here in the place of the manes. The intermediate quarters are indeed the manes. Verily four are the intermediate quarters. Therefore, having made the *puroḍāśa* into four (parts) he places it on the *barhis*. When he says, "The Heaven and Earth have been asked here". Then the Agnīdh approaches. He gives it to him (Agnīdh).

22. He eats it (chanting), "Mother Earth has been called here. May Mother Earth call me near". (I am) Agni because of (my) function as "*Āgnīdhra—svāhā*!" (He eats) the second (piece) (chanting), "Father Heaven has been called here". "May Father Heaven call me near!" (I am) Agni because of (my) function as *Āgnīdhra—svāhā*". For, Agnīdh is verily Heaven and Earth. Therefore he eats thus, when he thus prays for the blessing (makes the benediction).

23. Then the sacrificer mutters (meditatively), "May Indra now place in me vitality (the power of Indra)! May bountiful riches accrue to us! May there be blessing for us! May there be true blessings for us!" Thus this is verily the acceptance of the blessings (benedictions). Therefore, what blessings these priests pray for, for this (sacrificer) those very things (blessings) he, having thus received then, takes into himself. And then they cleanse (themselves) in (water) containing a purifier (ring of holy grass). For they have now performed with *iḍā* which is of *pākayajña* (ritual of cooked offerings). (They think), "Having been purified by the *pavitra* (purifying holy grass) let us perform here after what (part) of the sacrifice has not (yet) been completed". (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. They take out two burning sticks for the sake of after-offerings. Why they take out these two burning sticks is that (they think), "This fire becomes, as it were, spent out in time; for it had conveyed the sacrifice (offerings) to the gods. Therefore, let us perform the after-offerings in this (fire) that is fresh (which has not become stale with the passing of time)". Therefore do they take out the two fire-brands. They make them touch (the fire) again. This makes the fire grow again, it makes it fresh. Therefore they make them (the fire-brands) touch (the fire) again.

2. Then, he (Āgnīdhra) puts the kindling stick over (the fire). He verily kindles this (fire) (thinking), "What of the sacrifice is (yet) unfinished. Let us perform that in (the fire) that has been kindled with that (kindling stick)".

3. The Hotṛ consecrates it (with chants), "Oh Agni! This is the kindling stick for you. Grow and increase with it. May we too grow and increase!" He recites this now just as formerly he recited (it) for Agni that was being kindled. This is the function of the Hotṛ. But if the sacrificer should think, "The Hotṛ does not know this". Then he himself may consecrate (the kindling stick).

4. Then, he (Āgnīdhra) trims (the fire). Thus he yokes up the very Agni, thinking, "(This Agni who has been) yoked, may he convey, from now on, that (part) of the sacrifice which has not been completed". He trims (the fire) once each time. Indeed for gods he trims it thrice each time. (He thinks), "If not, I would be doing as for the gods" just for non-repetition. Should he trim (sweep) thrice first and thrice later, he would indeed be committing repetition.

5. He cleanses (sweeps, trims) chanting, "Oh Agni! Winner of food! I cleanse you who have moved towards food and who have won the food". At first (formerly) he indeed said, "(You) who are going to move (towards food)". Then he verily is as if about to move. And then now he says, "Who have moved". For now he is as if he has moved.

6. Then he offers the after-offerings. Why he offers the after-offerings is (that) what gods he invokes by this sacrifice and for whom this sacrifice is performed, all of them, indeed become the object of sacrifice thus. As he offers subsequently after all of them have been sacrificed to, they are called after-offerings.

7. And why he makes the after-offerings is (this): Cattle indeed are the metres of the gods. Therefore, just as here the yoked cattle carry (burdens) for men, in this same manner, the metres, having been yoked, convey the sacrifice to the gods. That the metres thus propitiated the gods and then the gods pleased the metres in the after-offerings was before this when the metres conveyed the sacrifice to the gods by which they satisfied them. And now he (the sacrificer) pleases the very metres in that he makes the after-offerings. Therefore, by what vehicle (vehicular animal) one may move on having unyoked it, he should say, "Give it drink, give it food". That is the dissimulation for the vehicle (draft animal).

8. First he verily sacrifices to (worships) the *barhis* (holy grass). Being the (youngest) smallest metre, Gāyatrī is verily employed first. Then she (Gāyatrī) is united with rigour, indeed, as having become a falcon. She brought *Soma* from heaven, because of that strength. That they consider it improper (that it should not be so) that, (though) being the smallest metre, she was employed first. But then, here the gods arranged the metres properly in the after-offerings, thinking, "If not, there would be inversion (confusion)". Therefore he worships (offers to) *barhis* first. The plants indeed are the *barhis*. They are established in this. Thus this entire world is in this (*barhis*). Therefore this (is called) Jagatī. Hence they placed Jagatī (metre) first.

9. Then (he offers) to *narāśaṃsa*. '*Nara*' are indeed 'creatures'. These move about the aerial region, being garrulous. Of him who verily talks, they say (he) chants. The '*antarikṣa* (aerial region) is indeed '*narāśaṃsa*' (the region of the chanting (chattering of creatures). The aerial region is Triṣṭubh. Thus (then) they made Triṣṭubh to follow (in the second place).

10. And then (he offers) to Agni, lastly Gāyatrī is indeed, Agni. Therefore they made Gāyatrī the last. Thus verily do the metres remain stable, having been arranged in proper order. Therefore, this is without inversion (confusion).

11. Then, the Adhvaryu, having passed beyond and having called attention, says (to the Hotṛ), "Utter the offering prayers for the gods". The Hotṛ says the offering prayers for all as 'the gods'. 'The gods' the metres themselves are the gods, indeed of the gods and are verily their cattle. Cattle are surely the home. The homes are a place of stable existence. The after-offerings are indeed the metres. Therefore, the Adhvaryu merely says, "Pronounce the offering prayer for gods". The Hotṛ pronounces the offering prayer to all as 'the gods', 'the gods'.

12. Now, (the reason) why he offers (chanting), "May he accept the offering of wealth for the sake of the one who desires wealth", is that verily for the deity is the sacrificial food taken up (for offering), the utterance of *Vaṣaṭ* is made for the deity, there is indeed no deity here in the case of the after-offerings. (In the expression), 'the divine *barhis*'—that is not Agni, not Indra, not Soma. 'The divine *narāśaṃsa*'—

there is not (a deity) in this, there is not another thing. What 'Agni' is here (in the third offering), (that is indeed) Gāyatrī. Thus, by reason, only Indra and Agni are the two deities of them (metres). Agni, himself is '*vasuvanī*' (the seeker of wealth). Indra is '*vasudheya*' (giver of wealth). Thus his utterance of *Vaṣaṭ* is 'for deity' and the offering is 'for deity'. Therefore, in all after-offerings, he offers (chanting) "May he accept of the gift of wealth for the sake of the seeker of wealth".

13. Having made the final after-offering and then having brought together (the remaining *ghee* in the *upabhṛt* spoon with what remains in the *juhū*) he offers it. These are indeed the fore-offerings and after-offerings. Just as formerly in the fore-offerings he makes the hateful enemy (of the sacrificer) bring the first tribute (presents), in the very same manner here now he makes the hateful enemy bring the first tribute (presents) for the sacrificer in the after-offerings. (Fourth Brāhmaṇa Ends)

(Seventh Chapter Ends)

Chapter Eight

BRĀHMAṆA I

1. He verily separates the two spoons (chanting), "May I conquer after the conquest of Agni and Soma! With the impulsion of the (sacrificial) food I urge myself on". He removes the *juhū* (spoon) to the east with his right hand (chanting), "May Agni and Soma drive him away who hates us and whom we hate! I drive him away with the impulsion of the (sacrificial) food", he moves the *upabhṛt* (spoon) to the west with his left hand; (he does this) if he is the sacrificer.

2. If he is the Adhvaryu (who verily does it) (he chants), "May this sacrificer conquer after the conquest of Agni and Soma! I urge him on with the impulsion of the (sacrificial) food. May Agni and Soma drive him away whom this sacrificer hates and who hates this sacrificer! I drive him away with the impulsion of the (sacrificial) food". The full moon oblation verily is for Agni and Soma.

3. If he is himself the sacrificer, (he chants) then at the new moon (sacrifice), "May I conquer after the conquest of Indra and Agni! I urge myself on with the impulsion of the (sacrificial) food. May Indra and Agni drive him away who hates us and whom we hate! I drive him away with the impulsion of the (sacrificial) food".

4. If it is the Adhvaryu (who does it), (he chants), "May this sacrificer conquer after the conquest of Indra and Agni! I urge him on with the impulsion of the (sacrificial) food. May Indra and Agni drive him away whom this sacrificer hates and who hates this sacrificer! I remove him away with the impulsion of the (sacrificial) food". Indeed the oblation at the new moon (sacrifice) is for Indra and Agni. Thus he separates (the spoons) according to the deities.

5. (The reason) why he separates the two spoons thus is (this). Verily the sacrificer (stands) behind the *juhū;* he who is inimical towards him (stands) behind the *upabhṛt.* Thus he moves the sacrificer verily on to the east and removes him away ((to the west) who acts inimically towards the sacrificer. 'The eater' verily (stands) behind the *juhū* and 'the eaten' (stands) behind the *upabhṛt.* Verily he moves on 'the eater' to the east (front) and pushes back to the west (behind) 'the eaten'. Thus this is performed in one and the same action. Therefore from the same (common) person 'the eater' (enjoyer) and 'the eaten' (the enjoyed) are born. Well, indeed, people remain sporting and rejoicing (saying), "We unite (in marriage) in the third generation, we unite (in marriage) in the fourth generation. We are of his class".

6. Then he (the Adhvaryu) anoints (with *ghee*) the enclosing sticks. With that very thing (spoon) with which he has offered to the gods, with which he has concluded the sacrifice—(with that very spoon) he now pleases the enclosing sticks.

7. He anoints (chanting), "You—for the Vasus", "You—for the Rudras", "You—for the Ādityas (I anoint)". These are the three groups of gods viz. Vasus, Rudras and Ādityas. Therefore he anoints them (the enclosing sticks) for them.

8. Then, having touched (reached) the enclosing sticks, he causes (the Āgnīdhra) to give the call (for the gods to listen). Indeed, he thus makes (the gods) listen for the sake of the enclosing sticks. The call to listen is indeed the sacrifice. Therefore he propitiates these (enclosing sticks) directly with the sacrifice.

9. Having had the call made, he says, "The divine Hotṛs are sent for pronouncing auspiciousness. The human (Hotṛ) has been verily sent for chanting the hymns". These divine Hotṛs indeed are the enclosing sticks, verily the fires. He tells them (means) thus, indeed thus, "The divine Hotṛs are wished for", when he says, "The divine Hotṛs have been sent". (He says), "For pronouncing auspiciousness", by themselves have the gods engaged in that they should do what is good and that they would speak what is good. Therefore does he say "for pronouncing the auspicious". (He says), "The human (Hotṛ) has been sent for reciting the hymns". Thus he now urges the human Hotṛ for reciting the hymns.

10. Then, he throws the *'prastara'*—bunch (bunch of holy grass) into the fire subsequently. Indeed the *'prastara'* is the sacrificer. Wherever his sacrifice goes now, there itself it now bids this sacrificer welcome. Verily his sacrifice goes to the world of gods. He leads him too on to heaven itself.

11. He takes it (the *prastara*) up (prior to throwing it into the fire). (He chants), "May Heaven and Earth — you two be in harmony (with each other)!" If he is desirous of rain. When Heaven and Earth are in harmony it rains. (He chants), "May Mitra and Varuṇa please you with rain!" Verily *prāṇa* (the exhaled and inhaled breath) are Mitra and Varuṇa. This one *(vāyu)* who blows (purifies) rules over the rain. This one blows as if he is only one. Entering into man *(vāyu)* forward and backward (as) *prāṇa* and *udāna* (outward and inward breathing). He says merely this, "He who has power of rain—may he please you with rain!" Therefore it (the *prastara*) should be taken up only with this (chant), wherever (he desires) happiness in (by means of) rain.

12. Then he anoints it (with *ghee*). He thus makes it verily into an oblation (thinking), "Becoming an oblation, may it go to the world of gods!" He anoints its tip in the *juhū* (spoon), its middle in the *upabhṛt* (spoon) and its bottom in the *dhruvā* (spoon). For, the *juhū* (is) the top (tip), as it were, the *upabhṛt* (is) the middle as it were and the *dhruvā* (is) the root (bottom) as it were.

13. He anoints (it) (chanting), "May the birds go licking the smeared one (*prastara*)". Thus, having made it now verily into a bird he makes it go up towards the world of gods from this world of men.

14. He throws it into the fire (chanting), "Go to the spotted doe of the Maruts". He merely says (means) this, "The world of gods itself is the spotted antelope of the Maruts. Go to it". He moves (the *prastara*) down twice. The reason why he then brings it down is (this). The earth is verily the firm basis. From this firm basis he does not throw this (sacrificer) up. He controls (or he provides much) rain indeed in this (earth).

15. He throws (it) into the fire (chanting), "Having become a spotted cow, go to heaven and from there bring rain for us. This (earth) is (called) spotted cow (*Pṛśnī*) for the reason that there are on this both the rooted and rootless (food). He merely says (means) this, " Having become this (spotted cow) go to the world of gods and from there bring us rain". From the rain arises vigour, sap, well being.

16. Then he removes a single (blade of) grass (from the *prastara*). If he were to put the entire thing into the fire, the sacrificer would quickly reach the yonder world. (The reason) why he removes a blade of grass is that for how much is his (the sacrificer's) (ordained) human life-span here, for only that (for preserving that extent of life) he thus takes himself away. Therefore, having held it (the *prastara*) for a short time, he puts it into the fire. If he would not put it into the fire, he would be keeping the sacrificer away from the world of gods.

17. He throws it (with its tip pointing) to the east (into the fire), for the east is the quarter of the gods. Or, (he throws it, its top pointing) to the north, for the north is the quarter of men. He makes it uniform with his fingers only and not with (pieces of) wood. For, they convey an ordinary corpse with (wooden) sticks (he thinks), "If not (if I smoothen the *prastara* with pieces of wood), I would be doing as (they would be doing) with an ordinary corpse".

18. Then the Agnīdh says, "Throw into the fire (the single blade of grass, after the *prastara*)". He says (means) merely this, "Where verily his (the sacrificer's) other self went, there itself make this (self) of his go". Having thrown it into the fire (the Adhvaryu) touches himself, (chanting), "You are the protector of the eye. Protect my eyes". That way, indeed he does not destroy (injure) himself.

19. Then, Agnīdh says, "Talk (cordially) (be like)". He verily says, (means) this, "Make this person (sacrificer) talk (cordially) with the gods". (Make him be like the gods). (The Adhvaryu asks), "Oh Agnīdh! Has he (the sacrificer) gone (to the gods)?" He verily says (means), "Has he (really) gone?" (He says), "Make (the gods) hear!" He verily says (means), "Make the gods hear about him. (Report to the gods about him)!" "Make him be known (to the gods)!" (Agnīdh pronounces) "*Srauṣaṭ*". Thus he only says, "They hear this (sacrificer)" or "They know this (sacrificer)". Thus conversing the Adhvaryu and Agnīdh lead the sacrificer to the world of gods.

20. Then he utters, "Go (at will) to your place!" To the enclosing sticks. (He chants), "Movement to their own places—for the divine Hotṛs!" "Auspiciousness (well-being) for the humans!" Thus he prays for (unfailing) steadiness for the human Hotṛ.

21. Now he throws into the fire the middle enclosing stick (chanting), "Oh Agni! (Oh good Agni) that enclosing stick which you laid around (yourself), you being concealed by the *Pāṇis,* (by divine hands)—that I bring to you with pleasure" (with the thought), "If not (If I do not bring it to you), it may amount to thinking badly about you (it may be unfaithful to you)". He throws the other two (kindling sticks) (together) (chanting), "You two—go to the favourite place, of Agni!" He verily says (means) this, "Go, you two, to the abode which is dear to Agni!"

22. Then he takes up the two spoons (together). And he makes verily this offering when he anoints (with *ghee*) (the *prastara*—the sacrifice) (thinking), "May he (the sacrificer), having become an oblation, go to the world of gods". Then he takes it up for (offering to) the 'All gods!' (*Viśvedevas*). Whatever '*havis*' is taken up without having been announced for (any particular) deity, all the gods, indeed, consider (themselves) as sharers in it. Now taking up this (residual) *ghee* as '*havis*', he does not announce it for any (particular) deity. Therefore, those very deities who consider (themselves) to be sharers in this (offering of the residual *ghee*)—he makes them thus have a share in this.

23. He takes hold of them (spoons) (chanting) "Sharers in the remains (residual *ghee*)! The stable (firm, strong) ones! great ones". This residue indeed is what has remained over. (He says), "Oh gods (seated) on the *prastara*! Oh enclosing ones!" The '*prastara*' and the enclosing sticks have been thrown into the fire. (He chants), "(You) who applaud this speech". That applies to all the gods (All gods). (He chants), "Having arrived (having been seated) on this covering of holy grass (*barhis*), rejoice—*Svāhā*! *Vāṭ*". Thus this becomes just like what has been offered (having been sanctified) with the utterance of *Svāhā* and *Vaṣaṭ*.

24. For whomsoever they take from the cart (the sacrificial food material) at its yoke they unyoke for him (saying), "Wherefrom we may yoke, there may we unyoke (release)". For whom he takes then the wooden sword from the small vessel

(jar) (chanting), "Where we yoke, there we leave off (unyoke). (for him he unyokes the spoons). These two things viz. the spoons are indeed 'yoke-fellows', for the sacrifice. He yokes them thus in that he performs (the rituals with them). Therefore he should cut off (the sacrificial food) verily holding them (spoons). If he should cut off, having placed them down, it would be just as the draft animal would fall down. Then they attain release at the *Sviṣṭakṛt*. Then he places those two down. He employs those two for the after-offerings. They attain release (again). In that he takes hold of the two (again now). Having traversed that way towards which he yokes them, finally releases (unyokes) them. Indeed following the sacrifice (in the manner of the sacrifice) offspring (are born). Therefore this person (man) unites (yokes) and then releases (unyokes) and again unites (yokes). Having covered that way towards which he yokes (the draft-animal), finally he releases (unyokes) (it). He releases (lays down) (the two spoons), (chanting), "You two are full of *ghee* (smeared with *ghee*). Protect the two yoke-fellows (draft-animals). You two are gracious. Keep me in happiness". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. When the Adhvaryu verily says thus, "The divine Hotṛs have been sent for pronouncing auspiciousness, the human (Hotṛ) has been sent for reciting the hymns (of praise of gods)" when hence the Hotṛ recites, he says verily the hymns (good expressions). Then he indeed invokes the blessing for the sacrificer himself. He indeed invokes a blessing after the sacrifice. The reason is twofold wherefore he invokes the blessing after the sacrifice.

2. This (sacrificer) verily propitiates the gods by means of this sacrifice, as with *Ṛk* (chants), as with *Yajus* (prose-chants), as with oblations. Thus having propitiated them, thereafter he invokes the blessings. The gods fulfil that (blessing) for him—the blessing which he invokes, (the gods) thinking, "He who has propitiated us!" He who sacrifices, this person indeed-produces the sacrifice. Verily told (ordered) by this (sacrificer) the priests perform elaborately, produce it (the sacrifice). And then he (the Hotṛ) invokes a blessing. The sacrifice fulfils that blessing for this (sacrificer) thinking, "It is he who produced me"—that blessing which he invokes. These are the two reasons for which he invokes the blessing after the sacrifice.

3. He says, "This has become auspicious, Oh Heaven and Earth!" Indeed it has become auspicious (for him) who has reached the completion of the sacrifice. "We have completed the recitation of the hymns and utterance of (the Vedic chants expressing) respect. Indeed the two viz. the recitation of the hymns and utterance

of respect from the sacrifice. He verily says (means) this only, "We have gained the sacrifice, we have accomplished (the sacrifice)". (He chants), "Oh Agni! You are the mouth (expression) of the hymns (fine sayings), the two ears (listening) of Heaven and Earth". He says (means to say) to Agni himself thus, "You are the one expressing praise (fine things) while heaven and earth listen". (He says), "Oh sacrificer! May heaven and Earth be helpful (*Om annvati*) to you in this sacrifice!" Indeed food is "Om". He verily says (means) only this, "Oh sacrificer!. In this sacrifice, may Heaven and Earth be possessors of (abundant) food for you".

4. (He says), "Two bringers of weal to cattle, two givers of quick gifts". He verily says (means) only this, "May those two be producers of well-being for cattle and givers of quick gifts!" (He says), "Two fearless ones, two incomprehensible (uncommunicative) ones". He verily says (means) this only, "Do not be afraid of any one; let not any one find out (obtain) this prosperity of yours". (He says), "Two possessing vast pasture ground, two afforders of freedom from fear (providers of security)". He verily says (means) only this, "May those two have wide pasture-ground and (may the) two(be) fearless!" (He says), "Pourer of rain from the sky, producer of satisfaction". He merely says (means) this, "May the two be possessors of (abundant) rain!" (He says), "The two sources of happiness, the two sources of welfare". He verily says (means) this only, "May those two be the sources of happiness, the sources of welfare!" (He says), "Having (abundant) sap, having (abundant) milk". He verily says (means) only this, "May the two be possessed of (abundant) sap (may the two be) fit to be depended upon for subsistence!" (He says), "Easy of access, easy to walk on". He verily says (means) only this, "May the yonder (sky) be accessible to you (the sacrificer)—(the sky) which you serve from below! May this (earth) be easy to tread upon for you—(the earth) which you walk upon!" (He says), "In their knowledge". In that he says, "In their knowledge (awareness)", he verily says (means) only this, "When they approve".

5. (He says), "Agni has with pleasure accepted this oblation, he has greatly grown, he has made (acquired) greater power (lustre)". Thus he speaks of the Agni's share of *ghee*. (He says), "Soma has with pleasure accepted this oblation, he has greatly grown, he has made (acquired) greater power (lustre)!" Thus he says of Soma's share of *ghee*. (He says), "Agni has with pleasure accepted this oblation, he has greatly grown, he has made (acquired) greater power (lustre)". Thus he verily speaks of the *puroḍāśa* (sacrificial cake) for Agni—(the cake) which is inevitable in both places (the full moon and new moon sacrifices. And then (it is said) according to the (respective) deities. (He says), "The gods who consume *ghee* have with pleasure accepted the *ghee*, they have greatly grown, they have made (acquired) greater power (lustre)". Thus he says of the fore-offerings and the after-offerings. For the fore-offerings and the after-offerings are the gods who consume *ghee*. (He says), "Agni, by his function as Hotṛ, has with pleasure accepted this

oblation, he has greatly grown, he has made (acquired) greater power (lustre)". Thus he speaks of Agni by his function as Hotṛ. Thus, as many deities as have been worshipped (sacrificed to), them he considers (enumerates) the reason why he considers (enumerates) as, "That (deity) with pleasure accepted the oblation". "That one accepted the oblation with pleasure" is that he thus prays for the fulfilment (richness) of the very sacrifice. In that the gods accept the oblation with pleasure, thereby indeed does he (the sacrificer) win the great (benefit).

6. Now (the reason) why he says, "They have grown greatly" is that what the gods relish, even though it is only a little, even a single offering (poured into the fire)—that they make it grow to the size of a mountain and verily they make it grow limitlessly. Therefore he says, "They have grown (increased) greatly". They have made (acquired) greater power (lustre)". Verily the sacrifice is the power (lustre) of the gods. Indeed they now make this greater. Therefore he says, "They have made (acquired) greater power (lustre). (He says) "In this sacrifice that goes to the gods, may he prosper!" He verily says (means) only this, "May he succeed in this sacrifice that goes to the Gods". "This sacrificers pray (thus)".

7. He mentions the name (of the sacrificer). The prayer for blessing is indeed direct here. Thus he directly makes this (sacrificer) successful by means of the prayer (saying), "He prays for longevity". What then (on the former occasion) was "subsequent sacrifice to (worship of) the gods", that is now direct here (as), "He prays for long life". And what was there, "More (abundant) offering of *havis* (sacrificial food)", that is here now direct as, "possession of fine progeny". He who would say this, would rule over (others). He may verily say, "He prays for subsequent worship of gods". Even thus (he secures) (long) life and then progeny and then cattle. "Abundant (more) offering (preparation) of *havis* he prays for (when he says this) even then he prays for all this. (He says), "He prays for a wish to rule over Kinsmen". Indeed the vital breaths are kinstock (of common birth). Verily one is born with the vital breaths (faculties). Therefore he prays for the vital breaths. (He says), "He prays for a divine abode". He who sacrifices, verily sacrifices (with the thought), "May there be (a place) for me too in the world of gods!" Thus he makes him a sharer in the world of gods. (He says), "May he enjoy (obtain) what he prays for, by means of this sacrificial food (offering)". By this he verily says (means) only this, "What thing he prays for by this '*havis*' (offering), may that be fulfilled (produced richly) for this sacrificer!"

8. Such are these five prayers for blessings; three at the *iḍā*. They become eight. Gāyatrī (metre) is of eight syllables. Gāyatrī is virility. Thus he achieves vigour thus for the prayer for blessing. Therefore they should be only so much (so many). What is in excess of the sacrifice, that indeed is excessive for the (benefit of the) hateful enemy. Therefore they should be only so many. They may even be less but one should not make them excessive. (He says), "May the gods shout for this (sacri-

ficer)!" Then he verily says (means) only this, "May the gods approve this for this person (sacrificer!)" Then (he chants), "God Agni seeks among (from) the gods, we men (seek) around from Agni". Thus he verily says (means) only this, "Thus indeed god Agni seeks among the gods, we men (seek) around from Agni". (He says), "It (the sacrifice) has been sought, it has been obtained". They indeed had searched for the sacrifice thus and they found it. Therefore he says, "It has been searched for and found". (He chants), "May the two, Heaven and Earth protect this (sacrificer) from sin (evil)". Thus he verily says (means) only this, "Heaven and Earth may both protect this (sacrificer) from affliction!"

9. About that, some verily say, "May both Heaven and Earth protect us from sin (evil)!" Thus the Hotṛ indeed does not keep himself away (from the benediction). But surely, he should not say so. The benediction is certainly for the sacrificer. What is there for the priests (to be secured) by means of the blessing? He who says, "Both (Heaven and Earth)—us" does not at all establish this prayer anywhere. Therefore he should only say, "May both Heaven and Earth protect this (sacrificer) from sin (evil)!" (He says), "Here is the course of what is wished for. (Here is the course of you two —Heaven and Earth for this person (the sacrificer)". Thus he places in this (sacrificer) only what is good for the sacrifice. (He says), "And this adoration is for the gods". Thus, having reached the completion of the sacrifice, he performs obeisance to the gods.

10. And then he recites the prayer '*Śaṁyoḥ* (well-being and happiness). Indeed *Śaṁyu Bārhaspatya* truly understood the proper conduct (completion) of the sacrifice. He went to the world of the gods. That (knowledge of the proper conduct) of the sacrifice then became hidden from men. It was heard by the Ṛṣis that *Śaṁyu Bārhaspatya* had indeed truly known the proper conduct (completion) of the sacrifice and that he had gone to the world of gods. Now, the Ṛṣis, attained the same completion (conduct) of the sacrifice correctly as they pronounced. '*Śaṁyoḥ*'—that completion of the sacrifice which *Śaṁyu Bārhaspatya* had truly known. Now, this (sacrificer) too reaches truly that completion of the sacrifice as he pronounces *Śaṁyoḥ*', which completion of the sacrifice *Śaṁyu Bārhaspatya* had truly found. Therefore he pronounces '*Śaṁyuḥ* (Happiness and well-being).

11. He says, "We choose (wish for) that '*Śaṁyoḥ*'. He verily says (means) only this, "We choose (wish to know) truly that consummation of the sacrifice which *Śaṁyu Bārhaspatya* truly knew. (He says), "Progress for the sacrifice, progress for the lord of the sacrifice". He who wishes for the consummation of the sacrifice surely wishes for progress for the sacrifice and progress for the sacrificer. (He says), "May there be for us welfare produced by the gods, welfare to man!" He merely says (means) verily this, "May there be welfare for us among gods, welfare among men!" (He says), "May the medicine (cure) go up!" He verily says (means) only this, "May this sacrifice of ours, which is upwards, be victorious!" (May this sacrifice lead us upward

(to heaven !) (He says), "May there be happiness for us, to the bipeds! May there be happiness for the quadrupeds!" So much is this, the biped and the quadruped. Therefore, thus having reached the completion of the sacrifice, he produces (pronounces) 'Happiness' verily to him (the sacrificer).

12. Then, he touches the earth with his little finger. Now he becomes, as it were, non-human (super human) in that he has been chosen for priesthood. This earth indeed is the firm resting place. Therefore ultimately he firmly rests only on this resting place. Thereby indeed he becomes human. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The Adhvaryu takes up the '*sruc*'and '*sruva*' (spoons), the Hotṛ the *veda* (a bunch of holy grass) and the Agnīdh the vessel wherein the *ghee* is melted. About to perform worship of the wives (of gods) (about to perform *Patnīsaṁyāja*), they return (to the Gārhapatya).

2. According to some, the Adhvaryu moves in front (to the east) of the *Āhavanīya*. But he should not go that way. Should he go that way, he would verily be outside the sacrifice. Therefore he should not go that way.

3. According to some, he goes behind the (sacrificer's) wife. That way he should not go at all. Verily the Adhvaryu is the fore-part of the sacrifice, the hind part is the (sacrificer's) wife. It would indeed be as if he would be putting his head behind his hips, if he should go that way and he would verily be outside the sacrifice. Therefore he should not go that way.

4. According to some, he goes between the (sacrificer's) wife (and the Gārhapatya). He should not go that way at all. If he should go that way, he would be verily keeping the wife away from the sacrifice. Therefore he should not go that way. He should pass only to the east (front) of the Gārhapatya. That way, he certainly is not outside the sacrifice. That very same movement that was there formerly (when he moved to the *Āhavanīya*) suits for him now (as he moves back to the Gārhapatya).

5. Then they perform the *patnīsaṁyāja* (the worship of the wives of the gods). Why they perform the worship of the wives (of the gods) is (this): Creatures (offspring) are born verily from the sacrifice. (Those that are) born from the couple (of male and female). (Those that are) born from the couple are born of

the couple at the completion of the sacrifice. Thus, then, at the end (completion) of the sacrifice, the production out of the couple is made. Therefore these creatures (offspring) are born at the end of the sacrifice from out of the productive couple.

6. He worships (sacrifices to) four deities, for four indeed make a couple. A couple is verily '*dvandva*' (two and two). Thus verily a productive couple is formed. Therefore from the productive couple, these creatures are born at the end of the sacrifice.

7. Those (deities) have *ghee* offerings. Indeed, *ghee* is seed (semen). He thus deposits the seed itself. They perform with this (*ghee*) silently. Verily they perform union secretly as it were. Indeed this thing viz. silent (what is done silently) is certainly secret-like.

8. Then indeed he makes the offering to Soma. Soma is verily the seed. Thus he deposits the seed itself.

9. Then he offers to Tvaṣṭṛ. Indeed Tvaṣṭṛ transforms the deposited seed. Thus, then, Tvaṣṭṛ transforms that seed which has been deposited.

10. Then he worships (sacrifices to) the wives of the gods. Indeed in the wives, the females, the seed (semen) that is deposited (poured) into the genitals (womb) remains firm. Then there it springs up (is born). Thus he pours the seed into the womb, into only the wives, the females. Thus thence he produces (offspring).

11. When he offers to the wives of the gods, they hide it out. Indeed the gods are waiting (nearby) (thinking), "They do not (yet) offer to us this '*samiṣṭayajus*' (*mantra* that would make the sacrifice (offerings) good and properly completed). They are going to make the offerings for us". From those very deities he conceals this *(patnīsaṁyāja)*. Therefore these women (human females) too wish to eat verily hidden, as it were, from men.

12. Then he worships (offers to) Agni the Lord of the house. This is indeed the earth. Agni produces these creatures (offspring) verily upon this firm resting place. These creatures, which are such, are born upon this firm basis (the earth).

13. That should verily be upto the end of *iḍā* (it should end with *iḍā*). Here there are indeed no enclosing sticks, no *prastara* (bunch of holy grass). It is, as it were, an extension upto the end of '*śaṁyu*' (pronouncement of *śaṁyu* (happiness and well-being). Indeed the wife is after the husband. Just as he bids godspeed ('may your going be well') in the same manner he (now) bids godspeed to the wife (of the sacrificer) too. Moreover a form of (substitute for) *prastara* is (now) made. Having then plucked out a blade (of grass) from the *veda* (a bunch of '*darbha*' grass) he anoints its tip in the *juhū* (spoon), its middle in the *sruva* (spoon) and its

bottom in the pan. Thus he makes verily an offering (thinking), "May this go to the world of the gods, having become an offering!" Just as formerly he bids godspeed to the sacrificer with the *prastara* in the same manner now he bids godspeed to his wife.

14. Then, Agnīdh says, "Throw it into the fire". Having thrown it into the fire, he (Adhvaryu) touches himself chanting, "You are the protector of the eye. Protect my eye".

15. Then Agnīdh says, "Converse cordially". (The Adhvaryu says) "Oh Agnīdh! Has he gone?" (Agnīdh replies), "He has gone". (Adhvaryu says), "Make the gods hear". (Agnīdh says), "*Śrauṣaṭ* (May they hear)!" "Godspeed to the divine Hoṭṛs! Well-being to the humans!" This is verily the relationship.

16. Then he catches hold of the '*sruc*' and '*sruva*' (spoons). Formerly he makes (has made) this offering in that he anoints (the *prastara*) (chanting), "Having become an oblation, may he (the sacrificer) go to the world of gods". Therefore he (now) grabs (the two spoons) for Agni, (chanting), "Oh Agni! one of unimpaired vigour! Best pervader! (greatest consumer)". Verily Agni is immortal. Hence he says, "Oh one of unimpaired vigour!" (He says), "Most pervasive one!" ("The greatest of consumers!") Indeed Agni is the most pervasive (greatest consumer). (He says), "Protect me from the blazing (missile); protect me from the bond; protect me from defective sacrificial ritual; protect me from bad food". He verily says (means) only this, "Protect me from all afflictions". (He says), "Make our nourishment (drink) free from poison". Indeed food is nourishment. He verily says (means) thus, "Make our food free from disease and free from evil". (He says), "Of pleasing perch on the lap (in the source)". Thereby he says (means), "In yourself". (He says), "*Svāhā*! *Vāṭ*! just as a thing is offered after (it has been sanctified with) the utterance of '*Svāhā*' and the utterance of '*Vaṣaṭ*'. So does this become (offered with consecration)".

17. Then, the wife (of the sacrificer) unites the '*veda*' (bunch of *darbhā* grass). Indeed the wife is female, the '*veda*' is male. Thus a productive couple is verily formed. It is for union that this thing viz. *veda* is male. Why he touches (the altar) with this (*veda*) in the sacrifice is that thereby a productive pair is formed.

18. She unites it (chanting) "Oh god! Since you 'know', you became *veda* for the gods. Therefore be '*veda*' for me (too)". She may do it (the untying) verily with this (chant) if she would do it with a '*Yajus*' (prose text). Then the (sacrificer's) wife takes up a (blade of) grass of the '*veda*' (bunch) (thinking), "If not, I might be cut off from the union". Then she places it between her thighs. For union occurs verily between the thighs.

19. The Hotṛ strews it (the *veda*) upto the altar. Indeed the altar is female, the '*veda*' is male. The male mounts the female, having approached her verily from behind. Therefore, having placed it (the altar) in front, he causes it to be mounted (approached) by the male '*veda*'.

20. Then he (Adhvaryu) makes the '*Samiṣṭayajus*' offering. Why he does not offer (it) before is because (he thinks), "If not, the sacrifice may be completed (may remain) behind (against me)". Certainly his sacrifice would end behind (in the west), if, having (first) offered '*Samiṣṭayajus*' he were to perform the *Patnīsamyāja* (worship of the wives of the gods) thereafter. Thereby (by performing '*Samiṣṭayajus*' at the end) it (the sacrifice) is before (to the east of) him. Therefore he offers '*Samiṣṭayajus*' now.

21. And then, why he verily offers '*Samiṣṭayajus*' is (this): Those deities whom he invokes through this sacrifice and for whom this sacrifice is (elaborately) performed, all of them become well (sacrificed to) worshipped thus. Because he makes the offering after all of them have been well worshipped, this is called '*Samiṣṭayajus*' (worships of the deities who have been well sacrificed to).

22. Now (the reason) why he performs '*Samiṣṭayajus*' (is this): Whatever deities he invokes by this sacrifice and for whom this sacrifice is performed (elaborately), those gods remain nearby (waiting) (thinking), "They do not offer to us this '*Samiṣṭayajus*', they are going to offer to us". Those very deities he thus sends away. He thus establishes the sacrifice where there is firm establishment of it—the sacrifice wherein there is the due treatment (performance) of these deities and which he elaborately has performed and which he has produced. Therefore does he verily offer '*Samiṣṭayajus*'.

23. He makes the offering (chanting), "The gods who know 'going' (i.e. how to go, where to go and when to go) (who know the way)". Indeed the gods are 'Knowers of ways' (by saying), "Having reached the path" he verily says (means) only this, "Having reached the sacrifice!" (Saying) "Go to the Path" thus he sends them away. When there is the spiritual practice regarding them (deities), following it (he says), "Oh Lord of mind! Oh god! This sacrifice—'*Svāhā*'! You have placed it in the mind". So he utters *Svāhā* later to the supreme deity. This sacrifice is indeed this (wind) which blows (purifies). Thus, having prepared the sacrifice he establishes it firmly in this sacrifice. Therefore he makes this later utterance of '*Svāhā*' to the supreme deity.

24. Then he offers up the '*barhis*' (the holy grass spread on the altar). He verily offers this as oblation to the herbs (plants). For, the '*barhi*' is plant. Thus he places the plants themselves in this earth. These plants, which are such, have been established in this earth. He indeed offers this which is additional. When he offers '*Samiṣṭayajus*' thereafter he offers this. Therefore these plants unlimited and immeasurable, spring up:

25. He offers (the *barhis*) (chanting), "May the '*barhis*' well mix with the '*havis*' (sacrificial food), with *ghee*. May Indra combine well with Ādityas and (combine) well with the Maruts and (combine) well with all the gods (the all-gods) what (has been offered with) '*Svāhā*', may that reach the celestial sky!"

26. Then, having walked round to the south, he pours the '*praṇīta*' waters on the ground (on the altar). Thereby they remain northward (on the altar). The reason why he pours down the *praṇīta* waters (is this): He who performs this (sacrifice) verily yokes the sacrifice. Having reached that goal towards which he yokes it, finally he unyokes it. If he were not to unyoke (release) it, the sacrifice being unreleased, would surely hurt him behind. He pleases it (pours down the water). (Chanting), "Who unyokes you? He unyokes you. For whom does he release you? For him does he release you, for prosperity". Thereby he announces the highest posperity for the sacrificer. With the very thing (vessel) in which he (first) brings (the water) with that (vessel) he pours it out. He unyokes with that yoking cord with which verily they yoke that (draft animal) which is fit to be yoked. Indeed they yoke the draft animal by means of the yoking cord. They release (it) with the yoking cord. Then, he knows the refuse (chaff) under the black antelope skin (chanting), "You are the share of the Rakṣasas".

27. The gods and the Asuras, both sprung from Prajāpati, contended. They contended in the matter of this very sacrifice, (which is itself) Prajāpati (saying) "This should be ours! This should be ours!" The gods, having secured it, deprived the Asuras of (due) share, (giving them) merely the worst part, with the blood of the (sacrificial) animal and with the refuse (chaff) of the '*Haviryajña*' (thinking), "May they be completely deprived of their share!" He indeed becomes fully deprived whom, though he has (taken) a share, they deprive. He is verily not well deprived—whom, as he takes no share, they deprive. Moreover, gaining a little control, he goes up (to them) and says, "What share have you given me?" What share the gods allotted to them (Asuras) in the sacrifice, that very thing this (sacrificer) has now given to these. He throws the refuse (chaff) under the black antelope skin (chanting), "You are the share of the Rakṣasas". Thus he puts it verily into the fireless blinding darkness; in that very manner he pours out the blood (of the sacrificial animal) (saying), "You, are the share of the Rakṣasas". Thus he makes it enter verily into fireless, blinding darkness, for them (Rakṣasas). Therefore no one makes a ladle for the animal, for thus it (the blood) belongs to these Rakṣasas, as share. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. When the sacrifice has ended, having moved around to the south he pours out the *'pūrṇapātra'* (the vessel full of water). Thereby it becomes (poured) northward. (The reason) why he pours out the *'pūrṇapātra'* is (that) he who sacrifices verily performs the sacrifice (with the thought), "May there be (a place) for me too in the world of the gods!" This sacrifice, then, moves ahead towards the gods. Following the sacrifice, (goes forth) the sacrificial fee which fee he gives (to the preists); following the fee the sacrificer (goes forth). That path leads to the gods or leads to the manes. On both sides of it are two flames of fire burning. They burn him who is fit to be burnt and they permit him (to pass) who is fit to be permitted. That very path he now cools down with water, for, water indeed is 'alleviation'.

2. He pours down that full (vessel of water), indeed. Surely, 'all' is 'full'. He thus quietens it verily with 'all'. He pours out continuously and without break. Thus he appeases this verily with the continuous and unbroken (pouring). What is done wrongly at the sacrifice, they tear it out, hurt it indeed. Verily water is the medicine, the (means of) appeasement. Therefore he quietens it with water, the (means of) appeasement. Thus he sets it right (fixes it).

3. He pours down that full (vessel of water)—indeed 'all' is 'full'. Thus he sets this (fixes) right verily with 'all'. He pours continuously and in an unbroken manner. Thus he fixes it by means of this (pouring) which is continuous and unbroken. He receives them (waters) as they are being brought, with his open hands held together.

4. Then he mutters (meditatively), "We have united with lustre, with sap, with bodies and with auspicious mind. May Tavaṣṭṛ the giver of good gifts bestow riches and clean up what has been injured in (our) body". Thus, whatever had been injured, that he fixes up (sets right). Then he touches his face (with the water in his hands). (The reason) why he touches his face is twofold. Water is nectar (immortalizing drink). He verily thus touches (his face) with ambrosia. Thus also he indeed takes within himself this very work (sacrifice).

5. Then he strides the strides of Viṣṇu. (The reason) Why he strides the Viṣṇu-strides (is that) he performs the sacrifice (thinking), "May there be (a place) in the world of gods for me too". He who sacrifices, he verily propitiates the gods with this sacrifice, as by *Ṛks* (metrical chants) once, as by *Yajus* (prose chants) once and as with oblations once. And having once pleased them, he considers himself a sharer among them. Having become a sharer among them he goes to them. Indeed Viṣṇu is the sacrifice. He strode these strides for the sake of the gods. By first step he won

this very (earth), and then (by the second step) this aerial region and indeed the sky by the third. Now this sacrifice, Viṣṇu, strides indeed that very stride for this (sacrificer). Therefore, most (beings) go away from here (the earth). So is it.

6. "On the earth, Viṣṇu strode with the Gāyatrī metre. He who hates us and whom we hate, he has been excluded from it" (so saying he takes the first stride), "Viṣṇu strode in the aerial region by means of the metre of Triṣṭubh : thereby has been excluded that person who hates us and whom we hate". (So saying he takes the second stride), "Viṣṇu strode in the sky with the metre of Jagatī; he who hates us and whom we hate is excluded therefrom". Thus his having ascended these worlds then this is the goal, this is the firm resting place. This one (sun) who burns and those which are his rays they are the righteous ones (that do good). And what shines beyond, that is verily Prajāpati, the world of Heaven. Thus he indeed reaches the goal, this stable resting place. It is thus, therefore, that one should stride (from) here. He who would give instructions here must stride down from yonder. (The reason) why he should move downwards from yonder is twofold.

7. At first the conquering gods conquered because of the moving away (of their enemies). At first (they conquered) the sky itself, then the aerial region and then they pushed away their rivals from this (earth), without (allowing them to) escape. In that same manner this conquering (sacrificer) now conquers at first by the moving away (of his rivals). (He conquers) the very sky at first, then the aerial region and then he pushes out his rivals from this (earth). The firm basis of the sacrifice, as long as is his human life-span here—to him it is so then.

8. (He recites), "Viṣṇu strode in the sky by means of the metre of Jagatī. Therefrom is excluded he who hates us and whom we hate". "Viṣṇu strode in the aerial region with the metre of Triṣṭubh. Therefrom is excluded he who hates us and whom we hate". "Viṣṇu strode on the earth with the metre of Gāyatrī. Therefrom is excluded he who hates us and whom we hate". (He says), "From this food, for this (earth), the firm resting place". Indeed this food is in this (earth). This (earth) is verily the firm basis. Then he looks towards the east. Indeed the east is the quarter of the gods.

9. He looks (chanting), "We have reached Heaven". He verily says (means) only this, "We have reached the gods". When he says, "We have reached Heaven!" (He says), "We have united with light". He verily says (means) this only, "We have united with the gods". And then he looks up at the sun. Then (thus) he reaches this goal, this established condition.

10. He looks up (chanting), "You are the self-existent one, the best ray of light". This one viz. the sun is indeed the best ray of light. Therefore does he say, "You are the self-existent one, the most excellent ray of light". Yājñavalkya said, "I verily say only this, 'you are the bestower of lustre. Give me lustre'. That thing, indeed, viz. Brahman lustre should be sought by the Brāhmin". "Oh giver of cows. Give me cows!"—only thus do I say. Said, *Tumiñja Aupoditeya Vaiyāghrapadya*, for he himself is going to give me cows. In this manner, one may say whatever desire one may wish for. Then, he says, "I turn round following the turning of the sun". Thus, having attained this goal and this firm place of rest, he turns round following the turn (movement) of this very (sun).

11. Then he worships the Gārhapatya (with chants). Indeed the Gārhapatya is the home. The home is a stable place of dwelling. Ultimately he (the sacrificer) firmly rests thus in the very home, the firm place of rest of the sacrifice, for that duration of human life-span as is for him.

12. He chants the *mantra*, "Oh Agni! the master of the home!" "With you the master of the house, may I be a good master of the home! With me the master of the house, may you be a good master of the house!" It is not as though (the meaning) is obscure here. (He says), "May the duties of the master of the household not be like a chariot with a single horse (may they not be unstable) (may they not be sapless)!" Thus he verily says (means) only this, "May our duties of the householder be without trouble!" (He says), "A hundred snowy seasons (winters/years)". He thus merely says (means), "May I live a hundred years!" In that he says, "A hundred snowy seasons". He need not refer to that. For, indeed men live more than a hundred years. Then he says, "I turn round (proceed) following the course (movement) of the sun". Thus having reached this goal and this established state, he (the sacrificer) follows verily the course of this (sun).

13. Then, moving up eastward (ahead), he utters the name of (his) son (saying), "May the son carry on continuously this my work and this (my) vigour". Thus verily the son continues this work and this vigour of his. If there is no son, he may indeed utter his own (name). Then he approaches (worships) the *Āhavanīya* only silently (thinking), "May my work (sacrifice) become complete in the east". Verily thus does his work (sacrifice) come to an end in the east. Then he leaves off (ceremoniously) the vow (chanting), "Now I am verily that (person) who indeed I am". Its (relationship) explanation has been said (before). (Fourth Brāhmaṇa Ends)

(Eighth Chapter Ends)

(HAVIRYAJÑA KĀṆḌA ENDS)

UDDHĀRI KĀṆḌA

Chapter One

BRĀHMAṆA I

1. When this (fire) blazes well, first having produced much smoke, then surely it is Varuṇa. And when it becomes greatly blazing (but) blowing downward, (having been well kindled, it grows less) as it were, then surely it is Rudra. And when it blazes strongest, then verily it is Indra. And when the flames are much, then it is indeed Mitra. And when the live cinders seem to glisten, then it is surely Brahman.

2. If he should desire, "Just as now Varuṇa seizes these creatures by force and strikes them down, may I be so!" He may make the offering at the time when Varuṇa may be there. Just as Varuṇa verily seizes these creatures by force and strikes them down, indeed he becomes so; he wins verily intimate union with and (residence in) the same world as Varuṇa.

3. And should he desire, "Just as these creatures are afraid of Rudra, may they be afraid of me!" He may offer the oblation at the time when Rudra may be there. Just as these creatures are afraid of Rudra, so indeed are they afraid of this (sacrificer). He verily wins intimate union with and (residence in) the same world as Rudra.

4. And should he desire, "Just as Indra is the overlord and the most excellent of the gods, may I become so!" He may make the offering at that time when Indra may be there. He verily becomes so, just as Indra is indeed the overlord and the best of the gods. He surely wins intimate union with and (residence in) the same world as Indra.

5. And then, if he may desire, "May I be a friend, a passage (refuge) (to the good), a deadly weapon (to the evil) (a saviour of the good from death)", he may make the offering at the time when Mitra may be there. He verily becomes a friend, a passage (refuge) and saviour from death (for the good) (or a weapon causing death to the evil). He indeed wins intimate union with and (residence in) the same world as Mitra.

6. And should he desire, "May I be one with spiritual lustre!" He should make the offering at the time when there is Brahman. He verily becomes one with spiritual lustre. He wins intimate union with and (residence in) the same world as Brahman.

7. Hence, in the matter any one desire, which desire he may entertain (with the thought), "May this, my desire, be fulfilled!" He should pour the offering in that (in the matter of that desire) verily continuously. He who may dig here and there (sporadically), even in watering place of this earth, may not find water, but he who may dig continuously in (one place) in the highest ground of this (earth) will verily find water. In the same manner, that desire, for which one makes the offering continuously, gets fulfilled for him. What, desire he may entertain, (thinking), "May this desire of mine prosper (get fulfilled)!" With regard to that, he must offer (the oblation) continuously indeed. That desire, for which desire he continuously makes the offering, indeed succeeds. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. This first offering which he pours (into the fire)—they are the gods (it represents the gods); the second which (he offers)—they are the men (it represents the men); and what remains left over in the ladle—they are the cattle (it represents the cattle/animals). Therefore, he should offer first only measuredly; for the gods, are, as it were, limited (in number). In the subsequent oblation he should offer more. For, indeed, men are more numerous than gods. He should keep much (most) left over in the ladle; for cattle (animals) are indeed more numerous than men. More numerous than his dependants, verily, are the cattle of this person (sacrificer), the master, who knows this to be so and for whom (on whose behalf) they make the offerings in this manner. Indeed that is prosperity for him, the master, whose cattle may be more numerous than his dependants and who knows this oblation to be superior (to have subsequence). Indeed the son becomes greater than this (sacrificer) and the grandson (becomes greater) than the son. His welfare (progress) verily becomes superior (greater and greater subsequently). This is the oblation that is really superior (that becomes greater and greater subsequently) which he first offers limitedly (within measure), then (offers) more and then leaves over very much (most) in the ladle. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He verily takes out in the evening what good deed he performs by day. That he takes out by the night. He certainly takes out in the morning what good deed he does at night. That he takes out by the day-time. Therefore he should merely pronounce, "Take out". He indeed takes out the good deed (the sacrifice). As he does not request for water for the honoured guest, after the Agni has been lifted up, verily his former good deed (sacrifice) becomes 'not-done' (as good as not having been done at all). (But) Being about to perform it, he does not perish. And with regard to these two things they think, "That sacrifice (good deed) of this (sacrificer) is not at all diminished (destroyed) by evil action, for that (the sacrifice) of this (sacrificer) has been verily lifted up (already).

2. In the evening he utters "I shall raise". He offers this *Arkya Śastra* (a particular chant) thus to Agni himself. Then Agni declares it by the night. Then the vital energy, reasons (responds), (saying) "Food, Food".

3. In the morning he says, "I am raising". Now he offers verily to the sun the praise of Aśvins. Then Āditya praises if by the day. Then speech reassures (responds), "Life-span, Life-span". His evening offering is indeed with the *Arkya Śastra* in honour of (the sun); the morning offering is with the *Śastra* of the Aśvins. Therefore, just as one would conquer the world by means of the string of the songs of praise of the laudable one (the sun) and of the Aśvins, so much indeed does one conquer by means of the two oblations of the morning and evening.

4. When he makes the offering in the evening, he offers Agni himself thus, alongwith all this (universe) into the sun. All this is indeed what is after (follows) Agni. Therefore, just as having sacrificed once with all this, one would conquer the world, so much (of) .the world does he conquer by the evening oblation.

5. And, when he makes the offerings in the morning, he verily offers to the sun. Thus, with all this universe into Agni. Verily all this follows the sun. Therefore, just as one would acquire the world by a sacrificing with all this, by the morning offering itself. one, verily acquires so much (of) the world. By sacrificing to Agni and sun in this manner, one does not commit the mistake of binding himself (to these two deities), because he is virtually doing it for all the *devatās.* (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Speech indeed is the cow (yielding milk etc. for the worship of the fire) for this *Agnihotra* (worship of the fire). The mind itself is the calf; for, by the mind do they verily milk the very fat speech. Therefore they milk the fat mother (cow) with

the calf. Then verily is this mind in front behind which follows speech. Therefore the mother (cow) follows behind the calf which goes ahead.

2. Verily *prāṇa* (the vital energy) is the tether; for by the vital energy have the mind and speech been tied. Therefore, they tie up the mother (cow) and the calf with the rope. The heart itself is the post (to which the cow is tied for milking) and the milking vessel, faith is the heat (fire) indeed. Truth is the *ghee* (*ājya*); for by truth have these worlds to be conquered.

3. About that (then) Janaka, King of the Videha, thus asked Yājñavalkya, "Oh Yājñavalkya! Do you know *Agnihotra* (fire-worship)?" "Oh Paramount Sovereign! I know", so he (Yājñavalkya) said indeed. "It is verily milk. For, if there had been no milk, with what would you have made the offering?" He (the king) said, "With rice (paddy) and barley (would I have offered)". (Yājñavalkya asked), "If there were no rice and barley, with what would you have offered?" (The king replied), "With wild plants (herbs)". (Yājñavalkya asked) "If the wild plants were not there, with what would you have offered?" (The king said), "With the fruits of trees". (Yājñavalkya asked) "If there were no fruits of trees, with what would you have offered?" (The king replied) "With water". "If there were no water, with what would you have offered?" (Asked Yājñavalkya). (Yājñavalkya said), "Oh Sovereign! there was nothing ahead. And yet this (*Agnihotra*) was verily offered. Truth (was offered) into faith".

4. He (Janaka of Videha) said verily, "Oh Yājñavalkya! Salutation to you. You know *Agnihotra.* I give you a thousand (cows)". About that, there is this verse, "Knowing what (to be the form of *Agnihotra*) does the Agnihotrin (constant performer of *Agnihotra*) stay away from his house? How is his wisdom (then)? How is he constantly kept (in touch) by the fires?" "He who is swiftest in the worlds (in matters to be attended to), who lives away (for a time) for gain (for knowledge)—he is the knowledgeable person. That way then is his wisdom. Thus is he continuously kept up (in touch) by the fires". That ultimately comes about only by means of the mind. When, having gone far away, he is inattentive (to his duty of performing *Agnihotra*) there, wherein is his offering poured, which offering they at home offer for him?" He who keeps awake in the worlds (and) who maintains all forms (beings) in him is his offering offered (and) in him (is offered) the offering which they offer in his house. Thus they make this offering into the vital energy itself. Therefore do they indeed say, "*prāṇa* (vital energy) is itself verily *Agnihotra*". (Fourth Brāhmaṇa Ends)

BRĀHMAṆA V

1. As he reaches the fire that has to be piled up, he places this kindling stick. He puts this, the very brick itself. That, too, in the evening thus, (chanting) "I place

you for (the attainment of) heaven, you who are Agni's light, possessor of air and possessor of vital energy, conducive to heaven and possessor of brilliance", and (chanting) in the morning "I place you, for (attaining) heaven—you the sun's light, possessor of air, possessor of vital energy (breath), conducive to heaven and possessor of brilliance". When he makes the offering into this, it is verily just as he would be making the offering in the piled up (fire-altar)". In the morning and evening he thus places seven hundred and twenty kindling sticks *(saptaviṃśati śatam)*. "These many are the bricks of the fire of the piled up (altar)". So say some. Verily these many are the days and nights of the year itself. The year indeed is Prajāpati. Prajāpati is surely the fire. Year after year, he gains the fire of the piled up (altar), so much world would one win year after year (every year). (Fifth Brāhmaṇa Ends)

BRĀHMAṆA VI

1. As he obtains the great chant (*mahaduktha*), he makes this offering (*Agnihōtra*). Seven hundred and twenty (*saptaviṃśati śatam*) morning and evening offering he makes. What verily is the first (of the oblations), that indeed do we notice. The subsequent (offering) is what serves '*sviṣṭakṛt*' and (forms) a pair. Those 'nine-eighties' which the Hotṛ recites (as *śastra*), they are seven hundred and twenty. (They are seven-twenty hundreds *(Sapta tāni viṃśati śatāni)*. Every year he obtains this great chant. Therefore, as one would conquer the world by the chant (*uktha*) that is recited (as *śastra*), so much world does he conquer indeed in every year. (Sixth Brāhmaṇa Ends)

BRĀHMAṆA VII

1. Now, how these fires are related to the soul (body) (of the sacrifice) (is thus): *Āhavanīya* is verily its mouth. The *Gārhapatya* is the northern (left) nostril; the southern (right) (nostril) is the *Anvāhāryapacana (Dakṣiṇāgni)*. This (earth) itself is the ladle. For them, food itself is (their) brightness (splendour). He who knows it thus obtains full (span of) life. (Seventh Brāhmaṇa Ends)

BRĀHMAṆA VIII

1. How he acquires the horse fit for sacrifice (is this). This one (sun) who burns is the sacrificial horse. This one, who is such, setting (as he sets) enters the very fire.

2. When he (the sacrificer) offers in the evening, thereby he offers verily into its fore hoof prints. And when he offers in the morning, he offers verily into the hind

hoof prints. When the sacrificial horse moves out then are the oblations offered. He offers indeed four evening and morning offerings, for the sacrificial horse is four-footed. Thus does he obtain the horse worthy of sacrifice. Therefore, as one would conquer the world by having sacrificed with a sacrificial horse, so much world does one conquer by means of the evening and morning offerings. Thus indeed is there the obtainment of the horse-sacrifice in the *Agnihotra.* And in the new moon and full moon sacrifices too now they seize and tie up (kill and offer) the sacrificial horse for the gods.

3. About this they say, "It is the original *Aśvamedha* (horse-sacrifice)". Really the other one is original (*Aśvamedha*). This one *viz.*, the moon is verily the sacrificial horse. This sacrificial horse does he thus tie up (kill) (in the sacrifice) in that he sacrifices with the full moon sacrifice. Having been seized and tied up, this (horse *viz.*, the moon) moves on till the new moon sacrifice. Now, he (the sacrificer) makes the offering in every hoof-print of his in that he performs the *Agnihotra* offering. Verily offerings are made into every hoof-print (as every step) of the sacrificial horse.

4. And now, when he sacrifices with the new moon ritual, the moon enters the sun. The sun, setting, enters the fire. This night, his (the sacrificer's) fires stay together. This sacrificial horse of this (sacrificer) stays (rolls) verily this night in the fires. When the sacrificial horse (rolls) stays then they sacrifice with an *Iṣṭi* (ritual to fulfil a desire).

5. When he sacrifices with the new moon ritual in the morning, he thus sacrifices at the very turning back of this (sacrificial horse *viz.*, moon). Having sacrificed with the new moon ritual he lets it off. Having been left, it moves on till full moon. He offers (offering) verily at every hoof-print (step) of this (horse *viz.*, moon) in that he makes the *Agnihotra* offering. For, offerings are offered at every step of the sacrifical horse. Then, again at the full moon ritual they kill it. He (the Agnihotrin) kills the sacrificial horse every month. Therefore, just as one would conquer the world, by having sacrificed with the sacrificial horse, so much world does he (the Agnihotrin) conquer every month. (Eighth Brāhmaṇa Ends)

BRĀHMAṆA IX

1. This one who burns (the sun) is indeed death. Hence, those creatures which are hitherward are mortal and those which are away (on the farther side) are immortal. These creatures are immortal. These creatures are tied up in their vital airs by means of the rays of this death, in this manner just as a horse would be fastened by the rein.

As the victorious king does not wish to acquire anything, in the same way this (sun-death) does not wish for anything. He sets along with the life energy of that (creature) whose (life- energy) he likes and rises with the life energy of that (creative) whose (life energy) he likes. This one (sun), setting, indeed enters Agni itself.

2. When he makes the offering in the evening, he remains firm on this (death) with his two fore-feet, along with that entire (good deed) which good deed he performs by day. And when he makes the offering in the morning, what good deed he performs at night with that in full he remains (establishes himself) firmly on this (death) with his two hind feet. Just as one would remain firm in a chariot or in any (other) vehicle that has four feet (wheels or props), verily in this manner does this (sacrificer) remain firm on this four-footed one.

3. This one (sun-death) rises, having taken him up. He purifies the soul of this person subsequently (with excellence). When he goes to the yonder world, then this (sun-death) rises, having taken up this person. This (his) self of the form of oblation and of the form of merit (arising out of good deeds) calls him up (saying) "Come-up! This is your self (soul)". Because it calls up (*āhvayati*) therefore, they are known as *āhutis* (accostings). Thus they are *āhutis* (accostings) which they call *āhutis* (oblations). From there on this side indeed are day and night. Indeed, day and night, revolving, destroy the merit (of the good deed) of a person. Just as one riding in a chariot may look down at the two revolving wheels of the chariot, in this manner, indeed, he (the sacrificer) looks down at the revolving day and night. Day and night do not destory his merit (arising out of righteous deeds). He who knows this thus verily wins what is indestructible.

4. Then, thus, the thing *viz.*, *Agnihotra* is the head of the sacrifice. By what (path) the head of the arrow passes, by that itself the whole arrow passes. Therefore, by this (*Agnihotra*) verily the entire sacrifice passes (proceeds). By this (*Agnihotra*) the whole sacrifice is freed (from destruction).

5. He who offers the *Agnihotra*, this person (sacrificer) reaches the yonder world, as one who verily exclaims approval (pronounces *āgūrti*). Indeed, having made the offering in the evening, he is going to offer in the morning. Having offered in the morning, he is going to offer in the evening, (it is) thus that he is one who is not resolute (who has not pronounced approval). What is verily his first offering in the evening, that very thing is his evening offering. Therefore he offers it with a chant. Indeed what is a chant is true (clear). Verily true (clear) is what has occurred. Then this (offering) becomes a fact. And then that second (offering) which he offers, that very thing is his morning offering. Therefore he offers it silently. Verily unclear (uncertain) is that which is (done) silently. Indeed, what is going to happen is not certain. Then, this (morning offering) is indeed futuristic.

6. In the same manner, what is his very first morning-offering in the morning is his morning offering. Therefore, he offers it with a chant. Indeed the thing *viz.*, chant is clear (certain). Verily, certain is what has happened. This (first morning-offering) is indeed what has happened. And then, the second (offering) which he offers, that itself is his evening offering. Therefore he offers it silently. Verily unclear (uncertain) is that which is (done) silently. Indeed the future is uncertain. This (the second offering), then, is indeed futuristic. Thus these two offerings of this (*Agnihotra*) are offered in the evening and two in the morning. That way, he becomes one who has not pronounced *āgur*, [exclamation of (final) land]. (Ninth Brāhmaṇa Ends)

BRĀHMAṆA X

1. Prajāpati indeed created the creatures. Then he created this Agni too. Having been created, that Agni decided to burn these creatures. He went about burning these creatures. These creatures, being burnt, resolved to extinguish and to crush him.

2. Being extinguished, he (Agni), said to man, "I (shall) enter you. Having reproduced such (as I have entered you), you (please) maintain me. Just as you will, having reproduced me, maintain me, verily in that manner I shall, having reproduced you, maintain you in the yonder world". (Man said), "So (be it)". (Agni) Entered him. Therefore, they say, "Every man is possessed of fire". Indeed Agni had entered man. Therefore only man (re) produces this (Agni) and no other animal (does).

3. When he establishes the two fires, then, he produces this (Agni) and when he offers into this (Agni) and when he sacrifices, then he (Agnihotrin), having reproduced this (Agni) maintains (him). Thus Agni becomes the son of man. For he indeed is born from man. Hence, having established the two fires he (the Agnihotrin) should not remove them (from the hearth). As long as he (the Agnihotrin), has maintained them (here) and then removes them, so long verily does this (Agni) maintain him in the yonder world and then remove him, thinking "So long indeed did he maintain us". And he who maintains this (Agni) young, indeed as long as he (the Agnihotrin) lives, this (Agni), having reproduced him in the yonder world, maintains him young, verily as long as is the life-span of Agni. Agni's life-span is infinite. He (the Agnihotrin) comes to be without old age and becomes immortal.

4. When he reaches the yonder world he verily enters Agni. Agni, having produced him there, maintains him. Then the man (Agnihotrin) becomes the son

of Agni indeed. For he indeed is born from Agni. Therefore, having established the two fires, one should not remove them. As long as he maintains them and then removes them, so long indeed this (Agni) maintains him in the yonder world and removes him (thinking), "So long indeed he has maintained us". And he who maintains this (Agni), indeed, young as long as he verily lives —him does this (Agni) reproduce in the yonder world and maintain him young, so long as is the life-span of Agni. Infinite (immortal) is the life-span of Agni, indeed. He (the Agnihotrin) comes to be without old age and becomes immortal. (Tenth Brāhmaṇa Ends)

BRĀHMAṆA XI

1. Having gone around in front (ahead) of the *Āhavanīya* and behind the *Gārhapatya*, he goes and sits in between them. (The reason) why he sits having gone up in between (the two fires) (is this): Gods do not indeed know the man (as) "This person is ours and we are his". They verily know him who passes between (them) thus, "This person belongs to us; we are his". To him indeed does he fulfil that desire, for the sake of which desire he sits in between.

2. And (the reason) why he sits in between (the two fires) (is this): Indeed the gods are free from evil; men do not have their evils removed. The two fires destroy the evil of this (sacrificer) who moves thus in between. Evil does not reach (touch) him. He becomes free from evil.

3. And (the reason) why he sits in between (the two fires) (is this): This thing *viz.*, *Agnihotra* is indeed the ship that leads to heaven. Of this ship that would lead to heaven the offerer of milk (the Agnihotrin) himself is the helmsman. Thence, he steers the ship eastward. Therefore. is the boarding of that (ship) (done). Hence he boards her.

4. If he should sit (after entering) from the south, it would be indeed as a ship might leave for the other shore. And as he returns after the offering has been made, by that he establishes himself in the world of heaven. This is indeed the gateway to the heavenly world. In that he sits after having gone in between (the two fires), by that he reaches the world of heaven.

5. And, if he were to sit (entering) from the south, it would be as one would wish to reach it through the gate. And by (the fact) that he returns after the offering has been made, he remains established in the world of heaven.

6. *Agnihotra* indeed is this Prajāpati, the sacrifice. The sacrificer himself is the life-energy *(prāṇa)* of this Prajāpati, the sacrifice. As long verily as the sacrificer breathes with his life-energy, till then he makes the offerings. And when life departs, then it (the offering/*Agnihotra*) is cut off. When he sits after reaching in between (the two fires), then becoming vital energy he enters it. And when he returns after the offering has been made, then he returns verily after-having become *udāna* (the inward breathing). This person indeed desires 'absence of affliction' for this life (of the sacrificer). Thus, these gods desire freedom from affliction for this (sacrificer). He who knows this to be thus, does not fail in faculties; he indeed conquers fully (undiminishingly). When he departs from this world, then these very fires become his vital energies (breaths). What does not diminish is indeed immortal. He who knows this to be so, his merit becomes undiminished and he conquers indeed fully (undiminishingly). (Eleventh Brāhmaṇa Ends)

BRĀHMAṆA XII

1. Verily in the beginning here were the waters, a mere sea. They (the waters) desired, "How indeed shall we multiply (be reproduced)?" They toiled, they performed austerities. Within them a golden egg came to be. At that time, 'year' had not been born (had not come to be computed). As long as was the time of the year, so long, this golden egg floated in these very waters.

2. Within that came to be a 'person'. He was Prajāpati. When that person was born, then this egg broke into two.

3. Then indeed he was born. Therefore, verily in a year, a woman, a cow or a mare brings forth (its offspring). For, in a year indeed was Prajāpati born. Then the year was verily unborn. As much as is the time of the year, so long this (Prajāpati) floated on these very waters, carrying these two covering parts (shells).

4. In a year, he desired to speak. He uttered, "*bhūḥ*". From that (utterance) he produced this world (earth). (He uttered) the second (word) "*bhuvaḥ*". Thus (he produced) this aerial region. (He uttered) the third (word), "*svaḥ*". Thereby (he produced) the yonder world of gods. Thus he produced these worlds. Having brought them forth, then he stood up in a year itself. He stands up in a year. In a year he (tries) wishes to speak. In a year he speaks. For, Prajāpati did indeed do so.

5. Prajāpati, thus speaking first, uttered (word) of a single syllable and of two syllables. Therefore, this child that is born, speaking first, speaks (word of) one syllable and two syllables.

6. These are indeed five syllables. He made those seasons (of these syllables). Therefore, they, say, "Five (are) seasons", because he made these seasons. Indeed he (Prajāpati) was born for (to be of) a thousand (years of) life span. Just as one would see in the distance the (other) bank of the river, in this manner, indeed did he behold from a far the other end (shore) of his own life span.

7. He produced praising (worshipping) and toiling, desirous of progeny. He placed within himself the power of reproduction. He desired to create. With his very mouth he produced the gods. Those gods were produced on entering the sky. Because they were born on reaching the sky, therefore they came to be called Devas (gods). To Prajāpati who had created the gods, it was like day time. Verily they are called Devas, since to him who created the gods, it was like day-time. (He created) the Asuras by means of the downward breathing. On reaching this very earth, did the Asuras were born.

8. He said, "Ah! In these have I attained (fulfilment)". Therefore they are known as 'Asuras'. To Prajāpati, indeed, who had created the Asuras, it was like darkness.

9. Prajāpati indeed observed, "I who have created these *(Asuras)* have really created evil". Even then, he struck them with evil and made them be overcome. Therefore they say, "There is no such thing as concerning (a fight between) the gods and Asuras. For, this Prajāpati, their father, even on having created them, made them be defeated.

10. Therefore, too about this it has thus been said (repeated) by the *Ṛṣi* (*Veda*) "Oh Indra! Growing (immense) with your body, what deeds of strength you performed, proclaiming among men, what they call your fights. That is verily (supernatural) illusion. Neither now nor formerly did you indeed find (wish to find) a foe". "Having just created them (the Asuras), their father, Prajāpati made them be defeated". And then, he created these creatures only by procreation—these creatures, which are born by procreation. Therefore, these creatures are verily born by procreation.

11. He indeed said, "Alas! It is as if they have robbed me of my mind. Therefore they came to be called Manuṣyas (men). Thus Prajāpati created these creatures. What was to him who had created the gods as day that he made the day-time. And what was like darkness to him who had created the Asuras, that he made into night. Thus he created both, day and night.

12. He, Prajāpati, observed, "I have approached all this by stealth, I who have created these gods". Therefore, it came to be known as Sarvatsara (stealer of all). It is indeed Sarvatsara that they call 'Saṁvatsara'. He the evil (person) who stealthily approahces this (sacrificer) with his magic, he himself is defeated. He who knows that the *Sarvatsara* nature of Saṁvatsara verily overcomes him whom he stealthily approaches and whom he wishes to strike down.

13. He, Prajāpati, observed, "I have created this replica of myself, viz., the year". Therefore it is said "The year is Prajāpati". The (word) 'Saṁvatsara' is four-syllabled. The (word) 'Prajāpati' is four syllabled. Thereby, verily, it is his replica.

14. These gods were indeed created; Agni, Indra, Soma, Parameṣṭhin-Prājāpatya. They were born to live a life span of a thousand (years). Just as they might see the distant (other) bank of the river, verily thus did they see the shore (end) of their own life-span.

15. They proceeded, praising (worshipping) and toiling. Then Parameṣṭhin-Prājāpatya discovered this sacrifice, *viz.*, the new moon and full moon rituals. He sacrificed with them. Having sacrificed with them; he desired, "May I myself be all this (here)!" He became the waters. Therefore they say, "All this is very waters". For, he (Prajāpati) became everything. And now (the reason) why he is called Parameṣṭhin (is this). He who may dig here (in this earth) will find these (waters) only in the ultimate place (farthest down). It is from the farthest place (the sky) that it rains. Therefore he is called Parameṣṭhin.

16. He said to Prajāpati, indeed, "I have discovered a sacrifice that will fulfil desires. Let me make you perform that". (Prajāpati said), "So (be it)". Parameṣṭhin made him perform the sacrifice with that. Having performed this sacrifice, Prajāpati desired, "May I myself be all this!" He became *prāṇa* (the vital air). Therefore, they say, "All this is verily vital energy, for he (Prajāpati) became, indeed, everything". This one is indeed *prāṇa* (vital energy, breath), the one which blows (purifies), When one knows this (Prajāpati-*prāṇa*) as "Here it blows", that is the sight (eye) of this Prajāpati). That becomes indirect (invisible) as it were. "What one really breathes, that is *prāṇa* (vital breath)". He who knows this to be the eye (vision) of Prajāpati, he verily appears (directly visible) as it were.

17. He said to Indra, "I shall make you sacrifice with that sacrifice with which this Parameṣṭhin made me perform". (Indra said) "So (be it)". With that (sacrifice) (Prajāpati) made him perform the sacrifice. Indra, having sacrificed with that, desired, "May I myself be all this (here)!" He became speech. Therefore they say "Indra is speech". Therefore they say, "All this is verily speech. For, he (Indra) became everything".

18. He said to Agni and Soma, "Let me make you sacrifice with that sacrifice with which Prajāpati made me perform". Agni and Soma said, "So (be it)!" He made them sacrifice with that. Those two, Agni and Soma, having sacrificed with this, desired, "May we two oursleves be all this (here)!" Of the two one became verily the food and the other the consumer of food. Soma indeed became food and Agni the eater of food. So much (about) food and the eater of food.

19. This is the wish-fulfilling sacrifice. Therefore, with what desire, indeed, these deities performed this sacrifice that desire was fulfilled for them. With what desire, verily, one performs this sacrifice, that desire is fulfilled for him.

20. To those gods who had sacrificed, this eastern quarter appeared (was to their liking). They made it the front quarter. Therefore this is called 'the eastern Quarter' (The quarter that is in front). Thinking "May we help this (quarter) here!" ("May we bring this here, near!") ("May we resorting to this quarter perform further rituals from here!)". They made it into 'nourishment'. Indeed they made the eastern quarter 'nourishment'. Therefore is it that these creatures move verily eastward (forward), thinking, "May we see this nourishment (vigour)!" They (the gods) made the yonder world of gods. Therefore, they (the creatures) subsist on the nourishment (rain) that comes down from yonder (sky).

21. Then to them appeared this southern quarter to these (gods). (It was pleasing to them). They made it the (sacrificial) fee. Hence, nearby at the south do

the (sacrificial) fees (the cows) not stand by? From the south they move towards (the priests). This indeed they made the south (the fee). (They thought), "May we help this (quarter) here!" "May we (resorting to this quarter) perform (further rituals from here!)" ("May we bring this here, nearby!"). They made that world (with the thought) "Let us look at this world". They made this aerial (mid) region. When they say about it, "The yonder world is invisible, as it were", it is because they think of that world as unsupported and uncontrolled from this world.

Just as this world (the earth) is visible, as it were, and seems a firm resting place here in this world, in the same way, this world (the aerial region) is like a firm resting place and is as if visible (manifest) in the yonder world.

22. Then, this western quarter appeared to them (was to their liking). They made it into 'Hope'. They indeed made this quarter into 'Hope'. Therefore, whoever here obtains (his object) first (by the first quarter, the east) gets (back) to this very quarter (west). (They thought), "Let us bring this here, near". ["May we (reaching) here perform (further rituals)"]. They made it into 'prosperity'. (Thinking), "May we see this prosperity!" They made this earth. They verily made this (earth) into 'prosperity'. Therefore he who obtains most of this (earth) he gets greatest prosperity (the best position).

23. Then this northern quarter appeared (was pleasing) to them. They made it into 'waters'. Thinking, "May we bring this here, near!" "May we perform here (further rituals)", they made it into *Dharma* (maintaining agency of 'Law'). Therefore, when waters arrive here (from the sky) (i.e. when it rains), then (everything) is according to 'Law'. And when the waters do not arrive (when it does not rain, when there is drought), the stronger person takes on (overcomes) the weaker ones. The Law does not come (operate) here then.

24. Indeed these eleven deities were created. Eleven verily are these offerings—five fore-offerings, two *ghee*-portions, three after-offerings and the *Sviṣṭakṛt*. By means of these eleven offerings the gods conquered these quarters and these worlds. In that manner, indeed, this (sacrificer) conquers these quarters and these worlds by means of these eleven offerings.

25. Now, the *iḍā*. The gods won food itself by this. In that manner, indeed, this (sacrificer) wins the very food by means of this *(iḍā)*.

26. Now, there are four '*Patnīsaṁyājas*'. Indeed four are the intermediate quarters. The gods verily conquered the intermediate quarters by means of these. Similarly this (sacrificer) indeed conquers the very intermediate quarters by means of these (four *Patnīsaṁyājas*). So is it with regard to the deities.

27. Now about the (living) body: The five fore-offerings are these five faculties (sensory organs) located in the head. Those two *ghee*-portions are the two eyes. Those three after-offerings are the male organs. The largest (chief) after offering

is the main male organ. "Therefore one must offer it without taking breath (continuously, without a pause)—thus his organ remains unhurt"—so they say. But then one may verily breathe once. Then, if he should offer without breathing, it would stand erect or hang down if he should breathe once only. One indeed is its joint. Thus he puts verily that into this. Therefore this stands upward and also hangs down.

28. This breath which (acts) is downward, is this *Svistakrt*, when he cuts up for *Svistakrt* of (each of) what has (already) been cut up, thereby whatever reaches these vital energies verily reaches this vital breath. And (the reason) why he offers this offering apart from the other offerings is that thereby these vital breaths shrink from this vital breath. Now (about) the *'iḍā'*— This is, indeed, the indistinct vital energy. (The reason) Why he does not offer this offering, into the fire, (though) it is an offering, is that this is offered into the vital energies.Therefore, (while) this is a vital energy, it is not discarded.

29. Now, the four *Patnīsaṁyājas*, are these firm bases *viz.*, the two arms and the two thighs. The prayers of offering and the prayers of invitation are the bones. The oblation is itself the flesh. The things *viz.*, the offering prayers and prayers of invitation are these measured (limited) metres indeed. Now, the very limitless oblation becomes just a little or (becomes) much; therefore the very flesh of a person who becomes emaciated becomes thin and the flesh of a person who becomes fat swells up. Verily of what measure (how much or how many) are the bones of a strong (fat) person, so (of that measure) are they also of a lean person. He sacrifices to that deity whom he likes, with this sacrifice. He does not take away (omit) even a single offering from these (offerings). If he were to take away (omit) even a single offering, it would be just as if he would tear away a limb or strike down (drive away) the vital energy. (Of other oblations), he either brings in (another) oblation or takes away (omit) an oblation. A person has sixteen parts. The sacrifice is a 'person'. Therefore these sixteen offerings are fixed, For the sacrifice is a 'person'. (Twelfth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. Now, when they thus perform this sacrifice (elaborately), they kill it indeed. When they press the King (Soma) (for extraction of juice), then they kill him. And when they kill the sacrificial animal and when they cut it up, they kill it. They kill the *Haviryajña* (sacrifice with offerings of grain-preparations) with mortar and pestle and the two millstones. Having thus killed it (the sacrifice), he pours it that has become the seed into the womb *viz.*, Agni, for Agni is the source of the sacrifice. It is born from it (Agni).

2. He should make those ten oblations for which *Vaṣaṭ* is uttered. Indeed this which blows (purifies) (the wind) is the sacrifice. It blows as if it were verily one. Having entered into man (a person) it is made into ten (parts). Thus with the vital energies thus arranged, it is born from its source, Agni. It is verily *Virāṭ* of ten syllables. It is verily perfection (prosperity). It is verily the sacrifice.

3. Now, there may be nine (oblations). Thus he makes the *Virāṭ* defective (less) for the sake of its birth. Indeed these creatures are born from the lesser (lower) (part). This is indeed perfection (prosperity), indeed the sacrifice.

4. And, also it may be excessive by one (oblation). It is excessive verily with regard to Prajāpati. This is indeed perfection, verily the sacrifice.

5. And also there may be two additional (oblations). A pair is a productive couple. This is indeed perfection, verily the sacrifice.

6. And also there may be three (oblations) in excess. A pair is a productive couple. What is born is the third. This is verily perfection (prosperity), indeed the sacrifice.

7. And also there may be four (oblations) in excess. As is one so are four. These worlds are three. The fourth passes beyond Prajāpati himself. It verily surpasses Prajāpati. This is verily perfection (prosperity), indeed the sacrifice. What is deficient by two (oblations) is indeed defective. What is excessive, by five (oblations) is verily excessive. Verily thus is the perfection of oblations in tens (ten oblations), from twenty upto a thousand.

8. Those who sacrifice with the new moon and full moon rituals verily run a race. One should perform that sacrifice for fifteen years. Of the fifteen years, there are three hundred and sixty full moons and three hundred and sixty new moons.

The nights of the year are verily three hundred and sixty. He thus gains the nights. And then he should perform the sacrifice for another fifteen years. Of the fifteen years there are three hundred and sixty full moons and new moons. Three hundred and sixty verily are the days of a year. Thus he obtains the days. When he sacrifices for thirty years, then he obtains the year. When the gods obtained the year, then they became immortal. Before then they were indeed mortal. The year is 'all'. 'All' is undiminishing (indestructible). Thereby his merit (of good deeds) verily becomes indestructible for him who, knowing thus, sacrifices for thirty years. One who has performed the *Dākṣāyaṇa* sacrifice, sacrifices for only fifteen years. That perfection (prosperity) is verily in this, for he performs two full moon sacrifices and two new moon sacrifices. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. After having sacrificed with the full moon ritual, he offers to Indra, the destroyer of enemies. They proceed with it as with an *Iṣṭi* (ritual performed for the fulfilment of a desire). After having sacrificed with the new moon ritual, he offers a *caru* (sacrificial food) to Aditi. They proceed with it as with an *Iṣṭi*.

2. The reason why he offers indeed to Indra, the destroyer of enemies, after having sacrificed with the full moon ritual is (that) Indra is verily the deity of the sacrifice. This oblation of the full moon ritual certainly belongs to Agni and Soma. In this nothing is done as 'for Indra'. By that this oblation of this (full moon ritual) comes to be (united) with Indra and the sacrifice (comes to be united) with Indra. And why (he offers) to the destroyer of enemies (*Vimṛdh*) is (that), Indra destroys the enemies by means of the full moon ritual. Therefore (is it offered) to the destroyer of enemies.

3. Now, (the reason) why he offers a *caru* (boiled rice or barley) to Aditi, after having performed the new moon sacrifice is (that) this one *viz.*, the moon is King Soma and is the food of the gods. This (new moon) night, he has not been in front (in the east) nor behind (in the west). Therefore the oblation to him as if unsecured and as if not firmly established. This (earth) is indeed Aditi. She is certain and she is well established. By this, then, the oblation to him (to the moon) thus becomes certain; it becomes well established by this. Therefore, after having sacrificed with the new moon ritual, he offers a *caru* for Aditi. This is indeed as to why he should offer (an oblation) after and as to why he should not offer afterwards.

4. Now, when after having sacrificed with the full moon ritual, he subsequently offers to Indra the destroyer of enemies, (he does so) thinking, "May my oblation be united with Indra!" Whatever sacrifice is performed, it verily belongs to Indra. Therefore it is indeed (united) with Indra. Therefore one need not favour (that practice of offering an additional oblation to Indra).

5. Now, when after having sacrificed with the new moon ritual, he subsequently offers a *caru* (cooked rice etc.) for Aditi, the very new moon sacrifice is a subsequent offering. Verily Indra killed Vṛtra by means of the full moon sacrifice. To him did they (the gods) prepare this filling up (replenishment). Why then should one make a subsequent offering in the matter of an (already) additional (subsequent) offering? Therefore one need not favour (that practice of offering an additional oblation to Aditi).

6. Now, he who, after having sacrificed with the full moon ritual prepares (and offers) some other offering and after having sacrificed with the new moon ritual prepared (and offers) some other offering,—he verily raises (makes powerful) his hateful enemy, makes him march against (himself).

7. And, he who sacrifices at the full moon with the full moon sacrifice itself and at the new moon with the new moon sacrifice,— he quickly dispels evil and quickly is born. The gods, sacrificing indeed at the full moon with the full moon sacrifice and at the new moon with the new moon sacrifice quickly drove away evil and quickly were reproduced (were born). He who, knowing thus, sacrifices at full moon with the full moon sacrifice itself and at new moon with the new moon sacrifice—he quickly dispels evil and quickly is born. This indeed is why he should not make a subsequent offering. But if he should offer a subsequent offering, he should give a (sacrificial) fee. This is the (sacrificial) fee for the new moon and full moon sacrifices *viz.*, *Anvāhārya* (cooked rice etc. given to priests). "The oblation should not be without a fee" so indeed they say. Therefore, if he should make a subsequent offering, he must present a (sacrificial) fee. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. (On the matter of the new moon and full moon sacrifices) some people do take up fasting after having seen (the moon on the fourteenth day of the dark fortnight), (thinking) "Tomorrow it (the moon) may not rise" or on account of the cloud they do not know (the *tithi*) definitely. And then (the moon) rises over (towards) him. Then, if he (the moon) should rise when the (material for) oblation has not been taken out, then surely it is well-known that the same (usual) ceremonial observance of restraints would (obtain). They would unite (gather) the calves (with their mothers). In the afternoon they would drive away the calves with a leafy

branch (a twig of *Palāśa*). Then this sour milk (curd) from the milk of the previous day will be the coagulating agent for the sacrificial food, in its entirety. It is certainly well-known. If he may not wish for observance of the vow or (the moon) may rise over the (material for) oblation already taken up, then he should do otherwise.

2. He should separate the rice grains into two, (grouping) together those that are smallest (small) and (putting) together those that are biggest (big). Then, those that are smallest (small), then they should cook into *(puroḍāsa)* sacrificial cake on eight potsherds for Agni the bestower. And this thing *viz.*, curds (made of) milk of the previous day—should be for Indra the great bestower. And then these rice grains that are thickest (thick)—them they should cook as *caru* in boiled milk for *Viṣṇu Śipiviṣṭa*, 'the defective one'. Whether they put rice grains (into milk etc.), all that is indeed *caru*.

3. (The reason) why he sacrifices, thus, with this is that this thing *viz.*, the moon is verily King Soma, the food of the gods. Now he (the sacrificer) has wished to secure but has missed him. Only Agni the giver gives it to him (the sacrifice) and Indra the bestower bestows it (on him). Thus his sacrifice becomes bestowed by Indra and Agni. And then, (the reason) why (it is offered) to *Viṣṇu Śipiviṣṭa* is that indeed, the sacrifice is Viṣṇu the pervader of all living beings. That he desired to acquire it and missed it is like what has moved (out of place), (what is defective). Therefore it (the oblation) is "for *Śipiviṣṭa* (the defective one)". With that they proceed as with an *Iṣṭi* ritual. In that one should give (as fee) what he could afford. Therefore, only after having seen the moon, then itself should one undertake the fast. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He (the Hotṛ) recites these eleven kindling chants. Indeed the person (man) is the eleventh, (man has eleven factors). There are the ten vital faculties and the mind is the eleventh. Thus he verily generates this (sacrificer) (*Puruṣa*). And the loud recitation (of prayer, command etc.) beyond this, that itself is the firm establishment of this *(Puruṣa)*. Thus he establishes this (sacrificer -*Puruṣa*) by means of that. Then (he chants), "May Agni the Hotṛ accept Agni's function of the Hotṛ". Those are the nine (holy) utterances. Indeed nine are the vital faculties in man (person). Thus he verily generates him thus. His establishment (firm base) are indeed the 'call' and the 'response'. And now, as in former creation, in that manner does he now create this (person). The '*Patnīsaṁyājas*' are his firm basis.

2. Man is verily born thrice. It is his one (first) birth that he is of his mother and father. This very world (earth) is his firm basis (resting place). And then when he is born from the sacrifice, then is he verily born thus. The aerial region is itself his

firm base. And then, when they place him yonder in fire, then he is born from the source *viz.*, Agni. The world of Heaven is itself his firm resting place. He who knows this to be thus is born (in) all the three births. He who attains the supreme position is born (in) all these births.

3. About that they say, "These verses (prayers) of invitation are the kindling verses and the offering verses". He may say, "The prayer for invitation (may be pronounced)""What is the oblation for them and what is the offering prayer?" (They are) "Two sprinkling (offerings) of *ghee*, the five fore-offerings, the three after-offerings, *iḍā* and *prastava* (the spread bunch of holy grass); when formerly having offered into the fire the enclosing sticks he takes up the two (*sruk*) spoons and when formerly having performed *Patnīsaṁyājas* he takes hold of the *sruk* and *sruva* (spoons), and *Samiṣṭayajus*. For these oblations, these are the prayers of invitation. That oblation indeed is prosperous which has a prayer of invitation. That prayer of invitation is prosperous (successful) which has an offering formula. Thus these his prayer of invitation become possessed of 'offering prayers'. Thus the offering prayers have the prayers of invitation. Thus both (*anuvākyās* and *yājyās*) these of his become enriched. (Fourth Brāhmaṇa Ends)

BRĀHMAṆA V

1. In the beginning, this (universe) was verily Brahman (the Big/Cosmic Absolute). It desired, "How shall I indeed be born ? (How shall I reproduce myself?)". Then, it wandered about, then performed austerities and then created the deities. Having created those deities, it made them ascend to their respective worlds; (it put) Agni himself in this world (earth), this one which blows (the wind) in the mid-region and the sun in the sky itself and those other deities in those other worlds which are above it. Thus, just (as are) these deities in these worlds, in the same manner those deities (are) in those worlds. Thus Brahman went round to the utmost limit. Therefore, whoever knows this whosoever does not, they say (about him), "Brahman is above it (it has Brahman above it)".

2. Then, it (Brahman), observed, "How indeed can I descend towards these worlds? By what means can I make them continuous?" It came down (to these worlds) by means of these two, by name and by form. So much indeed is this name and the form. That to which there is a name is of that 'name'. That to which indeed there is a name has a 'form'. Of the two, one *viz.*, form is better. That which has a name and that to which there is a form, both indeed are 'forms'. He who knows thus and who wishes to become greater than a (particular) person verily becomes greater than him.

3. These two (name and form) are the two great powers (forms) of Brahman. He who knows these two great powers that belong to Brahman surely secures great

power. These two are the great secrets (mysteries) (worshippable forms) of Brahman. He who knows these two great secrets (adorable forms) of Brahman attains surely great adoration. When he attains supremacy, then they say, "He has certainly acquired great power, great worship". When the gods obtained these two things of Brahman, then they became immortal. Before then, they had indeed been mortal. Verily the mind is 'form'. For one understands form by the mind as, "This form, this is form". He first pours the offering of *ghee* for the mind indeed. Thereby he obtains 'form'. Verily speech is 'name'. For, one verily utters name by speech. He pours the subsequent offering of *ghee* indeed for 'speech'. Thereby he obtains 'name'. Those gods won immortality after having these two things (form and name) of Brahman. They won (residence in) the same world as Brahman. He who thus obtains these two things of Brahman, he verily attains the full life-span in this world and wins in the yonder world undwindling immortality and wins (residence in) the same world of gods and of Brahman. (Fifth Brāhmaṇa Ends)

BRĀHMAṆA VI

1. He recites a formula of invitation, a *Gāyatrī* of three feet. Indeed these worlds are three. Thus he verily establishes these worlds. The offering prayer is *Triṣṭubha* of four feet. For, cattle are quadrupeds. Thus he establishes cattle (animals), after these worlds have (first) been established. There is the utterance of *'Vaṣaṭ'* of the two syllables. The sacrificer is a biped. When the cattle have thus been established, he establishes the sacrificer. Verily, these worlds remain firm for the sake of this (sacrificer) and the cattle (remain firm) for (the sacrifice); who knows thus (with his mind) by himself.

2. That (former) one is the prayer of invitation, that one is the offering prayer and this verily is the *Vaṣaṭkāra* which is this one (sun) that burns. This (sun) is indeed death. Therefore, those creatures which are on this side from there are mortal. And those which are beyond (away from it, on the other side) are immortal. What sacrifice they thus consecrate, they verily sacrifice this body of the sacrificer, (the body) of the form of oblations and of the form of merits (of good deeds). (The reason) why he makes the offering when *Vaṣaṭ* has been pronounced is that he thus establishes in this sound *Vaṣaṭ* the sacrificer's body which is of the form of oblations and of the form of merits (of good deeds).

3. This (sun) rises, having taken him up. He consecrates this soul of this (sacrificer), high above (beyond) when he (the sacrificer) reaches the yonder world. Then this one rises, having taken him up. This body of the form of oblations and of the form of merits invites him, (saying), "Come! This is your body". "As it invites, therefore are they known as *āhutis*. What they say are *āhutis*, are really *āhutis*", so they say. From here indeed day and night are on this side (below). Day and night do not destroy his unperishable merit (of good deeds); he verily conquers. (Sixth Brāhmaṇa Ends)

BRĀHMAṆA VII

1. The gods and the Asuras, both offsprings of Prajāpati, contended. They contended with regard to this very sacrifice (which is) Prajāpati (thinking), "This should be ours. May this be ours!" Then the Asuras with arrogance (thought) "Wherein shall we offer?" They went on offering into their own mouths. Offering that way, they were vanquished. They (people) say, "Therefore, one should not be arrogant at all". This thing *viz.*, arrogance is the mouth (entry) of defeat.

2. Then, the gods were indeed without arrogance. They proceeded offering into each other. Prajāpati bestowed himself upon them who were thus offering (into each other). Verily Prajāpati is the sacrifice. He became their food. The sacrifice is indeed the food of the gods.

3. Having got up a sacrifice of that measure, as much as was his measure and as much as he himself was, Prajāpati handed it over to the gods. By that he redeemed himself. He redeemed himself by the sacrificial dish itself, the sacrificial dish (he redeemed) by the formula of invitation, the formula of invitation by the offering prayer, the offering prayer by the utterance of *Vaṣaṭ* and the *Vaṣaṭkāra* by the oblation. This oblation of his alone was unredeemed. And all else had been redeemed. That (oblation) of his there was like the broken top of a tree or of a bamboo. He brought it back (redeemed it) by means of the *anvāhārya* (the mass of rice for the priests). That is known as *anvāhārya* because he brought it (redeemed it) back. Then he became entire and full-bodied (all-bodied).

4. That way, indeed, this person (the sacrificer) becoming the oblation gives himself up to the gods this night of fasting. Therefore, they should guard him and keep him well-protected this night just as they would protect the oblation. Thus he verily redeems himself by means of the sacrificial dish itself; the sacrificial food (he redeems) by means of the prayer of invitation; the prayer of invitation by means of the offering prayer, the offering prayer by means of the utterance of *Vaṣaṭ* and the *Vaṣaṭkāra* by means of the oblation. That oblation of his alone remains unredeemed. And all else has been redeemed. Thus, then, this (sacrificial ritual) of his becomes as if the top of a tree or of a bamboo has been broken off. He restores it by means of the *anvāhārya* (rice food for the priests). Since he brings it back (*anvāharati*), therefore is it known as '*anvāhārya*'. He who knows this to be thus becomes entire and full-bodied (all bodied) and he secures the full life-span in this world; he is born in the yonder world entire and full-bodied (all bodied); he wins intimate association with and (residence in) the same world as Prajāpati. (Seventh Brāhmaṇa Ends)

BRĀHMAṆA VIII

1. The gods, having attained by means of the sacrifice this victory, which victory is theirs, said, "Ah! Now let us conduct this in such a manner that it may be unattainable for men". Having thoroughly sucked the essence of the sacrifice and having exhausted it just as bees would drink up (the honey) completely and having concealed it with the sacrificial post, they disappeared.

2. It verily came to be heard by the Ṛṣis. (Thinking), "Having attained by means of the sacrifice a conquest, which conquest is theirs, and having emptied the sacrifice and having covered it up with the sacrificial post, the gods have verily disappeared. Let us seek it". They proceeded, praising and toiling, for, the gods conquered by toil indeed what was conquerable for them and (so did) the Ṛṣis too.

3. These Gandharvas *śūrpa* (winnowing basket), *yavamat* (possessor of barley), *dhāna* (fried corn), *antarvata* (one having something within), *kṛṣi* (agriculture), *solbalā* (she who has the tail up) came near those Ṛṣis who were performing the sacrifice (and sat near them). What indeed they (the Ṛṣis) performed in excess, that they (the Gandharvas) observed, "This is excessive; what became deficient, that they observed" —what was not complete, that (became) complete.

4. When the sacrifice was completed, they (Gandharvas) said, "You have performed the sacrifice with excess and deficiency". They (Ṛṣis) said, "Do show us that". They showed them that—what was excessive, that was indeed like mountains, like deserts. What was deficient, that was verily like a chasm, crevices, cavities.

5. They (Ṛṣis) said, "You have verily shown us this. Please do tell us the expiation for this". They (Gandharvas) said these *vyāhṛtis* (mystic syllables that are uttered) to them. He (the sacrificer) when the sacrifice has ended, holds his palms together with the *pūrṇapātra* (vessel full of water) within the sacrificial ground, (chanting) "Oh sacrifice! (May) Welfare (completeness) and proximity (to success) be to you!" What is excessive, that he sets right by uttering *'Śaṁ'*. By chanting "proximate to you, too", he sets right (puts together) what is deficient. (He chants), "Abide in my welfare". Thus he makes this (sacrifice) auspicious and powerful. (He chants), "Abide in my security (absence of hurt)". Thus he makes this (sacrifice) secure (free from harm). (He chants), "Abide in my 'right offering'. Thus he makes this (sacrifice), 'Properly offered". Thus this sacrifice of his comes to be without excess and without deficiency (and becomes) full and enriched (prosperous).

6. About that they say, "Certainly there is no deficiency (decline) for the sacrifice; for, all sacrifice is prosperous (successful)". What is deficient in the sacrifice, therefrom does he (the sacrificer) originate, what is non-fullness (absence of prosperity) by means of that he conquers that world of the gods. And what is excessive, thereby his food itself becomes abundant, thus verily his good food increases. Thus his sacrifice becomes full and prosperous without being excessive or deficient. (Eighth Brāhmaṇa Ends)

BRĀHMAṆA IX

1. This sun indeed is *Darśa* (new moon day) (The thing that is seen). For this one is verily seen every day. The moon itself is the 'full moon'; for, following the filling up of this (moon) it is called full moon day (or night); and also they say otherwise, "The sun itself is the full moon. For, this one is indeed full every day. The moon itself is the *Darśa*. For, there arises (subsequently) the appearance of this (moon)". Different from this, (they say) "The day-time itself is *Darśa*. For, this day, indeed is seen as it were. The night itself is the full moon; for, all this, is filled up by night. The yonder sky itself is *Darśa*, for this verily is seen. This (earth) itself is the 'full moon'. All this is indeed filled by this (earth). So is it with regard to the gods (in the matter of new moon and full moon).

2. Now, with reference to the body; the vital energy (breath) itself is *Darśa*. Indeed this out-breathing is perceived as it were. The upward (inward) breathing itself is the full moon; for all this (body) is filled by the inward breath. These two deities are (the one) consumer of food and (the other one) the giver of food. The outward breath itself is the taker (consumer) of food. Indeed, the food is eaten up by the outward breath. The upward (inward) breath is the bestower of food. For, food is delivered by the inward (upward) breath. He who knows these two deities to be the taker of food and the bestower of food becomes verily the consumer of food. To him indeed is food given (abundantly).

3. That he eats that previous day (the day of fasting) what is suitable for his approach to the vow, by that he thus propitiates those very *Darśa* and *Pūrṇamāsā* (new moon and full moon) which are indeed related to his body. His eye itself is *Darśa* (the new moon); for it is this eye that is seen, as it were. The ear itself is the full moon. Indeed, all this is filled with the ear. Speech, verily, is *Darśa*. Indeed, this speech is perceived, as it were. The mind is itself the full moon; for all this is filled by the mind indeed.

4. About that they say, When they say "He performs the sacrifices *Darśa* and *Pūrṇamāsa*, they do not say on the full moon day (ritual) 'Make the call of invitation for the full moon'. 'Say the offering prayer to the full moon'. And they do not say on the new moon day 'Make the call for the new moon' 'Recite the offering prayer for the new moon'. How then do the new moon and full moon sacrifices that have been performed become satisfied (propitiated) ?". How they, of this (sacrificer), are performed is thus :—The mind, indeed, is the full moon. Verily all this is filled by the mind. First he pours the *ghee*-oblation for the mind. By that he pleases the full moon. Verily speech is *Darśa* (the new moon). For, this speech is perceived as it were. It is for speech that he pours the subsequent *ghee*-libation. By that he pleases the new moon. Thus are his *Darśa* and *Pūrṇamāsa* sacrifices performed and they become pleased.

5. In that matter, some prepare these two offerings, (one) on full moon day indeed for *Sarasvat* and (one) on new moon day for *Sarasvatī*, saying "The mind is *Sarasvat* and speech is *Sarasvatī*. Thus we satisfy both these visibly (directly) with oblation". But one need not do so. When there are these two *ghee* portions, there itself does he please these two (new moon and full moon) directly with oblation. Therefore there need be only the two *ghee*-portions.

6. This (sacrificer) who sacrifices with the two *Darśapūrṇa* (sacrifices) is an *āgūrtin* (one who makes a vow to commence something) and he reaches the yonder world (heaven). Indeed having sacrificed with the full moon ritual, he becomes one who is going to sacrifice with the new moon ritual. Having sacrificed with the new moon ritual, he becomes one who is going to sacrifice with the full moon

ritual. Then, so that he does not (merely) become an *āgūrtin* he completes both verily in one and both verily in one (the other). If he prepares these two oblations he would be (merely) an *āgūrtin*. Therefore there should be merely two *ghee* portions. (Ninth Brāhmaṇa Ends)

BRĀHMAṆA X

1. What are the *Praṇītas* (the waters ceremoniously brought) are the head, indeed, of the sacrifice. When he takes forward the *Praṇīta* waters, then (thereby) he verily moulds the head of the sacrifice. He should understand, "Thus the very head of my sacrifice is moulded".

2. The fuel indeed is its breath (vital energy); for, all this that has life, that winks and that moves is kindled verily by *prāṇa* (breath/vital energy). He (the sacrificer) should understand, "I am myself this fuel".

3. The kindling verses themselves are its back-bone. Therefore he should say (about) them (to the Hotṛ), "Recite, for my sake, making (them) continuous as it were". Indeed this spine, is continuous, as it were. The two *ghee* libations are its mind and speech, *Sarasvat* and *Sarasvatī*. He should understand, "The two *ghee* pourings are my mind and speech, *Sarasvat* and *Sarasvatī*".

4. These five fore-offerings are the very five faculties (vital energies) situated in the head of this (sacrifice). The first fore-offering itself is its mouth, the second (fore-offering) is the right nostril, the third is the left nostril, the fourth is the right ear and the fifth is the left ear. At the fourth fore-offering he pours together (the *ghee*). Therefore the ear is verily pierced (with a hole) in the middle. The two ghee portions are its two eyes indeed. He should understand, "These two are my very eyes".

5. Now, the sacrificial cake which is consecrated for Agni is itself the right part (of the body of the sacrifice). And the low-voiced offering to Agni and Soma (together) is indeed its heart. Since they perform it in a low voice, therefore this is verily the heart, a cave (secret). And since he makes the offering with the word *Juṣāṇa* (one who accepts with pleasure) after having recited a *Ṛk*, therefore which is verily boneless (is set) is bone. And the sacrificial cake belonging to Agni and Soma (together), that itself or the *Sānnāyya* offered to Indra is the left part (of the body) of it (the sacrifice). The *Sviṣṭakṛt* (the offering that is intended to make the whole sacrifice 'properly offered') is verily the part between the shoulders. The *Prāśitra* (fore portion of the *havis* cut up to be eaten by the Brahman of the sacrifice) is indeed its (of the sacrifice) poison.

6. When he cuts up the *Prāśitra*, just as they formerly extracted the splinter (of missile) (cut off and removed the injured part) from Prajāpati (Prajāpati's body), in the very same manner they extract, of this (sacrificer), what is encoiled and what is knotted and what is affected by Varuṇa. He should understand thus, "Just as formerly they cut off and removed Prajāpati's injured part, in the very same manner they now cut off and remove what of me, here, is coiled up, what is knotted and what is affected by Varuṇa".

7. *Iḍā* is indeed the belly of this (sacrifice). Just as there (as *iḍā* is invoked), they cut up together (portions) of the *iḍā*, in the very same manner now food of all forms is put together in the belly.

8. These three after-offerings verily are these three downward breathings (vital energies). The *Sūktavāka* (recitation of the hymns) and *Śaṁyuvāka* (recitation of the *Śaṁyu* chant invoking happiness and welfare) are indeed the two arms of this (sacrifice).

9. The four *Patnīsaṁyājas* (worship of the wives of the gods) are verily the four firm supports, (*viz.*,) the two thighs and the two knees. The *Samiṣṭayajus* (*mantra* meant for proper sacrifice) is itself the two feet of this (sacrifice).

10. They are indeed these twenty-one offerings; the two pourings (of *ghee*) the five-offerings, two *ghee* portions (*ājyabhāgas*) the sacrificial cake for Agni; that amounts to ten. The low-voiced offering to Agni and Soma (together), the *Sviṣṭakṛt*, the three after-offerings, the four *Patnīsaṁyājas, Samiṣṭayajus*. The twelve months too, the five seasons, these three worlds; the yonder sun is the twenty-first. With this, indeed, did Āruṇi then said, 'By half-months (every half-month), verily, do I become one with (residence in) the same world with the yonder sun. I know that to be the wealth (fulfilment) of the (two) new moon and full moon sacrifices".

11. About that they say, "Is the sacrificer of the self the better one (or) is the sacrificer to the gods (the better one)?" One should say, "The self-offerer (is the better one)". He indeed is a 'self-offerer' who knows, "This, my body, is moulded by this (sacrifice). By this is my body brought forth". Just as a snake would be freed from its slough thus is this (sacrificer) freed from this mortal-body, from evil (sin). He becomes (originates as) one who is made of *Ṛks* (verses of praise), made of *Yajus* (sacrificial formula) made of the offerings *(āhutis)* and made of the *Vedas*. Surely he becomes one of these deities. And now, he is a sacrificer to the gods, indeed, who knows, "I thus (now) worship (sacrifice to) the gods only. I serve verily the gods thus (now). Just as an inferior person would bring tribute (respectful offering) to (his)

superior or as a subject would bring tribute to the king, in this very manner does he (the sacrificer) convey his offering (to the gods). Surely he does not conquer so much world, (heaven), as much as the other (self-offerer). (Tenth Brāhmaṇa Ends)

(Chapter Second Ends)

(UDDHĀRI KĀṆḌA ENDS)

ADHVARA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. Then they look for a place for the worship (sacrifice) to the gods. There (that place) which is highest and above which no other part of the ground rises—that should verily be the place of sacrifice to the gods; for, from here did the gods ascend. Thus does he (the sacrificer) ascend to the vicinity of the gods. He sacrifices in a place of divine worship where the gods are. And he who sacrifices in a place, above which some other part of the ground rises he becomes lower, as it were, having sacrificed there. Therefore only that place where the ground of the earth is highest should be the place of sacrifice to the gods. It should be highest and should also be even. That which is very even indeed becomes well established and it does not fall off.

2. It should slope down towards the east; for the east is the quarter of the gods. And it may incline towards the north; for the north is the quarter of men. It should be high (raised up) at the south. This (south) is indeed the quarter of the manes. If it should slope down towards the south, the sacrificer would soon reach the yonder world. Thereby (by making it incline towards the east or north) the sacrificer lives long. Then, the measure of the sacrificial ground to the east of the sacrificial post should not be excessive. If it should exceed, it would be (favourable) towards the hateful enemy. It may well be so in the north and well so in the south. That sacrificial ground indeed prospers where in the west the measure of the sacrificial ground is excessive. Towards him (that sacrificer) does the superior (subsequent) worship of the gods incline (become favourable).

3. About this, Yājñavalkya said, "We went to look for a place for him for sacrifice as this *Vārṣṇa* intended to sacrifice". Sātyayajñi said, "This whole earth is divine. Wherever, having enclosed a place with *Yajus* (chant), one sacrifices, that is a sacrificial place". This is indeed that he thought. But surely it is the priests who constitute the sacrificial ground. Where verily the learned (priests) straightaway help one to perform a sacrifice, that (part of the earth) is faultless. This is indeed the form of the place of sacrifice to the gods.

4. Now they make this (sacrificial hall) such that the beam is turned eastward; for, east is the quarter of the gods. In front (the east) are the gods and behind (in the west) are men. Therefore one offers to these (gods), standing facing east. Therefore, too, one should not lie down (with his head) towards the west, lest he should be lying down stretching (his legs) towards the gods. This quarter, *viz.*, south belongs to the manes. This, which is west, —it indeed is the quarter of the snakes. When the gods ascended (to heaven) eastward, then this (west) verily became low (deficient). The north is indeed deficient; the north belongs to men. Therefore, in human practice, the hall is rectangular or squarish, with its beam pointing only northward; for the north is the quarter of men. Therefore, when

one is about to undertake the vow, he makes it with the beam eastward. Indeed, he who enters upon the vow approaches the gods and he verily becomes one of the gods themselves. Therefore, only the person who is about to undertake the vow makes it such that its beam points eastward.

5. They enclose it lest it become cold (freeze) in the snowy season, lest it get sprayed (pour) during the rainy season, and lest there should be the sun (sun's heat and light) during summer. Verily he who undertakes the vow approaches the gods and he indeed becomes one of the gods themselves. The gods are, as it were, concealed from men. Concealed, as it were, does this (sacrificial hall) become (being enclosed).

6. Not every one should go to it, indeed the gods do not unite with every one. Only a noble person who is either a Brāhmaṇa or Kṣatriya or a Vaiśya (may enter it). These indeed are fit to sacrifice. Not also should he converse with everyone. The gods do not converse verily with everyone, but only with one who is noble, whether a Brāhmaṇa, Kṣatriya or Vaiśya. These indeed are fit to sacrifice. If conversation with a Śūdra should come about for him, he should address somebody else (who is not a Śūdra), "Thus tell this person". This is the customary practice of one who has to enter upon the vow (rule of conduct).

7. Then he decides (the place to be the place of worship of the gods). Reaching that post of the hall, which (post) is the chief one (and which is) the fore-part (of the hall), he mutters, "We have arrived at this divine place of worship on the earth. "One (the sacrificer) arrives here where all the gods have delighted". Thus he sacrifices in that place of sacrifices that has been with pleasure resorted to by all the gods. In that these human-gods, the Brāhmaṇas who have studied the Vedas and who teach the Vedas look at it with pleasure with their eyes, thereby it becomes accepted with pleasure by them. When he says, "Where all the gods delighted," then it becomes accepted with pleasure by all the gods. Thus he sacrifices in the sacrificial ground that is resorted to by both (the gods and the human gods). (He chants), "Crossing by means of *Ṛk* and *Sāman* and by means of the *Yajus* (chants)". Indeed they reach the end of the sacrifice with the *Ṛk*, with the *Sāman* with the *Yajus*. Therefore says, he, "Crossing by means of *Ṛk* and *Sāman* and by means of *Yajus* (chants). (He chants), "May we rejoice with increase of wealth and with fine sap!" Abundance is indeed increase in wealth. Abundance verily is prosperity. He prays for a blessing indeed thus, "May I attain prosperity". (He chants), "May we rejoice with fine sap!" Of him who attains prosperity they say, "He rejoices in sap". Therefore does he say "May we rejoice with good sap!" (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He undertakes the vow in the afternoon. He may eat what he likes or what he may get, only before shaving off his hair and beard and before paring his nails. If he may not like to eat, he need not eat. Nothing other than the vow (itself) serves as food for him thereafter. Thereafter only the vow becomes his food. Therefore it is that (before entering upon the vow), if he wishes to eat he may eat.

2. North of the hall, a place is enclosed. There he shaves off his hair and beard and pares his nails. That part of man where water does not reach, that is indeed

impure. In the hairs and the nails water does not reach him. The consecration (vow) occurs after his becoming pure (fit to sacrifice). Therefore, too, he should shave entirely. Then he shaves off his hair and beard too and pares his nails. There is no ritual by means of the nails.

3. First he should cut only the right nails (nails of the right hand) and then the left. In human (affairs) he cuts off the left (nails) first. And (but) with reference to the gods (it is) in this manner. He should cut off (the nails) first of the two thumbs and then of the two little fingers. In human (practice) he cuts off (the nails) of the little fingers first. And (but) it is like this with regard to the gods.

4. Seated facing east, he moistens his moustache, (chanting) "These divine waters—may they be for my happiness (good)!" Verily water is thunderbolt; indeed water is thunderbolt. Therefore that (path) by which they flow, that becomes a depression; where they approach that they destroy (burn out). Thus, this thunderbolt (water) does not hurt this person. He first shaves off only the right (moustache) and then the left. Indeed in human (practice) he shaves off first the left. (But) then it is thus with reference to the gods.

5. He places (on the moustache) the (cut off) tip of sacrificial grass, (chanting), "Oh plant! Protect (me). The razor indeed is thunderbolt. Thus he verily conceals (separates) this (thunderbolt) with the very plants. Thereby this thunderbolt does not harm this person. "Oh Knife! Do not hurt this person", so saying he cuts off (the moustache). This thing viz., the razor is indeed the thunderbolt. Thereby this thunderbolt does not hurt this person. He puts it (the) tip of the sacred grass and then cuts off (hair of moustache) in a vessel of water. Either with this *Yajus* (chant) or silently he cuts off the left (hair of the moustache) and places it into the vessel of water.

6. Then he gives (the razor) to the barber. When he (the barber) shaves. He then bathes. The reason why he bathes is that man is impure (unfit to sacrifice). Man is impure because he speaks untruth. By that he becomes sour within and putrid. Verily the waters are the sacrifice. (He thinks) "May I take up the vow after having become pure (worthy of sacrifice)!" (It means), "The waters are pure; having become purified, let me undertake the vow".

7. He bathes (with the chant) "May the waters, the mothers, cleanse us!" Thus they really cleanse him. The reason why he bathes (chanting) "May the purifiers of *ghee* purify us" is that indeed becomes well cleansed which is purified by *ghee*. (He chants), "Indeed they, the divine, carry away all impurity (sin etc.)". 'All' really means 'every' what is unfit for sacrifice (impure) that is '*ripra*' (dirt). All this defilement of this person they carry away. Having bathed, he steps out (comes up), (chanting), "From these (waters) I emerge clean, having been purified". Indeed he thus emerges purified and clean, from these (waters).

8. Then he puts on the garment of the vow (prescribed for the vow) for the sake of completeness indeed; he puts on the garment for the vow for fullness. This skin (hide) which is on the cow was formerly on man.

9. They, the gods, said, "Verily this one, the cow, supports every thing. This skin which is on man—taking it off let us put it on the cow. With that she will endure the heat and with that (she will endure) the pouring rain and with that the cold. (Saying) "So be it", having taken it off, they put it on the cow. With that this one (the cow) endures the heat, (endures) the pouring rain with that and the cold (snow) (she endures) with that. And this man has been flayed; indeed man was flayed. Therefore wherever the '*Kuśa*' grass cuts him, from there blood gets out. They put on this skin viz., garment on him. This indeed is the skin of man. Therefore no other animal wears this. Therefore one should wish to have fine garment. Then (thus) alone he becomes rich with his own skin. Therefore, too, people verily desire to see even an ugly person (to be) clad in fine raiment. He becomes enriched with his own skin. Therefore in the presence of a cow one should not remain naked; for the cow knows, "I bear this skin". She may get afraid of him, thinking "Will he (May he) not take my skin?" Therefore cows indeed resort to one who is finely clad.

10. The woof of his cloth belongs to Agni, the warp belongs to Vāyu, the thrum (ends and hem) belongs to the manes, the thick-set part belongs to the snakes and the threads belong to the *Viśvedevas* (All-Gods) and the meshes to the stars. So is it indeed that all the gods are involved in it. Therefore, this is (the garment) fit for the vow. They say that it may be unwashed (new, fresh from the loom). It may be both (washed or unwashed). We ask (the Pratiprasthātṛ) to squeeze it (and wash it). What of this (cloth) an unclean woman cuts or weaves, that very thing (part) of this thus they make pure with the waters. Or it (the garment to be worn at the commencement of the vow) may be the cloth set aside to be worn after bathing or one which has not been put into washing materials.

11. He puts it on, chanting, "You are the body of consecration and penance". Originally this is the skin of the man indeed and then (now) it is of the consecration and penance as it is of the person who has undertaken the vow. Therefore he says, "You are the body of consecration and penance". (He chants), "I wear you who are such, who are mighty and auspicious". He verily says (means) this, "I wear you who are such and who are good". (He chants), "nourishing auspicious colour". Formerly this is evil (sinful) as it were, having been flayed. Then (Now) thus he nourishes auspicious complexion viz., his own skin. Therefore does he say, "Nothing auspicious colour".

12. About this, they say, "He should not enjoy (milk etc., and the labour etc.) of the cow and of the ox. Indeed the cow and the ox support all this. They, the gods, said verily, "These two *viz.*, the cow and the ox indeed bear all this. Ah, Well! We shall put into these two what is the vigour of the other beasts and birds. By that these two are going to maintain all this"...what is the vigour of the other birds and of the other animals, that they put into these two. By that these two now bear all this. Therefore, he should not (enjoy) eat of these two; for that (using; their products and strength) would be like, 'eating everything' and 'reaching the end (destruction)'. He would be born strangely or he would have aborted the pregnancy of his wife.

About this Yājñavalkya said, "I surely may consume it (make use of it) if it would be strong (if it would make me strong)". (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He offers a *puroḍāśa* (sacrificial cake) on eleven potsherds, dedicated to Agni and Viṣṇu (together), connected with the *dīkṣā* (consecration). The reason why this oblation is connected with the consecration and is dedicated to Agni and Viṣṇu is that Agni is verily all the gods. Indeed they offer for all the gods into the fire. Agni is the lower part of the sacrifice and Viṣṇu the upper part. In that are all the deities. Therefore, the consecration takes place after encompassing the whole sacrifice. Therefore is it (the *puroḍāśa*) dedicated to Agni and Viṣṇu.

2. About it they say, "He should offer *'caru'* (rice-pap) to the Ādityas too. It is thus. Eight were the sons who were born to Aditi from (around) her body. She approached the gods with seven. She cast away (the eighth) Mārtāṇḍa". Indeed the sons of Aditi were eight. Among them there were seven who were gods and who were connected with the gods. Then she produced the eighth called Mārtāṇḍa who was, as it were, not well formed (without the formation of limbs) and also as if all round of body. He (Mārtāṇḍa) was of only the size of a person (man) in height and of the size of a person (man) across.

3. They, these gods, said, "This one should not be in this manner. Ah! Let us cut him (to shape) as he would be a person. Let us thus fashion him". Him did they cut and him did they mould so that he became a person. What was thus cut off of him, that they put together. That became the elephant. They say that therefore the elephant is unacceptable (as a gift) like a man. He who accepts an elephant (would be) as if making a man acceptable (as a gift). He whom they cut and fashioned—he (became) Vivasvān, Āditya (the Sun). These and whatever is are his progeny, the creatures, Vaivasvatya (born of Vivasvat).

4. He said, "May sacrifice come to my progeny! And may he verily prosper (among the progeny) who may offer the *'caru'* (rice-pap) to the Ādityas!" Indeed does he prosper who, knowing thus, offers the *'caru'* to the Ādityas. Only the other thing is well known (approved) which is the oblation of consecration, dedicated to Agni and Viṣṇu.

5. Its process is verily this viz., the one for the New-moon and the Full-moon rituals. Therefore, they perform as with an *Iṣṭi* (ritual for fulfilling a wish). He recites seventeen kindling verses (*Sāmidhenis*), for the sake of completeness. He offers to the deity in a low voice. They make him perform the *'Patnīsaṁyājas'* (worship of the wives of the gods). Only they do not offer the *Samiṣṭayajus*, (as he thinks), "if not (i.e. if I now offer *Samiṣṭayajus*), having put on the garment of consecration, with this intent about the sacrifice, I might reach the end of the

sacrifice even before its completion". Verily the *Samiṣṭayajus* is the end of the sacrifice.

6. Then he anoints (with *ghee*) him (the sacrificer) who stands in the fore-part (eastern part) of the rectangular hall or of the squarish hall. The reason why he anoints him is that man (a person) is indeed wounded. Man is wounded because he has been flayed. That (anointing), thus, makes him verily free from wound. Then they (the gods) put his skin indeed on the cow. This (*ghee*) is also of the cow. Thus he enriches him (the sacrificer) with his own skin (and) makes him whole. Therefore does he anoint him.

7. It is fresh butter. Indeed *ghee* is of gods and creamless (*niṣpāṇṭa*) *ghee* is of men. And now it is fresh butter; for the fresh butter is not stale. If he so wishes, he makes it (uses) *ghee*. If he wishes anointing with what is not stale in time, this (fresh butter) makes him, thus, fresh. Therefore he anoints him (the sacrificer).

8. He anoints (chanting), "You are the essence of the great ones". These *viz.*, the cows are one with the earth by name (both being called '*go*'). This (*ghee* etc.) is their essence. Therefore does he say, "You are the essence of the great". (He chants). "You are the bestower of vigour (brilliance); give me vigour (brilliance)". It is not as if it (the meaning) is concealed (obsecure) here. First he anoints him from the head in regular order (in the same direction as the hairs on the body) for, as he is born, he is born from the head (head first).

9. Then he anoints his two eyes. Yājñavalkya said, "My two sore eyes are (i.e. have become) sound". He was (formerly) as if defective eyed. The secretion of his eyes was like pus. It (the anointment) made these (two eyes) indeed free from the wound. Where, the gods killed the Asuras and Rakṣasas their *susma* the Dānava (Demon) entered into the eyes of creatures. He is this one that looks like a young boy in the pupil of the eye. Reaching this sacrifice for him (against him), he (the sacrificer) builds a rampart of stones, for the ointment is (produced from) stone.

10. It should be derived from (the mountain) Trikakud where Indra killed Vṛtra. What was his (Vṛtra's) pupil of the eye and what was his eye that he (Indra) made into this mountain Trikakud. (The reason) why it is from Trikakud is that thereby he puts the eye into the eye itself. If he may not obtain what is of Tirkakud, then (he may use) whatever there may be.

11. Then he anoints (the eyes) with a reed-stalk; for the reed is thunderbolt. For driving away 'Rakṣasas' (he anoints) with (the reed-stalks) that has a tuft and the tip of which is not shattered. Thereby he drives away (afflicts) the 'Rakṣasas'. Just like a man who moves about (continously) in the aerial region, remaining rootless and hemmed in on both sides (up and down), in this very manner the evil

spirits (Rakṣasas) move about (constantly) rootless and hemmed in on both sides in the mid-region. Therefore he anoints with what has a tuft.

12. He first anoints only the right (eye) and then the left. In human (practice) one anoints the left (eye) first. And now with reference to the gods it is thus. He anoints the right (eye) twice and the other (left) thrice. Thus he makes the left (eye) superior. That itself verily becomes five times. The sacrifice indeed is five-fold, five-fold the creatures, five the seasons of the year. With five he obtains that (year). Therefore he anoints five times.

13. He anoints (chanting), "You are the pupil of the eye of Vṛtra". Indeed what is ointment is the pupil of the eye of Vṛtra. Therefore does he say, "You are the pupil of the eye of Vṛtra". (He chants) "You are the bestower of eye. Give me eye". It is not as though in this it (the meaning) is concealed (obscure). He anoints the right (eye) only once with a *Yajus* (chant), the second time silently; only once he anoints the other (left eye) with a *Yajus* (chant) and twice silently.

14. Then he purifies him (the sacrificer) with the tips of sacred grass. "Indeed holy is the sacrifice, holy (are) the sacred grass (stalks). Let me undertake the vow being sacrifice worthy; after having been purified. It may be a single stalk. This one who blows (the wind) is indeed the purifier. That one (the wind) which is this (which blows and is felt) blows as if it were one only. It enters into a person (man) before and after. They are the out-breathing and the in-breathing (upward breathing). Therefore only in accordance with his very measure (should it, the cleanser, be). Therefore it may be only one. "Or there may be three (stalks for cleansing)", so they say, "For this vital breath (energy) that has entered into man is made three-fold. Therefore it, the cleanser, should be only in accordance with its measure". Therefore there may be three. Then they become seven indeed; for seven are these vital energies (faculties) in the head. Then they are also thrice seven.

15. He purifies him, (chanting), "May the Lord of thought (consciousness) purify me! May the Lord of speech purify me!" Prajāpati is indeed the Lord of thought; for he has power over the minds. Thus Prajāpati purifies this one (sacrificer). (He chants)" May the Lord of speech purify me!". This one that blows (the wind) is verily the Lord of speech. Thus he protects this one (sacrificer). (He chants) "May the divine Savitṛ purify me!" Indeed Savitṛ is the prompter (impeller) of the gods. Thus the very good Savitṛ protects this (sacrificer). (He says), "With the flawless cleanser". This one that blows (the wind) is indeed a flawless purifier. Therefore does he say, "With the flawless cleanser". (He says), "With the rays of the Sun". These *viz.*, the rays of the sun are cleansers indeed. Therefore does he say, "With the rays of the Sun". (He says) "Of you, Oh Lord of *Pavitra* (purifiers), who have been purified by the cleanser". This one who undertakes the vow becomes indeed the 'Lord of *pavitra*'. (The expression) "Of the one who has been purified by the *'pavitra'* (cleanser). (He chants) "With what desire I purify myself, may I be

capable of it!" He verily says (means) thus, "May I enjoy the completion of the sacrifice !" He who undertakes the consecration does indeed desire, "May I reach (enjoy) the end of the sacrifice!" Therefore does he say, "With what desire I purify myself, may I be capable of it!" He verily says (means) thus, "May I enjoy the completion of the sacrifice!" He who undertakes the consecration does indeed desire, "May I reach (enjoy) the end of the sacrifice!" Therefore does he say, "With what desire I purify myself, may I be capable of it!" He cleanses thrice with this very thing (chant). That becomes nine times. Indeed vital energies are nine. The very vital energies are pure. Therefore he cleanses nine times.

16. He then makes him recite this beginning of the prayer for blessings, "We approach you Oh gods? as the sacrifice proceeds well, we invoke you, Oh Gods! for blessing arising from the sacrifice". This is the very commencement of the prayers for blessings. This indeed commences the prayers for blessings. The sacrificial priests invoke (pray for) these blessings which are their own and which have been commenced for the sake of this (sacrificer). They (the blessings) get fulfilled for this person (the sacrificer).

17. Then he bends his fingers down; two fingers (chanting), "*Svāhā*! the sacrifice (I take hold of) from the mind", two (fingers) (chanting), "*Svāhā*! from the vast aerial (mid) region", two, (chanting), "*Svāhā*! from the heaven and the earth" and two (chanting) "*Svāhā*! I commence (take hold of) from the wind".

18. (One reason) why he thus bends his fingers is (that he thinks) "I do not in this manner commence (take hold tangibly) in the sacrifice as (in the manner) this cloth or staff or any other thing in human practice". Verily the gods are the sacrifice. The gods are invisible, as it were. Thus (by bending his fingers) he indeed commences (takes hold of) the invisible sacrifice itself (chanting) "*Svāhā*! (I take hold of) the sacrifice from the mind". Thus he takes hold of this from the mind. "*Svāhā*! from the vast mid-region. Thus he takes hold (of the sacrifice) from the vast mid-region. "*Svāhā*! from the heaven and the earth"—thus he takes hold of this from these two *viz*., heaven and earth on which all this (universe) rests. "*Svāhā*! from the wind I take hold",—This which blows (the wind) is indeed the sacrifice. Thus he visibly (directly) takes hold of this. Why he says '*Svāhā*', '*Svāhā*', (each time) is that he thus verily accepts this (sacrifice) as his own. Thus he takes this into himself. (He thinks) "Having taken the sacrifice into myself, let me undertake the vow". Now he restrains his speech (undertakes the vow of silence). Indeed speech is sacrifice. (He thinks), "Having taken the sacrifice into myself, let me undertake the vow".

19. Then he (the Adhvaryu) makes him (the sacrificer) enter (the sacrificial hall). His movement is between the *Āhavanīya* and *Gārhapatya*. (The reason) why his movement is thus is that Agni is verily the source of the sacrifice. Here, he (the sacrificer) who undertakes the vow becomes the sacrifice. He (the sacrificer) indeed performs this (elaborately). He indeed generates it. The foetus moves about within the womb. As he (the sacrificer) moves about there (in the sacrificial hall between the fires), moves round and turns back, therefore these embryos too move about, move around and turn back (return). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. All the *'Yajus'* chants of consecration at the undertaking of the vow are elevators. This (sacrificer) who undertakes the vow surely elevates himself from this world of men to the world of gods. Thus he raises (himself) up with these very *'Yajus'* chants with which he undertakes the vow. Therefore all the *'Yajus'* chants of consecration at the undertaking of the vow are elevators. That these intermediate ones (*Yajus*) are called 'elevators' is because these are verily oblations; indeed the oblation itself is the sacrifice. That he mutters the *'Yajus'* is as if it (the sacrifice) is invisible. Hence by means of this sacrifice he elevates (himself).

2. Those three (libations) which he offers with the *sruva* are called *'Ādhīta yajūṁṣi'*. The fourth (libation) is offered for the wish for wealth (fullness). And then that which he offers with an 'Anuṣṭubh' (chant in the Anuṣṭubh metre), with the *sruk*, that very thing (libation) is the direct elevator, for he makes it with an Anuṣṭubh. Indeed 'Anuṣṭubh' is speech and speech is verily the sacrifice. Therefore is it the direct (visible) elevator. Then he makes all the offerings.

3. The gods, having won by means of the sacrifice this victory, which victory is theirs, said, "Ah! Let us make this (sacrifice) such that it would be unattainable by men". Having (completely) sucked the essence of the sacrifice, as bees would (completely) suck (honey), and thus having emptied the sacrifice and having obliterated it with the sacrificial post, they disappeared. Since they obliterated it (*ayopayan*) by means of this (post), therefore it is known as *'Yūpa'*.

4. That came to be heard by the Ṛṣis. This (sacrifice) came to be collected (prepared) in the very different manners in which the Ṛṣis collected the sacrifice. In the very same manner in which the Ṛṣis collected (prepared) the sacrifice then, this (sacrificer) who undertakes the vow (consecration) collects (prepares) this sacrifice now.

5. This is really that sacrifice *viz.*, these oblations. Therefore he offers five (libations). The sacrifice is of the measure of the year. The seasons of the year are five. That (the year) he obtains by means of the five (oblations). Therefore he offers five (oblations).

6. He offers, (chanting) "To *'ākuti'* (intention), to *'prayuj'* (gain, purpose), to Agni *Svāhā*"! Indeed he intends (makes up his mind) "May I sacrifice!" In that he performs this, he employs this. What verily is the form of the sacrifice that very thing he thus (now) collects with this. That (then) he takes into himself (his mind).

7. (He chants), "To wisdom (insight), to the mind, to Agni—*Svāhā*!" for he reaches with his wisdom, with his mind (the resolution) "May I sacrifice!" Therefore, what is verily the form of the sacrifice, that very thing he collects with this. That (then) he takes into himself (his mind). They merely recite, "To *'dīkṣā'* (consecration for the vow), to penance (discipline), to Agni—*Svāhā*!" but they do not now make an offering.

8. (He chants) "To Sarasvatī, to Pūṣan, to Agni—Svāhā!" Speech indeed is Sarasvatī, for it is with speech that he says, "I am going to sacrifice". The cattle are,

indeed, 'Pūṣan', for nourishment (prosperity) is Pūṣan. Cattle verily are 'nourishment'. When he nurtures cattle, then he attains the sacrifice. Therefore, what is verily the form of the sacrifice that very thing he now gathers thus—with this. He takes it into himself (his mind). (The reason) why he, in all these cases, offers saying *"agnaye svāhā!"* (To Agni—*Svāhā!*) is (this) these offerings are offered, as it were, indefinitely (not straight) and are unestablished as it were. They are not offered to any particular deity at all.

9. (He chants), "To intention, to purpose! It is not Agni, not Indra and not Soma. (He chants) "To wisdom, to the mind". There is no other deity from this too. So is it in all (these chants) that Agni is indeed definite. Agni is established. With this (Agni) his (the sacrificer's) offerings are thus made; by this (are they) established. Therefore, in all he offers saying, "To Agni—*Svāhā!*". And the reason why they are called *'Ādhītayajus'*—these deities are thought of (meditated upon) within himself, (they are) established in himself (his mind).

10. (He chants), "To intention, to purpose, to Agni—*Svāhā!*" He really intends with his mind, "May I sacrifice!" When he performs this (sacrifice), he employs it from his own mind (from himself). These two deities are meditated upon (thought of) in his own mind.

11. (He chants) "To wisdom, to mind, to Agni—*Svāhā*". With wisdom, with the mind, indeed does he think "May I sacrifice!" These two are only in himself *viz.*, wisdom and mind. Those two are in this person. Both the deities are meditated upon (thought of) in himself (in his own mind).

12. (He chants) "To Sarasvatī, to Puṣan, to Agni—*Svāhā!*". Speech is indeed Sarasvatī. It is with speech that he says, "I shall sacrifice". This is in himself (his own mind). Pūṣan indeed is cattle. Nourishment (prosperity) is certainly Pūṣan. Cattle indeed are prosperity. When he nurtures cattle, then he obtains the sacrifice. Those two are in his own self (mind). These two deities are meditated upon in his own mind. Verily thus are these deities of his meditated upon (thought of) in his mind; they are established in himself (his own mind). Therefore are they called '*Ādhītayajūṃṣi*'.

13. He then offers (chanting) "Oh waters, divine, vast and productive of universal welfare! Heaven and Earth! Wide mid-region! May we offer oblations to Bṛhaspati! *Svāhā!*". This (libation) is indeed nearest to the sacrifice, for here he praises the waters. Verily the waters are the sacrifice. He praises thus these three worlds as "Heaven and Earth! Oh vast mid-region!" Thus he gathers (prepares) from these three worlds. (He chants) "To Bṛhaspati may we perform (offering) with oblation!—*Svāhā!*" Bṛhaspati indeed is Brahman. Brahman is the sacrifice. By this is this (offering) nearest to the sacrifice. And that which then he offers with the *sruk* and with 'Anuṣṭubh' (chant in the Anuṣṭubh metre)—that verily is the visible sacrifice; for he offers it with 'Anuṣṭubh' and speech indeed is Anuṣṭubh and verily speech is the sacrifice. Therefore is it that (libation) is the visible sacrifice.

14. Then, what *ghee* there is in the *'Dhruva'* spoon, all that he takes into the *'Juhū'*. And then, having ladled out twice with the *'sruva'* from the pot (into the *Juhū*) what remains left over in the pot he takes into the *'sruva'*. That he pours

(offers) (chanting), "May every mortal (man) choose the friendship of the divine leader. Every one wishes for wealth. Let him choose splendour for thriving! *Svāhā*!".

15. About it they say, "He should pour at least this one (libation)". What they (others) say "The sacrifice is of the measure of the year; the seasons of the year are five, even by this (single oblation) he secures it".

"Every one—of the divine". That is the connection of this (oblation) with all the gods (the 'All-gods').

"Of the leader (guide)—that belongs to *Savitṛ* Mortal"—that belongs to Mitra. "Every one—splendour"— that belongs to Bṛhaspati; for indeed Bṛhaspati is splendour. "For thriving (nourishment)" — that belongs to Puṣan. This (libation) is a row (group) of five with the deities. That indeed he obtains by that (single oblation) itself as the sacrifice is of the measure of the year and the seasons of the year are five. He verily offers with (a chant in) Anuṣṭubh (metre). Indeed 'Anuṣṭubh' is speech. Speech is indeed the sacrifice. Thus verily does he gather (prepare) the sacrifice. If he offers this one only, then he would have (in effect) offered the full. This, then becomes the all. All is indeed 'full'. This is merely a discussion. They offer all (the libations). Thus 'Anuṣṭubh', as it is, has thirty-one syllables. The thirty-second is this person (the sacrificer). Ten are these fingers of the hand, ten are those of the feet. Ten are these vital breaths (energies, faculties). The self (soul) is the thirty-first. The sacrifice is a person indeed. Therefore he offers with the 'Anuṣṭubh' that has thirty-one syllables, for the sacrifice is the person (man). (Fourth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. He spreads these two black antelope-skins, with their neck-parts towards the east. On them does he consecrate this (sacrificer). If they are two, he verily consecrates him thus on these two worlds (heaven and earth). Those two should be such that their edges are well connected—these two worlds are, as it were, with their edges well connected—and at the hind part they should be well fastened together through holes. Thus having made these two worlds into a pair, on them does he consecrate this (sacrificer). Therefore those two (skins) should be in the hind part fastened together through holes.

2. But if there is only one (skin), that is the form of these very worlds (the three worlds). Those (hairs on the skin) which are white they are the form of this (earth); those which are black—they are (the form) of heaven. Or (it may be) otherwise. Those which are black are (of the form) of this (earth). Those which are white, they are of (the form of) heaven. Those which are in the middle, tawny or yellow, they are (the form) of the mid-region. Thus he consecrates this person (the sacrificer) on these (three) worlds indeed. Then he tucks (folds) the hind and underneath. Thus uniting into a pair these two worlds, upon them he consecrates this (sacrificer). Therefore he folds the hind and underneath.

3. Then he sits with bent knee, behind (the skins). Having touched the place where the white hairs and black hairs meet, he mutters, "You two are the image of *Ṛk* and *Sāman*". What is an image is a replica. He verily says (means) "You two are replicas of '*Ṛks*' and '*Sāmans*'. (He chants) "Such as you two are, I take hold of you. Such as you are, you two please protect me". He verily says (means) this, "I enter you two". When he says, "I take hold of you two, such as you are". (In saying) "You two, as you are such, please protect me". (In saying) "Till the end of this sacrifice", he merely says (means) this, "upto the completion of this sacrifice". This person who undertakes the consecration for the vow indeed enters into the metres, having become an embryo. Therefore he is as if with closed fingers, for the embryo has its fingers closed (curled up) as it were.

4. Then he mounts on it, on his thighs, (chanting), "You are the refuge. Give me happiness. May Obeisance be to you! Do not hurt me". This is indeed the skin (*carman*) of the black antelope. This is its name (Carman) among men. Among gods it is *śarman* (happiness). What is prevalent among the gods that verily he adopts. Therefore he says, "You are the refuge; give me happiness". (He chants), "May obeisance be to you. Do not hurt me". He who being a man approaches the sacrifice indeed approaches a superior (better) person. Indeed the black antelope skin is the sacrifice. Therefore he thus (now) offers obeisance to it. He conceals it from it (the skin). Thereby this sacrifice does not harm this (sacrificer). Therefore says he, "May obeisance be to you. Do not hurt me".

5. First he should sit at the very end (of the skin). If he should enter the mid part of the skin even at first, whoever might curse him (saying) "He will fall (because of pride)" or "He will die" or "He will fall absolutely", it could indeed happen like that. Therefore at first he should sit only at the extreme end.

6. He then girds himself with the zone. (One reason) why he wears the girdle around (his waist) is (this): When the Angirasas were consecrated (for the vow), they attained debility. Then they wanted to know, "How indeed may we get (strength)?" They did not find any food other than (what was allowed for) the vow. They found only this (means of) strength viz., this girdle. They wore it at the waist for well acquiring (strength). By means of that they got (strength). Therefore is it that this (sacrificer) wears this (means of) (strength) thus at the waist for the sake of acquisition (of strength). He acquires (strength) by that. Therefore he wears the girdle.

7. It is made of hemp that it might be soft. Therefore is it made of hemp. Now, when Prajāpati, first having become embryo was born, what was nearest him, viz., the amnion, was hemp fibres. Therefore the hemp plants are foul-smelling. And what was the outer (membrane), the placenta, that became the garment of the consecrated person. As Prajāpati, first having become an embryo, was born, in the same manner indeed is this person (the sacrificer) born, first having become, an embryo. Therefore the hempen girdle is (worn) within the garment of the consecrated person; for, the amnion is under the placenta (the outer-membrane). Therefore it (the girdle) is made of hemp.

8. It is triple (of three rounds), for, indeed, food is three-fold. Food is indeed cattle. (There is) the father, there is (the mother). What is born (the child) is the third. Therefore it (the girdle) is triple.

9. A *'muñja'* (reed) shoot is placed within that—indeed the reed is thunderbolt—for driving away the evil spirits. It is made (twisted) in the manner of a braid (or tuft) of hair. If it would be twisted thus like (an ordinary) cord, then it would be verily human. If it were twisted from right to left (in the anti-clockwise direction), then it would be sacred to the deities, the manes. And then, thus (left to right) it would be related to the gods. Therefore it is made (twisted) in the manner the braid (tuft) of hair is made (twisted).

10. He girds it around (his waist) chanting, "You are the strength of Aṅgiras". Indeed the 'Aṅgirasas' discovered this (means of) strength. Therefore does he say, "of Aṅgiras". (He says) "wool-soft". He verily says (means) only "soft like wool". (He says) "Bestow strength on me". He verily says this, "Give me strength".

11. Then he tucks up (inserts) the end of his (nether) garment, (chanting) "You are the tuck of Soma". First his (the sacrificer's) tuck (before consecration) is indeed of a (mere) human. Then this tuck of the consecrated person becomes the tuck of Soma. Therefore says he, "You are Soma's tuck".

12. Then he covers him (the consecrated person)—Indeed this person who undertakes the vow becomes an embryo. The embryo is verily covered as it were by the amnion, by the placenta. Thus he makes this (sacrificer) indeed have the form of an embryo.

13. He covers (him), (chanting) "You are the refuge of Viṣṇu, the refuge of the sacrificer". Thus this person who undertakes consecration becomes both, Viṣṇu and the sacrificer. Therefore does he say, "You are the refuge of Viṣṇu, the refuge of the sacrificer". And then he ties a horn of a black antelope to the upper hem of the sacrificer's garment(or to the hem of the sacrificer's upper garment).

14. The gods and the Asuras, both offspring of Prajāpati, acquired their father Prajāpati's bequest; the gods verily (got) the sacrifice and the Asuras (got) speech. Thus the gods indeed got the mind, the Asuras the speech. The gods then got the yonder Heaven, and the Asuras this (Earth). This 'Yajña' was either, told by the gods or 'he' thought by himself, "Well! Let me solicit this 'Vāk'. Or perhaps the gods said to him, "This 'Vāk' is a female. Oh venerable one! solicit her. She will surely call you (to her)".

15. He solicited her, indeed. At first she disdained him afar. Therefore is it that a female who is solicited for the first time disdains from afar, as it were. He (Yajña) said, (to the gods) "She surely disdained me from afar". They said, "Do solicit her. She will certainly call you".

16. A second time he called her near. She spoke to him (softly), softer than the fall of a leaf. Therefore is it that a female, beckoned a second time, speaks softer than the (sound of the) fall of a leaf. He (Yajña) said, "Indeed she spoke to me softer than the fall of a leaf". They said, "Oh venerable one! Do invite her near (yourself). She will surely call you."

17. He beckoned her a third time. She called him indeed. Therefore a female ultimately calls (to herself) the person (male) who invites her near (himself). He (Yajña) said (to the gods), "She has called me". They, the gods, were afraid, thinking, "This one is indeed a female. Rather may she not allure this (Yajña)?" They said, "Oh venerable one! Tell her, 'Come to me here itself'. When she has come, report to us". He (Yajña) said to 'Vāk', "Come to me here itself". Therefore, a female (woman) herself goes to the male (man) in a decorated place. He (Yajña) reported (to the gods) about her who had come, "This one has indeed come". The gods separated her from the Asuras. They appropriated her who belonged to them (Asuras). They offered her into Agni completely (as an oblation). For gods it is an offering (*huta*) (that is made). This 'Vāk', which is such, was bound—which formerly one offers with (a chant in) Anuṣṭubh (metre) in the '*audgrabhaṇas*' (chants that raise one up)—That is the 'Vāk' by binding.

18. They, the Asuras from whom speech (*vāk*) had been taken away were vanquished, as they were saying this utterance *"Hailo, Hailah"*. Then too, they wished to know (thinking), "I wish to know another speech". He (who utters such speech) is a *'mleccha'* (a barbarian). Therefore a Brāhmaṇa should not behave barbarously (in speech). For this (barbarous) '*vāk*' belongs to the Asuras. He who knows thus—he thus takes up, indeed, the speech of the hateful rival and his rivals, their speech taken away, are defeated.

19. That pair was with the gods, speech and sacrifice. That sacrifice thought (lustfully) about this speech, (thinking), "May I pair with her!" He mated with her. He deposited his seed in her. Indra was afraid of it (thinking) "Among the gods has come this great pairing of the sacrifice and of speech. What may be born out of this, will it not be very much against me? Well! Let me myself enter this (union), having become an embryo". Having become an embryo, he entered it (the union). Thus what was going to be born from that union and Indra, both were born as 'Indra'. Therefore they say, "Only Indra is the most virile of the gods, for from this union (couple) indeed he was born".

20. Being born in a year, he observed, "This womb that bore me is verily of great strength. Some strange thing may be born of this after me". Having felt it (the womb) around and having covered it well, he cut it off. Therefore it is covered around, as it were. It was this covering that tore it off. He put it on the head of the sacrifice. That it is verily this thing *viz.*, the black antelope skin that is the sacrifice. This thing *viz.*, the horn of the black antelope is indeed that womb. Just as then Indra, having become an embryo, entered this union (pair) and was born from this union (pair), in this same manner indeed does this (sacrificer) enter this union, having become an embryo and he is born of this union. Therefore they say, "He who performs the sacrifice is the most virile of his kinsfolk; for, from this union is he born". Therefore he should bind this (horn) with its face (top part) upward.

21. He touches it with the head (chanting), "You are the womb (source) of Indra". Indeed, is this the source (womb) of Indra, for verily from this was Indra born. Therefore he says, "You are Indra's womb (source). (The reason) why he touches with the head is that therewith he enters it (the womb) first entering thus. And he who is born is indeed born therewith (with the head) first. Therefore he touches it with the head. He scratches (draws a line on) the earth (with the horn), chanting, "Make the ploughed grounds have (plentiful) good crops". Thus he produces the sacrifice itself. When the plants ripen (grow) with good ripening, then they perform sacrifice. In a bad year they are not capable of (taking care of) themselves. Therefore he says, "Make the tilled earth have good crops".

22. He who has undertaken the vow (and consecrated himself) shall not scratch (himself) with the nail or with (a piece of) wood. For he who has undertaken the vow becomes an embryo. When he would scratch the embryo with the nail or (a piece of) wood, that would be its untimely death. Thereby the consecrated person (*dīkṣita*) could become scabby. Indeed the seeds (offspring) follow him. Those (future) embryos (children) could be born scabby. Therefore he scratches (himself) only with this (antelope horn). Surely one's own womb does not harm its (own) embryo (offspring).

23. Then he (the Adhvaryu) gives to him (a staff) of *'Udumbara'* (ficus Glomerata) tree. Yājñavalkya said, "The *Udumbara* (staff) is verily for holding (for support). If not one, the *'upasad'* ritual may transgress". The staff is really the thunderbolt, for driving away evil forces. It is of the *Udumbara* tree. *Udumbara* is food, strength. Therefore is it (the staff) made of *'Udumbara'* wood. It is upto the mouth (measured up to the mouth) (in length). For this strength is upto the mouth.

24. He gives (the staff to the sacrificer) (chanting) "Oh tree ! Rise tall, erect, save me from sin (harm); till the completion of this sacrifice". He verily says (means) this, "(standing) erect, protect me till the completion of this sacrifice".

25. Here (now) indeed, some bend their fingers and now they restrain their speech (thinking), "Hereafter only he is not going to mutter "*Yajus*" (chant) and he is not going to talk irrelevantly from now on till the end of the sacrifice and he commences (obtains) the sacrifice".

26. What they do formerly in that they make him (the sacrificer) bend his fingers and control his speech, saying, "The sacrifice of that person, who either mutters a *yajus* or says any other thing irrelevantly, disintegrates"—one need not do so (here). Just as one who may desire to grasp a person, (but) having let him off is desirous of getting him back may not obtain (him) again, may not secure (him) again at all, thus indeed he does not secure the sacrifice. Therefore only formerly he may bend his fingers and on that occasion restrain his speech. Thus he obtains the sacrifice, just as one who may wish to grab a person may secure him by getting up towards him as he comes. (The reason) why he mutters *'Yajus'* then or pours the oblation (into the fire) is that, indeed, *'yajus'* or the oblation is the sacrifice. Thus he obtains (commences) a very firm and a very stable sacrifice. If formerly he should have uttered any human irrelevant speech, then he should mutter a *'Yajus'* related to Viṣṇu or *Ṛk* (related to Viṣṇu). For Viṣṇu indeed is the sacrifice. Thus he gets back the sacrifice.

27. Then they say of him, "This Brāhmaṇa has taken the vow (has been consecrated). Him who has been thus announced, he (the Adhvaryu) announces to the gods again, "This person belongs to you". "Protect this person". "Know this person". For, he who undertakes the vow (and is consecrated) indeed goes to the

gods; he becomes verily one of the gods themsleves. Why he says, "Brāhmaṇa" (is this): This person who is born for the sacrifice, from the metres, is now born of the Brāhmaṇa. First, he indeed is born of mucus, wherefore, who knows it even though the evil spirits contact (copulate with) a woman? And then, now indeed, he who is born of the sacrifice, of the metres, is born of 'Brāhmaṇa'. Therefore, when even though one other than a Brāhmaṇa, whether he be a Kṣatriya (*Rājanya*) or a Vaiśya, undertakes the vow (gets consecrated), they say of him only Brahmin. For, now indeed he is born of 'Brāhmaṇa'. Therefore they say, "One who performs *'Savana'* (the pressing of *Soma*/the *Soma* sacrifice) should not be killed. For, because of the performer of the *Soma* sacrifice, he (the killer) verily becomes a sinner thereby. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He restrains his speech (remains silent) till the sun sets; why he maintains silence till the sun sets (is because of this)—

2. Having made this conquest, which conquest is theirs, verily by means of the sacrifice, they, the gods, said, "Well! Let us make this in such a manner that this of ours may be inaccessible to men". Having completely sucked the essence of the sacrifice and having emptied the sacrifice, just as bees would completely suck (honey), and having obliterated it with the sacrificial post. They disappeared. Because they obliterated (concealed) it with this, therefore is this (sacrificial post) known as *'Yūpa'* (means of obliteration).

3. That indeed was heard by the Ṛṣis. In such and such manner as the Ṛṣis collected the sacrifice, that way the sacrifice was gathered (prepared). This person (the sacrificer) who undertakes now in the very same manner as the Ṛṣis then (formerly) prepared the sacrifice.

4. Speech is verily the sacrifice. Having gathered (prepared) it and having placed it within himself, he remians with control (of speech) till sunset. When the sun has set, he lets out speech. (The reason) why he lets out speech (breaks his silence) when the Sun has set (is this). The year is indeed the sacrifice. Prajāpati is verily the year. Prajāpati is certainly the sacrifice. Indeed day and night (together) are the year. For these two, revolving, bring about the year. He (the sacrificer) has now taken the vow (consecration) during day time. He has reached the night. Thus having secured the entire sacrifice, thereafter he lets out speech (breaks his silence).

5. In this matter, some make him give up (silence) after pointing out the stars saying, "Now (the sun) has straightway set". One need not do so, for, where would they be if there should be a cloud? Therefore, let him (give up silence) let out speech only when he may consider the sun as having set.

6. He lets out speech (speaks), looking at the fire, "Prepare the *Vrata* (food for the Vrata)"! "Prepare the *Vrata*! "Prepare the *Vrata*!" For, it is his 'hairs' (oblation, food). What is *Vrata* (food for the Vrata), this is the sacrifice, as was the *Agnihotra* to him formerly. Thus having gathered this sacrifice, he establishes it in this sacrifice. He continues the sacrifice by means of the sacrifice. Thus does his sacrifice become drawn out (continuously) till the pressing of the *soma*. Indeed thus his *Vrata* (food for Vrata) becomes continuous.

7. In that matter, some make him break his silence, verily (with the utterance), "*Bhuḥ*", (Earth), "*Bhuvaḥ*" (midregion), "*Svaḥ*" (Heaven, sky) or with some thing else. They do not put the sacrifice together. He indeed pronounces thrice, for the sacrifice is threefold.

8. Then he says, "Agni is the Brahman. Agni is the sacrifice. The tree is fit for the sacrifice". Thus he first utters with his speech, verily the truth now. For, Agni is 'Brahman' and Agni is indeed the sacrifice and the trees are verily fit for the sacrifice. If there were no trees, men could not sacrifice at all. Therefore does he say, "The tree is fit for sacrifice".

9. Thereafter he speaks profusely as he likes. Now this indeed (*viz.* the Vrata) (food for *Vrata*) is his 'hair' (oblation), and this is the sacrifice, just as *Agnihotra* was formerly to him. Therefore they cook it, for the cooked (food) is for the gods. Then he himself consumes it (as food for *Vrata*). They do not offer it in the fire. (The reason) Why he himself eats it (for *Vrata*) and they do not offer it into the fire (is this)—

10. The gods, having indeed won by means of the sacrifice this conquest, which is their conquest, said, "Well! Let us make this in such a manner that this (sacrifice) of ours would not be accessible to men". Having completely sucked the essence of the sacrifice, as bees would suck completely, and having thus emptied the sacrifice and then having obliterated it with the sacrificial post, they disappeared. Since they obliterated it by means of this, hence this (sacrificial post) is known as '*Yūpa*'.

11. But that was heard by the Ṛṣis. In just what manner and how the Ṛṣis collected that sacrifice, in that way has this sacrifice been prepared. This person who undertakes the vow is himself indeed the sacrifice. For it is he who performs it; he indeed produces it. What verily, then, of the sacrifice had been completely sucked by the gods, what had been emptied, that very thing does he replenish (fill up) by means of this '*havis*' (oblation, food), by means of this essence. If he should offer it into the fire, he would not be replenishing it (filling it up). Therefore indeed does he himself eat it (as food for *Vrata*) and they do not offer it into the fire.

12. Then, he should think (in his mind) verily that he is offering, "These vital airs (energies/faculties) are born of the mind, united with the mind and of dexterous functions. Agni verily is speech, Mitra and Varuṇa are the (two breaths) *prāṇa* and the Sun is the eye and the 'Viśvadevas' are the ear". Thus, it becomes such that it is properly offered into these deities. Therefore he should indeed think that he is making the offering.

13. In that matter, some mix both rice and barley in the first *Vrata* (food for the Vrata), (thinking), "What, of the sacrifice, has been sucked completely and what has been emptied, that we shall fill up (replenish) by means of these two essences (things with essence)". "And if more over, the cow fails (to yield milk), of these whichever he may like they should cook (that as) his food for the vow; they should make porridge for him". "Then just as (the material for) his *'havis'* (food for consecration) is taken thus does it (the sacrifice) then become for him". But he need not do it so. These two things *viz.*, rice and barley are indeed sacrificial food. Milk is sacrificial food. If therefore these two (rice and barley) have been taken as (material for) *'havis'* for him, even with that they may mix (milk); only any one of the two. Should he (so desire) he may take merely milk as food (for the consecration).

14. Now, some mix (with the *'Vrata'* milk) all vegetable and fragrant (seasoning substances) (thinking), "Perhaps affliction befalls (may befall) this person who has undertaken the vow. Then, with that, by which they think he will become free from disease, they treat (cure) him. This is just like that he may (cure) treat himself with the *'havis'* (the *Vrata* food) that has been taken (by him)".

He should not, however, do so. For, if he should do so, he would indeed be doing a human act. What is human—that indeed is the decline (ruin) of the sacrifice. Therefore he should not do so. With what, they think, he will by himself free from disease,—with that they treat (cure) him, if affliction befalls him. For verily the completion (of the sacrifice) is desired (is holy). Therefore, they give (that food) to him, passing over the (usual) time when men eat i.e. in the latter part of the night(the milk of the afternoon), and (give him) the morning milk in the afternoon. By that he (Adhvaryu) treats this (consecrated) person in a non-human, in a verily divine, way.

15. When, he is about to hand over the food of '*Vrata*' to this (sacrificer) he makes him wash himself. He (the sacrificer) washes himself, (chanting) "We meditate on the divine 'Intelligence' which is very merciful (which produces happiness), for the sake of help—the 'Intelligence' which bears (bestows) brilliance and which sustains all (the Universe). May it which is (provider of) a good food (to cross over) be in our power". Thus, formerly he washed himself for a human (food). And now it is for the sake of the divine 'Intelligence' that he who has undertaken the vow (washes himself). Therefore he says, "We think of (meditate upon) the divine Intelligence".

16. Then, they give him the *Vrata* food. Then he ceremoniously sips water, (chanting) "Those gods who are born of the mind, who unite with (who employ) the mind, who are of dexterous action may they protect us, may they guard us!" To them—*Svāhā*!" These vital airs (energies) are indeed the mind-born ones, which yoke the mind and which are of dexterous action. Therefore, thus it becomes such that it is offered, with the utterance of '*Svāhā*!' into these vital airs (energies) of this person (sacrificer).

17. Having consumed the '*Vrata*' food, and (then) having touched water, he strokes his belly (chanting) "Oh extensive waters! Having been drunk, you please become friendly within our belly! May they (the waters) be tasty to us, without disease (without consumption), without illness, and without sin—they, the divine, the immortal and the holy (fosterers of Truth)".

18. And verily the *Vrata* food is strong. He sprinkles it so that it would become lighter. Or it (the food) is little. He sprinkles it with a desire to make it more (in quantity). Indeed he who undertakes the vow approaches the gods. He verily becomes one of the gods themselves. The food of the gods (the '*havis*') is not sprinkled (not added to). When he sprinkles, he makes it wrongly and violates the vow. Thereby (by chanting) this (vow) of his does not become 'wrongly done' and thereby he does not violate the vow. This (chant) is indeed the atonement. Therefore it (the belly) should be certainly stroked. Who, indeed, knows whether the giver of the *Vrata* food sprinkles (increases) and how (he sprinkles)?"

19. And, then, where he is going to urinate, he strikes with the black antelope horn either the dust or the place around or the ground (chanting) "This is your body, fit for (the performance of) sacrifice". This whole earth is certainly divine and it is the place of worship of the gods. Such a one, this (earth) should not be urinated upon by the person who has taken up the vow. What is sacrifice-worthy of that very earth—that he takes away thus and he urinates upon only what body of this (earth) is unfit for sacrifice. "I release the waters (of urine) and not progeny (the seed)". So (chanting) he urinates. Indeed from this (passage of urine) semen (too) issues. Thus (by chanting) he retains the progeny (seed) within himself and lets out only urine. Therefore does he say, "I release the waters, not progeny". (He chants) "Deliverers from trouble, (sanctified) with the utterance of '*Svāhā*', (you Oh waters!) enter the earth!" These (waters of urine) indeed release from trouble what is pressed here (in his body). Therefore he says, "Release from trouble". (By saying) "Having been sanctified by (the utterance of) '*Svāhā*', enter the earth he makes them reach the earth after having thus made them verily into an offering and after having appeased them. Hence says he, "Enter the earth".

20. Having urinated, he replaces (the earth taken away formerly) (chanting) "Unite with the earth". Thus, having taken up (away) what is sacrifice-worthy of this (earth) and having urinated upon that part (body) unfit-for sacrifice, he puts back again on it the sacrifice-worthy part. Therefore says he, "Unite with the earth".

21. Now, where he is going to sleep, having, given it (that place) to Agni (for protection)? Indeed he who undertakes the vow approaches the gods. He verily becomes one of the gods themselves. The gods surely do not sleep. Sleeplessness is for this (sacrifice) not apportioned indeed. Agni is verily the lord of vows to the gods. Thus, having handed over (the place) to him who himself is the lord of vows to the gods, he sleeps.

22. He says, "Oh Agni! You please wake up (be alert), well. May we well sleep (rejoice)!" He verily says (means) this, "You be awake, we shall sleep". (He chants), "Protect us, being attentive (not inattentive)". He verily says (means) this only, "Not being inattentive, guard us". (He says), "Make us wake up again". He verily says (means) only this "Do so for us that we may wake up again". As, having woken up he is not going to sleep again.

23. Then he mutters meditatively, "My mind has come back to me; my life again (has come back to me). My eye has come back to me, my ear again (has come back to me). My breath has come back to me, my soul again (has come back to me)". Indeed all these deities (faculties) go away from this person who sleeps. Only his vital energy does not depart from him. Thus these deities (faculties) enter this person again. Therefore is it that he mutters thus. (He chants) "May Agni Vaiśvānara, the unhurt one, the protector of bodies (beings), protect me from evil and censure". He verily says (means) only this, "May Agni himself save us from that *viz.*, what wrong doing has been (done) here and from the fact that we have slept". Thus, thereby that (action) of his does not become 'wrong-doing', thereby he does not violate the vow. This indeed is the atonement here.

24. And, if being angry or inadvertent, he should utter some irrelevant expression unworthy of the vow, then he should mutter, "Oh Agni! You are the protector of the vow, Oh god! among men. You are fit to be praised in sacrifices". Indeed, Agni is the Lord of vows to gods. Thus he (the sacrificer) approaches (rushes to) him. Thereby his action does not become inconsistent with the vow. Thus he does not violate the vow. This indeed is the atonement here.

25. And if they (people) should bring to this person who has taken up the vow either garment or cow, then he should consecrate it with the *mantra*, "Oh Soma! Bestow this much. Bring More". Verily Soma unites with (appropriates) what they bring (as offering) to this (sacrificer) who is going to sacrifice with Soma (the *soma* juice). Therefore he says, "Oh Soma! Bestow so much". "Bring more". He verily says (means) "Bring more to us". (He chants), "The divine Savitṛ, the giver of wealth, has bestowed wealth on us". Indeed Savitṛ is the impeller of the gods. That way, this (gift), verily impelled by Savitṛ to this (sacrificer) conduces to (further) gift.

26. He (Adhvaryu) says before sunset, "Oh consecrated person (who have taken up the vow)! Restrain your speech". Before sun-rise he says "Oh consecrated person! Restrain your speech". Verily for the purpose of continuity. Thus he continues the night with the day and again the day with night. May not the Sun set on him (the sacrificer) who is moving elsewhere. For thereby he (the Sun) would be cutting him (the sacrificer) off from the night. Certainly let not he (the Sun) rise on him who is sleeping. Thereby verily he would be cutting him off from the day-time. Therefore here, it (going out and sleep) must be guarded against. There is indeed no atonement in this matter. Prior to the concluding purificatory bath he

should not enter (go towards) water, nor should it rain on him who loves himself. It is not appropriate that before the final purificatory bath (*avabhṛtha*) he should enter water or that it may rain on him who has his own desire. He speaks refined speech and not the widespread human (speech), wherefore he speaks refined speech (of the gods) and not the widespread human (speech).

27. Having made this conquest, which conquest is theirs, by means of the sacrifice, they, the gods, said, "Ah! Let us make this (sacrifice) of ours now in such a manner that it may be inaccessible to men". Having completely sucked the essence of the sacrifice, as bees would completely suck (honey) and having emptied it thus, having concealed (obliterated) it with the sacrificial post, they disappeared. Therefore it is well-known as *'Yūpa'*.

28. That was heard by the Ṛṣis. Just as (in different ways) the Ṛṣis collected that sacrifice, in the same manner was this sacrifice collected. Just as then the Ṛṣis gathered the sacrifice, thus indeed does this person who undertakes the vow now gathers (collects and performs) the sacrifice.

29. Verily speech itself is the sacrifice. What was then (formerly) sucked completely and what was emptied of the sacrifice by the gods, that very thing he (the sacrificer) now replenishes by means of this sacrificial food and by means of this juice. He would not be replenishing it (filling it up) if he should utter the wide-spread human speech.

30. Now, (the reason) why he is known as *'Dīkṣita'* (the one who has undertaken the vow) is that this (sacrifice) now anoints himself thus for the sake of speech. He verily anoints himself for the sacrifice. The sacrifice is indeed speech. Therefore he is known as *'Dīkṣita'* (the anointed). It is verily this (*Dīkṣita*) that they say is *'Dīkṣita'* (one who has undertaken the vow). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He prepares indeed this *'caru'* (rice-pap) for *'Prāyaṇīya'* (the preliminary sacrifice) (the *caru* being) dedicated to Aditi. The reason why this *'Prāyaṇīya'* rice-pap is dedicated to Aditi is (this). The gods performed the sacrifice (elaborately) on this (earth). Performing it (elaborately) on this (earth) they kept her away (separated her) from the sacrifice.

2. This one who was such, observed (by Aditi) "Ah! (I shall) confound the sacrifice of these (gods) who verily performing (the sacrifice) on me, have kept me separated from the sacrifice". Those gods rushed to her only (and said), "No! (Ah) We performed the sacrifice verily on you. How is it that our sacrifice does not shine forth (does not please), how did (that of) ours get confounded?"

3. She (the earth) said, "I myself confounded your sacrifice. Because, performing it on me, you separated me from the sacrifice, therefore I indeed confounded your sacrifice. Make (provide for) a share for me. Then will your sacrifice shine (be pleasing)". They said, "So (be it). The *Prāyaṇīya* (oblation) is verily yours, yours is the *'Udayanīya'* (oblation)". Then, this (earth) is Aditi indeed. Therefore this rice-pap of the *Prāyaṇīya* is dedicated to Aditi only and the *Udayanīya* is dedicated to (is of) Aditi. Thereafter the sacrifice shone forth (was pleasing) for them (gods). They created that (sacrifice); they performed it (elaborately). The reason why this *caru* (rice-pap) dedicated to Aditi is (offered in) the *'Prāyaṇīya'* is (that it is) for seeing the sacrifice itself. He (the sacrificer) verily sees the sacrifice by means of this (oblation). Having seen it (the sacrifice) and having purchased (the *soma*) he performs it (the sacrifice) elaborately. Therefore indeed is this *caru* dedicated to Aditi (offered in the) *Prāyaṇīya*. That sacrificial food had verily been cooked. But the deity had not been sacrificed to.

4. Then, *'Pathyā-Svasti'* (welfare for the road-journey) shone before them. They sacrificed to her. Speech indeed is *'Pathyā-Svasti'*. Speech is certainly the sacrifice. Thus they found the sacrifice; they created it; they performed it elaborately.

5. Then, to these (gods) there appeared Agni. They sacrificed to him. Then what was Agni's part of the sacrifice, that they perceived. What is dry. That is what is related to Agni, what can be burnt by fire. That they created and that they spread.

6. And then Soma appeared to them. They worshipped (sacrificed to) him. Thereby they perceived what is sacrifice was related to Soma. Whatever is moist—that is related to Soma. That they created and that they spread.

7. And then, to them (gods) there appeared Savitṛ. They worshipped him and thereby they perceived what was related to Savitṛ in the sacrifice. Indeed cattle (animals) are of Savitṛ. Cattle are verily the sacrifice. Thus they perceived the sacrifice, they created it and they spread it.

8. Thereafter they sacrificed to Aditi. Then the sacrifice appeared to these (gods). They created it, they spread it.

9. He (the sacrificer) sacrifices to these five deities. Indeed that sacrifice was five-fold and an object of confusion. That (sacrifice) they recognized by these five (deities). The five seasons were confused (objects of confusion). Then they (the gods) recognized only by these five (deities). The five quarters were confounded (object of confusion). By these very five (deities) they (gods) recognized them.

10. By means of *'Pathyā-Svasti'* (they knew) the north. Verily speech is *'Pathyā-Svasti'*. Therefore, they say, "Here speech sounds in the north in the 'Kurupāñcāla' country and 'Kuru mahāvṛṣa'. By means of that (speech) they knew this quarter". This quarter (north) has been known as of that (speech).

11. (They knew) the east by means of Agni. Therefore they worship, having taken Agni from behind (from the *Gārhapatya*) towards the front (east) (*Āhavanīya*). They indeed knew this quarter by means of that (Agni). This quarter has been known verily as his (Agni's).

12. (They knew) the South by means of Soma. Therefore they say Soma has the *Pitṛs* as the dieties. Therefore they take it (Soma) around the south. They knew this quarter by means of that (Soma). This indeed, has been known as the quarter of that (Soma).

13. (They knew) the West by means of Savitṛ. This one (Sun) who burns indeed is Savitṛ. Therefore this (Sun), day after day, reaches that very quarter. By means of him (the Sun) they knew this quarter indeed. This quarter has been indeed known as his (Savitṛ's).

14. (They knew) the upper direction by means of Aditi. This (earth) indeed is Aditi. Therefore from it the plants, trees and creatures grow upward. By means of this (earth) verily they knew this quarter. This (upward direction) indeed has been known as its direction.

15. The *'Prāyaṇīya'* (the preliminary offering) and *'Udayanīya'* (the closing offering) are the two arms of the sacrifice and hospitality is its head. Therefore, these two oblations occur on both sides of (before and after) hospitable reception. For, these two arms are on both sides of the head. Because he worships (sacrifices to) five deities in the *Prāyaṇīya* and five in the *Udayanīya*, therefore these (are) five fingers (on one hand) and these (are) five (fingers on the other hand).

16. Therefore, they say, "What he may perform in the *Prāyaṇīya*, that should be (also) in the *Udayanīya*". "He should place down the stirring spoon after having stirred (the pap)"! "He should place down the cooking pot unwashed, in the same manner". "In the same manner should he place the *'Baṛhis'* after having collected it".

"Those very priests should be (in both)" "Thus he performs similarly (in both). Therefore these (*Prāyaṇīya* and *Udayanīya*) are the hands (of the sacrifice) which are simliar (to each other) and are of the same shape".

He need not do it that way at all. He should indeed throw the stirring spoon (into the fire). He should wash the cooking pot. Should he (so) desire there may be also a different cooking pot. He may throw the *'Baṛhis'* into the fire. If the sacrificial priests have not gone away, they themselves may be (for the *Udayanīya* also). If they have gone away, others certainly may be (as priests). (The reason) why it is the very same sacrifice is (that) he sacrifices to the same deities. Thus indeed does he perform them similarly. Therefore are they of the same shape. That concludes with *'Saṁyu'* (Chant). Indeed *Prāyaṇīya* and *Udayanīya* are the two arms of the sacrifice. The two arms are in the fore-part of the body. Thus he (the sacrificer) sanctifies the forepart of the sacrifice. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Soma was indeed in the sky and the gods (were) here (on earth). The gods desired, "May Soma come to us". "With him come here, may we perform sacrifice!" Then they created these two illusions *viz.*, Suparṇī and Kadru. Indeed speech is Suparṇī. This (earth) is Kadru. That (story) is described in the explanatory section (Brāhmaṇa) of the hearths as 'Sauparṇikādravam' (the story of the Suparṇī and Kadru) as to in what different ways it was and then for the sake of these gods Gāyatrī flew up to Soma and as she was bringing (Soma) the Gandharva Viśvāvasu stole it in the middle.

2. They, the gods, said, "Soma has fallen from beyond. In between, the Gandharvas stole him. Find out (a way) as to how he may come to us.

3. They said, "The Gandharvas are indeed fond of women. Therefore let us send 'Speech' herself to them. She will indeed bring this (Soma) to us". They then sent speech. She came to them verily along with Soma. The Gandharvas come following her.

4. They (Gandharvas) said, "Soma is for you and Speech for us— (Speech) with whom you purchased (Soma) from us". They (the gods) said, "If she would come here (to us), do not at all lead away by force this (*Vāk*) of ours having bartered. Let us only solicit her!" Saying "So (be it)" they solicited her. The Gandharvas proclaimed to her the sacrifice itself to be the Veda, (saying) "Thus do we know the sacrifice, thus do we know. We are virile". Then the gods understood that women were indeed vain. Having created the *'Viṇā'* (the stringed musical instrument) and having produced it they sang with it (they played upon it and sang) for her (saying), "Thus indeed shall we sing for you, thus shall we exhilarate you. Come to us". Then she turned (to them). She indeed turned in vain—who turned to dance and song from one who prayed and from one who praised. Therefore, whoever indeed is attached to vain things, who dances, who sings to him only is a woman most attached. Thus, formerly turned speech whom women take after.

5. Thus, Speech and Soma both were with the gods, (the reason) why he (the sacrificer) purchased Soma is indeed for its arrival (acquisition), (with the thought) "With Soma that has come, may I sacrifice!" Therefore is it that he purchases Soma.

6. Then, what *ghee* remians in the *'Dhruva'* spoon, that he takes in the *'juhū'* dividing it into four parts. Then, having tied (a piece of) gold with (a blade of) sacred grass, he puts it down (into the *juhū*), (thinking), "Gold and milk are indeed of common origin. Both are verily the seed of Agni. Let me offer with complete milk". Therefore he puts the gold piece down.

7. He says it (chanting) "Oh resplendent one (Agni)! This is your body. This is your lustre". This thing *viz.*, gold is indeed 'lustre!' (He says) "Unite with that ". He verily says (means) this. "Mingle with that" (He says) "Get splendour". Soma is certainly 'splendour'. When he says, "Get splendour", he merely says (means) this, "Get Soma for whom we send you".

8. Then he offers. When he offers, he sends her (speech) thus now, as the gods formerly sent her. It is this speech that is primarily (in true form) the purchaser of Soma. With this offering he (the sacrificer) gratifies her (thinking), "With her gratified, let me purchase Soma". Therefore does he indeed offer.

9. He offers (chanting) "You are the (*Jūr*) one who goes with" this '*Jūr*' is indeed one name of speech. Therefore he says 'You are *Jūr*'. (He says) "Held by the mind". Verily by the mind is speech held. For, now the mind moves before the speech as in 'say thus', 'don't say thus', if mind were not there, speech would indeed talk incoherently and indistinctly. Therefore does he say, "Held by the mind". (He says) "Pleasing to the pervasive one (Viṣṇu)". Really Soma is the pervasive one (Viṣṇu). When he says, "Pleasing to Viṣṇu', he verily says (means) only this, "Pleasing to Soma for whom we send you". (He says) "On the impulsion of yourself who have the true permission (of the gods)". He verily says (means) thereby "Be of true impulsion to us. Please go to Soma for our sake". (He says) "May I get a support for the body!—*Svāhā*". He verily says (means) this, "May I enjoy the completion of the sacrifice!" Indeed he who undertakes the vow desires, "May I enjoy the completion of the sacrifice!" Therefore says he "May I enjoy a support for the body".

10. Then he takes up the gold (from the *juhū*). Should he offer the gold (into the fire), surely. Gold would turn away from men. In that he takes up the gold, therefore indeed is this gold among men.

11. He takes it up (chanting), "You are shining (delighting), you are lustrous, you are immortal. You are the one belonging to all the gods". Having thus offered with the entire milk, when this (gold) alone remains, he keeps it, "you are thus indeed shining (delighting), thus indeed lustrous, thus indeed immortal and thus indeed belonging to all the gods" for it is really of all the gods.

12. Then, having taken up *ghee* in four parts a second time, he says, "Oh sacrificer! Go". Then in front there is present the cow with which Soma is purchased. They throw the door open. They address her. "Go beyond to the north". As she is moving beyond to the north, he sanctifies her (by chanting *mantras*). The reason why he sanctifies her is that they now thus send her again—her who has already been sent (placed in front). In true form this one (cow) with which the Soma is purchased is indeed speech. Having gratified her with this oblation thus, he now sends her first, just as formerly (yonder) the gods sent her.

13. He sanctifies her (chanting) "you are the thought, you are the mind". Speech indeed speaks according to the thought of the mind. Therefore he says, "You are the thought, you are the mind". (He chants) "You are the intelligence". Speech indeed is intelligence. For, by means of speech, by means of intelligence, men live, with the Veda that is recited and (or) by felicitous talk. Therefore he says "You are the intelligence". (He says), "You are the sacrificial fee (you are the curteous one)". Indeed speech is the sacrificial fee, for with speech does he give the sacrificial fee. Therefore says he, "You are the sacrificial fee". (He says) "You are 'Kṣatriya' (the powerful one), you are worthy of sacrifice (worship)". Indeed this one (cow-speech) is the dominating one and this one is indeed sacrifice-worthy. (He says) "You are Aditi, having heads on both sides". As he speaks contrarily with speech—what (comes) first (that he puts) later and what (comes) later (he puts that) first, therefore he says "having heads on both sides".

14. (He says) "You who are such, please be of good forward (movement) and good backward (return) (movement) for our sake". He verily says (means) this only, "Be of good forward (movement) for us; for our sake go to Soma". (In saying), "Be of good backward (movement)" he verily says (means) only this, "come (back) to us with good backward (movement); bring Soma for us", when he says "you, who are such, be of good forward (movement) and of good backward (movement)".

15. (They chant) "May Mitra bind (you) by the foot". They do not bind her (the cow) at all; for the rope belongs to Varuṇa. If she were bound Varuṇa would catch hold of her. Not bound, she would be unrestrained. What is of Mitra-that certainly is not under the power of Varuṇa. That way (this cow) becomes indeed restrained and that way Varuṇa too does not capture this one. Therefore he says, "May Mitra bind you in the foot".

16. (He chants) "Let Pūṣan guard (your) paths!" This (earth) is indeed Pūṣan. Thus he makes this one herself 'guardian' on the way for this person's (sacrificer's) sake. There is no affliction, no stumbling for him who this (earth) protects on the path. Therefore he says, "May Pūṣan protect the paths".

17. (He says) "For Indra, the (supreme) overseer" for the reason that she may have a (supreme) good overseer, he says "for Indra the (Supreme) overseer". (He says) "May (your) mother permit you, may (your) father (permit)". For she is born of the father and of the mother. (He says) "May your brother born of the same womb (mother) (permit you)! (May your) friend who belongs to the same group (permit you)!" (thinking) "This is then about her birth. Therefore, with her who has been permitted (by all her kin) let me purchase *soma*".

18. (He says) "Oh goddess! you (who are such) go to the god". Indeed this (speech,) a goddess, thus goes to the god Soma for the sake of Indra. Therefore does he say, "Oh goddess! you, who are such, please go to the god". (He says) "To Soma for the sake of Indra". Indra is the deity of the sacrifice. Therefore he says, "To Soma, for the sake of Indra".

19. (He says) "May Rudra make you turn back (and return)!" Indeed Rudra has power over these (cows). Cattle (animals) do not go beyond him. That way, (this one too) does not pass beyond (Rudra). Therefore he says, "May Rudra make you turn back".

20. (He chants) "(May) welfare ! Come back with Soma as your friend (companion)". He verily says (means) this, "May welfare be to us! Come back with Soma". Thus indeed has he (the sacrificer) sent her now, in the same manner as formerly the gods sent her. Just as she came with Soma, so does it come to be now. Just as the gods then (formerly) solicited her (speech) with the Gandharvas, so does the sacrificer now solicit this one. Just as she turned to the gods from the Gandharva, so does she now turn to the sacrificer. Verily the north is the quarter of men. That is (the quarter) of the sacrificer. (In that) she turns to his direction, by that she turns to the sacrificer. Thus he now leaves her off in his own quarter. (Fourth Brāhmaṇa Ends)

(Chapter Two Ends)

Chapter Three

BRĀHMAṆA I

1. He goes out indeed following the very footprints (of the cow). Why he goes out following the footprints is that thereby he surely takes hold of her. He goes out following seven footprints where the metres were born from speech. Of the metres, Śakvarī that has seven feet is the highest. Therefore, he goes out following these seven footprint. Indeed he goes out with the form of speech herself.

2. He goes out (chanting) "You are *Vasus* (belonging to *Vasus*), you are Aditi, you are Āditya (belonging to Āditya)". Thus he addresses only speech. "You are Rudra, you are Candrā". Thus (too) he addresses only speech. (He chants), "May Bṛhaspati make you delight in happiness". Indeed Bṛhaspati is 'Brahman'; the sacrifice is verily 'happiness". He thus says (means) merely this, "May Brahman make you take delight in the good sacrifice!" (He chants) "Rudra, along with the *Vasus*, wishes for you". Verily Rudra, has power over these (cattle); cattle do not indeed go beyond him. Similarly (this one too) does not go beyond. Therefore says he, "Rudra, with the *Vasus*, desires you".

3. Then he offers in the footprint. She (*ghee*) is indeed the thunderbolt. Verily he spreads this (earth in the footprint) thus (with *ghee*). Having spread it, he takes it (the earth) up. Therefore, after having placed the gold in it, he offers (the *ghee*). An oblation is certainly not offered in anything other than fire. This thing *viz.* gold is verily the seed of 'Agni'. Thus this oblation of this (sacrificer) becomes offered in (the place) which has fire.

4. He offers (chanting), "I pour you on the head of Aditi". This (earth) indeed is Aditi. He verily offers over her. Over, certainly, is this head. Therefore he says, "I pour you over the head of Aditi. (He says) "On the worshipping ground, of the earth". He indeed offers thus in the worshipping ground of the earth. (He chants) "You are the footprint of the cow (*Iḍā*)". Indeed the cow is *Iḍā*. This is her footprint. Therefore he says, "You are the footprint of *Iḍā*". (He chants) "Oh one filled with *ghee* (with the offering made)". Having offered, having removed the *'Sruk'* spoon (and) the gold, he scrapes (draws lines by scratching) around with the wooden sword. The wooden sword is verily the thunderbolt. Thus he encloses this (earth in the footprint) all round with the very thunderbolt. Thereby (no one) trespasses.

5. He draws lines (scrapes) around, (chanting) "Take delight in us". He verily says this only for the sake of the sacrificer. And then he puts it into the cooking pot or pan, (chanting) "Your relationship is with us". He verily says (means) this for the sake of the sacrificer only.

6. Then he pours water there (in the footprint), where drawing lines around or scraping up they have reduced it or hurt it. Water indeed is medicine, (a means of) soothing water; he puts it together (heals it) with water.

7. Then he gives it (the scraped earth) to the sacrificer, (saying) "wealth". He indeed says (means) this only "(there are) cattle in you". The sacrificer accepts it (saying) "with us is wealth". Indeed cattle are wealth. He verily says (means) only this, "cattle are with me". Saying "May we not be separated from prosperity!" he (Adhvaryu) touches himself. Thereby the Adhvaryu does not exclude himself from (possession of) cattle.

8. Then, they give (earth from) the footprint of (the cow) with which Soma is bought. Indeed wife is the home. The footprint of (the cow) with which Soma is purchased means cattle. Thus he establishes the cattle in the house itself.

9. He hands it over, saying "In you, in you (are) riches". Indeed cattle are riches. He verily says (means) these only, "In you, in you are cattle".

10. Then he causes the (sacrificer's) wife to be looked at by (the cow) with which Soma is purchased. This (cow) really becomes Soma, (the cow) by which they purchase Soma. Soma is indeed male. The (sacrificer's) wife is female. Thus is produced verily a productive union (pair).

11. He shows her (to the cow) (as she chants), "I am being seen by divine intelligence, by '*Dakṣiṇā*'! (the sacrificial fee) which has a vast vision. Do not rob me of my life-span. I too shall not (take away your life). Oh goddess! With your benign sight, may I obtain sons!" He verily prays thus for the blessing, "In your benign sight, may I obtain sons!"

12. That one (cow) which is brown and which has tawny eyes—that (is the one) with which Soma is bought. When Indra and Viṣṇu divided a thousand (cows) into three parts, then one was left over. Therefore, even now when they (people) may divide a thousand into three parts, one only would be left over. They (Indra and Viṣṇu) made her into three varieties, produced in three ways.

13. Therefore, this too has been recited by the Ṛṣi (Veda), "Both of you conquered; (you) were not vanquished. Of the two, neither was defeated. What Indra and Viṣṇu contended for, that one thousand, the two divided into three parts".

14. That one (cow) which is brown and tawny eyed (that they make) the Soma cow; cow (with which Soma is purchased); and what is red and does not have black eyes (i.e., has white eyes) that (they make) Indra's (i.e., of the killer of Vṛtra), which—that belong to the killer of Vṛtra—they let off for the Kṣatriya who wins the battle; and what is red and black eyed that (they make) the one to follow (the *Dīkṣita*) who dies (who goes to the world of manes). Therefore that one which alone is brown and tawny eyed, that indeed should be (the cow) for Soma purchase. If they may not be able to find that (such a one), what is raddish may serve (as the one

to purchase Soma with), for that is its nearer colour. If they may not get even that, then what is red and what does not have black eyes—that may be (as Soma-cow). But he should not entertain even a desire for what has black-eyes. She (the cow that is chosen) should be one that has not been impregnated. Verily this one the Soma-cow is speech, in its true form. Speech is indeed fresh (not become stale by time). Indeed this one (cow) which has not been impregnated is certainly fresh. She (should be) of unpierced ears, not one-eyed, not having only one horn, (she should be) short statured, not lame, not having seven hooves (not having one hoof undivided) and (she should be) of one (uniform) colour. Such a one is indeed fresh. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Having washed his two hands, he ties the (piece of) gold to this (finger) (the ring finger). The reason why he ties the gold to this is (this): This (universe) is indeed two-fold *viz.* 'truth' and 'untruth'. There is no third. The gods are 'truth'. Men are 'untruth'. This thing *viz.* gold is verily the seed of Agni. (He chants) "Let me touch the tiny parts (of Soma) with 'Truth'. Let me handle Soma by means of 'Truth'. Therefore he ties (the piece of) gold in this (finger).

2. He then says, "Bring the binding (cloth) of Soma. Bring the wrapping (cloth) of Soma. Bring the head-band". What is most shining that alone should be the Soma-cloth. For this becomes his (Soma's) clothing. He who makes this (cloth) this most shining—he verily shines. And he who makes some (indifferent) thing as this (cloth)—he becomes so (insignificant) indeed. Therefore, only what is most shining should be the Soma-cloth.

3. If they get a head-band, it may indeed serve. If they do not obtain a head-band then, on their cutting off the fore-part of the Soma—wrapper itself that (cut off portion) may take the place of the head-band. Either the Adhvaryu or the sacrificer takes it.

4. Those two (Adhvaryu and sacrificer) move eastward, muttering, "Say to Soma for my sake, this part, related to Gāyatrī, is for you". "Say to Soma for my sake, this part, of Trṣṭubh, is for you". "Say to Soma for my sake, this part, related to Jagatī (metre) is for you". "Say to Soma for my sake, may you obtain the sovereignty of the measures of the metres!"

5. (The reason) why they move, thus muttering is that the Soma, being purchased even in part is fully purchased and purchased is the sovereignty of the very metres, the dominion of the metres. Therefore, indeed, thus does he report at the outset, "I purchase you really for the sovereignty of the metres, for the dominion of the metres and not for killing". They indeed kill this (Soma) in that they thus squeeze him. Thereby he makes up his mind for the purchase.

6. Then he sits behind, with bended knees, (saying), "You are ours". For, he (Soma) has indeed come to him (the sacrificer) and him who has come, he is surely going to buy. Therefore he says, "You are ours". (He says) "Your sparkling (juice) is fit to be taken". For, from it he is going to take the pure (sparkling juice of) Soma. (He chants) "May those who collect you, collect you!" Thus he makes this (Soma) full for the sake of completeness.

7. In that matter, some people throw away any other plant (weed) that is fallen (into Soma), saying, "Thus we make this complete (Soma only)". One should not do so. Soma is indeed Kṣatra (the ruler) and the other plants are the common subjects. What other plant has fallen (into it) is to this (Soma) like (the food) that has been (grasped) by the mouth. This (throwing away of the weed) then becomes just like one may snatch and throw away what has been grasped (by the mouth). Therefore, now he should only mutter the *Yajus* (chant). Thus indeed he makes this (Soma) complete.

8. Having made (folded) the Soma-cloth into two or four and having spread it with its hem towards the east or towards the north, he measures out this (Soma) on it. Because he measures this, therefore there is this measure among men *viz.* measure of the store-room or the small (measuring) jar or any other measure there is among men.

9. He metes it out with a chant to Savitṛ ; for Savitṛ is the impeller of the gods. Being impelled by Savitṛ does he verily measure it thus with a metre that goes beyond all (other) metres (in the number of syllables) (*aticchandas*). '*Aticchandas*' really is (i.e. it contains) all the metres. (He measures with it, thinking) "May (this Soma) of mine be measured by all the metres!".

10. He measures it (chanting) "I praise that god (Savitṛ), impeller of the two protectors (Heaven and Earth), one of wise action, of rue impulsion, the holder of precious things, one of all-round pleasing aspect, the thoughtful one, one of surpassing intelligence, at whose impetus incomprehensible effulgence shines above. May the golden handed (Sun) of auspicious action and of fine movement, measure out (Soma) with compassion!"

11. With this very (chant) with all (fingers), with this (chant) with four (fingers), with this (chant) with three (fingers), with this (chant) with two (fingers), with this (chant) with one (finger), again with this (chant) with one, with this (chant) with two (fingers), with this (chant) with three (fingers), with this (chant) with four (fingers) and with this (chant) with all (fingers) and then also with the palms cupped together he throws (Soma).

12. As to why he measures out raising and bending, thereby he employs a Virāj (metre) thus that way (forward) and this way (backward). That which is that way conveys the sacrifice for the gods and that which is this way pleases men.

13. In that he verily measures raising and bending. He thus makes these everyone of the fingers acquire varied power (energies). Therefore indeed are these fingers of varied power. Therefore too, he makes half of it with one and then (the rest) with two.

14. Since he verily measures raising and bending, therefore these fingers are indeed not united. He metes out ten times. For, 'Virāṭ' is of ten syllables and *Virāṭ* certainly is the sacrifice. He thus accomplishes the very '*Virāṭ*' the (shining) sacrifice.

15. Then, having gathered it up, he binds it (with the binding cloth), (chanting) "You for the sake of progeny". For, indeed for (obtaining) descendants he does thus to it in that it looks as if pressed in what has been bound up. Therefore, it looks as if pressed down between the shoulders and the head.

16. Then he makes a space (hole), as it were, (chanting) "May the descendants breathe (derive energy) after you". In that he compresses it. Thus he seems to close up (cover up) the vital breath. Thus (by making the hole) he relieves the very vital breath. With the vital breath that has thus been relieved by him, these creatures breathe (following it). Therefore he says, "May the creatures (descendants) breathe after you". (Second Brāhmaṇa ends)

BRĀHMAṆA III

1. He (the Adhvaryu) bargains over him (Soma). Since he thus haggles over him, therefore, all this even now becomes, sometime, verily the object of bargain (purchase). He haggles, having asked him (the possessor of Soma), "Oh seller of Soma! Is your Soma for sale?" He says to him (Adhvaryu), "It is for sale". (The Adhvaryu says) "Let me purchase it of you" "Purchase" says he (the Soma seller). (The Adhvaryu says) "Let me purchase it for one sixteenth (of the cow)".

2. The seller of Soma says, "King Soma certainly deserves more than this". The Adhvaryu (says), "Indeed King Soma deserves more than this. But the greatness (value) of the cow is great. From the cow (comes) fresh milk, from her the boiled milk, from her the curds, from her the sour cream, from her the curdled milk, from her the watery portion of the curdled milk, from her the butter, from her the *ghee*, from her the clotted milk and from her the whey.

3. Let me purchase (Soma) of you with a hoof (one eighth of the cow)". The seller of Soma verily says "King Soma deserves more than this". The Adhvaryu says, "Indeed King Soma deserves more than this. But the greatness (value) of the cow is certainly great". Having enumerated these very things he says, "Let me purchase (Soma) of you with the foot (of the cow) (one fourth of the cow), let me purchase (Soma) of you with half (of the cow), let me purchase (Soma) of you with the (whole) cow". (The Soma Seller says) "King Soma has been purchased (by you). Show the nourishing things (that from the price)".

4. He shows, "Gold, goat, cloth, milch cow, a pair of Kine, three other (cows)". As he first (before finalizing) says (bargains) and thereafter the other one finalises, therefore even now in human (transaction), they bargain only before, and then he clinches the bargain (finalises). The reason why the seller of Soma says merely so much, "King Soma surely deserves more than this", and then the Adhvaryu shows these essences and the products of the cow is that Soma is already glorified for he is a god. Thus he (the Adhvaryu) thus glorifies only the cow, thinking, "May he who knows these essences and the products purchase this (cow)!" He verily bargains five times. The sacrifice is of the measure of the year and the seasons of the year are five. He obtains it (the sacrifice) by means of five. Therefore he bargains five times.

5. Then he purchases this (Soma) with gold, (saying) "I purchase you (Soma) the shining one with (gold) the shining one". In that he purchases Soma with the gold, he really thus purchases this shining one with the shining one. (He says) "The brilliant one with the brilliant (I purchase)". Thus he veirly purchases the brilliant with the brilliant in that (he purchases) Soma with the gold. (He says), "(I purchase) the undying with the undying". Indeed he purchases the immortal with the immortal in that he purchases Soma with the gold.

6. Then he (the Adhvaryu) takes it back again, (saying) "In the sacrificer (unifier) of your cow". He places it down (saying) "In us (in our sacrificer) be your shining ones". What is verily its vital energy that he places in this (sacrificer). And then he purchases (the Soma) thus with the (mere) body (of the gold). Therefore he says, "In us (in our sacrificer) (be) your shining ones".

7. He then bargains for this (Soma) with a she-goat whose neck is turned thitherward, (chanting) "You are the body of austerities". This (she-goat) has been born of the austerities of this (Prajāpati). Therefore he says, "You are the body of austerities". (He says) "The colour of Prajāpati". In that she brings forth (offspring) in the year, thereby there is (in her) the colour of Prajāpati. (He says) "You are bought with the best animal". It is the best animal in that it brings forth thrice in a year. (He says) "May I increase with a thousand fold increase!" Thus he verily prays for the blessing. 'Abundance' verily is a thousand fold increase. Indeed abundance is prosperity. Thus he veirly prays for the blessing, "May I attain prosperity!" Therefore he says, "May I increase with a thousand fold increase!".

8. In so far as he takes Soma after having given the she-goat and in that he makes (Soma) come down (to hiṃ) by means of the she-goat (*ajā*), therefore indeed is this (she-goat) is known as '*ājā*' (she who drives thither). It is inded '*ājā*' that they call '*ajā*'. Therefore he takes the Soma after having given the she-goat (*ajā*).

9. He takes (Soma) (chanting), "Oh friend! Oh bestover of good friends! come". He verily says (means) this only, "Be auspicious to us, without hurting us", when he says, "Oh friend! Oh bestover of good friends! Come". (He says) "Enter (be seated on) the right thigh of Indra". The sacrificer is Indra. Thus he now places (Soma) on his right thigh. Therefore he says, "Sit on the right thigh of Indra". (He chants) "The desirous one on the desirous". When he says "The desirous one on the desiring one" he verily says (means) this only "the beloved one on the beloved one". (He chants) "The pleasing one on the pleasing one". He verily says (means) this only, "The auspicious one on the auspicious one".

10. Then he uncovers his head. Indeed he who undertakes the vow becomes an embryo. He has produced this sacrifice. This then remains an embryo till the pressing of *soma*. Therefore he remains as if enclosed. The embryo is verily covered, as it were. Therefore the sacrificer uncovers his head.

11. Having turned his head away, he mutters, "Oh Svāna! Bhrāja! Anghāri! Bambhāṇ! Hasta! Suhasta! Kṛśānu! These are the things for you with which Soma is purchased. Guard them. May they not fail you!" Indeed these (things) by sharing belong to those who are the Gandharvas. the attentive guardians of Soma. He thus indicates these names of theirs verily to them. Thereby he becomes free from debt to them.

12. Then he mutters, "Oh! Agni! Keep me from evil conduct. Make me have recourse to right conduct". Verily Soma comes now to this (sacrificer) who is seated. When he has come, he (the sacrificer) gets up. Thereby he does wrong; he breaks the vow. The reason why he (Soma) comes to him (the sacrificer) who is seated and when he has come he gets up is that indeed Agni is indeed the lord of vow for the gods and now he (the sacrificer) verily approaches him (Agni). Thereby his vow does not become violated. Thus he does not break the vow. (He chants) "Oh Agni! Keep me from evil behaviour". Here it (the meaning) is not obscure. (He chants) "Make me resort to right conduct". He verily says (means) this only, "Make me resort to proper (conduct)". (He chants), "I have risen with rising life, with good life, following the immortal". Soma is indeed immortal. Thus he rises following Soma. There is no affliction, no destruction to him who thus rises following (the arrival of) this immortal Soma.

13. Then he mutters, "We have reached the path that leads to well-being and which is free from danger". The gods verily feared this that it might not be that the terrible Rakṣasas would not destroy this (sacrificer) midway. They attained welfare

by means of this (chant). In that manner indeed, this (sacrificer) attains well-being by means of this (chant), "We have reached the path that leads to well-being and that is free from danger". There is nothing obscure in this. (He chants) "By which he destroys all enemies and obtains wealth". He verily says (means) only this, "By which he destroys all destructive (evil forces) and attains welfare thus". Saying "Him, verily" they carry (Soma), in their hand and then convey him by means of the cart. Thus he verily glorifies him (Soma). He indeed puts virility into him. People follow the sacrifice, indeed. Therefore they carry the seed on their head (towards the field) and bring (the corn) by means of the cart.

14. (The reason) why he purchases it near water is (this). Water indeed is the essence of this (Soma). Thus he purchases this which is verily sapful. And when he purchases this with gold, he thus purchases this indeed virile (lustrous). When he purchases this with the she-goat, he thus verily purchases this which has heat (austerity). And when he purchases this with cloth, its dress indeed is its skin - thus he purchases this which has its skin. When he then, purchases this with the milch cow, he purchases it thus with its milk (to be mixed with Soma). And when he purchases this with a pair (of Kine), he thereby purchases this (Soma) verily with a mate. Therefore these prices for Soma do not fall off. Indeed he purchases it with only ten and not with other than ten. Virāj (metre) is verily of ten syllables. Virāj indeed is sacrifice. Soma is of Virāj. Thus he (the sacrificer) brings about the sacrifice which is of Virāj. Some give an ox or some other bull, (thinking) "this is certainly an advance (prior) purchase". (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He spreads the black antelope skin verily in the enclosed central portion (of the cart), (chanting) "You are the skin of Aditi". That (former explanation) is itself the significance of this *Yajus* (chant). On that he places the king (Soma), (chanting) "Sit on the seat of Aditi". This thing *viz.*, the cart is, as it were, of the form of the mid-region (aerial region), This (earth) is indeed Aditi. This is the firm resting place. Placing it thus in the cart, he establishes it in this firm resting place. Therefore he says, "Sit on the seat of Aditi".

2. He then touches it (chanting) "The shower (the bull) (Soma) has propped up the sky and the aerial region and has measured the vastness of the earth". The gods were verily afraid of this, (thinking) "May not the destructive Raksaṣas kill this (bull) ours, in between?" Thus, he (the sacrificer) reinforces these worlds with this; he makes this greater, (to be beyond) the (threat of) destruction. Indeed there is none as slayer of one by whom all this (universe) has been strengthened. (He chants), "The paramount Lord has occupied all the worlds". Thus he reinforces all this (universe) with this (Soma); he makes this (superior) beyond death. There is

certainly no slayer of him by whom all this has been strengthened. (He chants) "All these, verily are Varuṇa's ordinances". Thus he makes all this (universe) follow in the path of this (Varuṇa), unopposed to him. Therefore he says, "Surely all those are the ordinances of Varuṇa".

3. Then he wraps up this (Soma) lest the destructive Rakṣasas should hurt him all around. Indeed the gods are hidden, as it were, from men. Thus he makes this (Soma) concealed, as it were. Verily this becomes an embryo till the pressing (of Soma). The embryo is surely hidden. Therefore he wraps it (Soma) up.

4. Then he wraps this (Soma) up, (chanting) "Over the woods he has spread out the mid-region". Indeed over the tree tops in the woods is this aerial region stretched. Therefore he says, "Over the woods he spreads out the mid region". (He chants) "Strength in the horses and milk in the cows". Verily the horses are males (men). Virility is strength. When he says "Strength in the horses" he verily says (means) only this, "Virility in men". (He chants) "Milk in the Cows". This milk is indeed in the cows. (He chants) "Varuṇa (has placed) wisdom (thought) in the hearts and fire in the creatures". Indeed into the hearts of these creatures has this thought that has the speed of mind entered. Therefore says he, "Wisdom (thought) in to the hearts". (He chants) "Varuṇa (has placed) five into the creatures". For this fire has entered into these creatures, the beings. (He chants) "The sun in the sky has he placed and Soma in the mountain". Indeed the yonder sun has been placed in the sky. "Soma in the mountain". Indeed this Soma has been placed in these mountains, these rocks. Therefore he says, "Soma in the mountains".

5. If there are two black antelope skins, one of the two he fastens (as a flag) in front, (in the east). If there is only one, he cuts off the neck of the deer-skin and fastens it up as a flag.

6. He sacrifices it with a chant, "Ascend to the eye of the Sun and the pupil of the eye of Agni, where you reach with these horses, shining with the wise (Soma)". Thus he verily makes the Sun to be moving ahead in front. Thereby the very Sun moves in front of this (Soma) driving away the destructive Rakṣasas and breaking them up and then conveys this (Soma) in a fearless, safe (danger-free) windless place.

7. And now, there are two raised planks. Standing between them, the Subrahmaṇya drives (the oxen). Who is fit to ascend beside him (Soma)? Indeed this (Soma) is superior to the person who may climb beside him. Therefore he (Subrahmaṇya) drives, standing below. He drives (prods) with the twig of *palāśa*. This thing *viz.* the *palāśa* branch is not at all hard. Therefore he drives with a *palāśa* branch, and (he thinks) "whatever of Soma was formerly in the New Moon ritual inherent (hidden) may that be here now too". Therefore he drives with the *palāśa* branch.

8. Then they drive the two oxen. If both of them are black or one of the two is (black) then he should know that *Parjanya* is going to pour rain abundantly and (*Parjanya*) will (surely) rain. This indeed is knowledge.

9. First he yokes verily the right one and then the left. In human (practice) one yokes the left indeed first. And it is thus with reference to the gods.

10. He sanctifies, then, with *'mantras'* (chants), "Oh bright ones, come, you two bearers of the Yoke"! "Verily these two are bright; indeed these two are the bearers of the yoke. (He chants) "You two, be yoked without tears when he says "tearless", he verily says (means) only this, "unafflicted". (He chants) "Not killers of men". He verily says (means) only this "not perpetrators of evil (wrong)". (He chants) "Prompters of Brahman". Indeed these two are prompters of Brahman (the priest). (He chants) "Auspiciously you two go to the residence of the sacrificer", lest the destructive Rakṣasas harm (them) in the way.

11. Then he says, "Recite for Soma who is being carried on (in the cart)" or "for Soma who is being carried around". The Hotṛ recites. The Adhvaryu makes him (the sacrificer) say "You are auspicious to me. Oh lord of the world! get down (from the cart)!" Indeed this (Soma) is auspicious to this (sacrificer). Therefore this (Soma) indeed becomes auspicious to this (sacrificer). Therefore this (sacrificer) does not respect even a king. And yet he salutes (addresses) the kings first. Thereby this (Soma) himself becomes auspicious to this (sacrificer). Therefore he says, "You are auspicious to me". (He chants) "Get down, Oh lord of the world!" This (Soma) indeed has power over all these worlds. (He says) "Towards all abodes". All dwellings are indeed limbs. He verily says (means) only this "towards the limbs" (He chants) "May not enemies find you! May not high-way men find you! May not malicious wolves find you!" (thinking) "If not (if this prayerful blessing is not made), the destructive Rakṣasas might harm this (Soma) in between (on his way). (He chants) "Having become a falcon, fly away, go to the house of the sacrificer. That (place) has been cleared (prepared) for us". The bird itself makes this (Soma) which thus, reaches (the gods/sacrificer). This one *viz.*, the falcon is, among the birds, most vigorous and strongest. The Rakṣasas do not pursue it. Thus the bird itself makes this (Soma) which is thus, reach (the gods/sacrificer). And then they now bring by the cart only the body of it (Soma). "Go to the residence of the sacrificer. That has been cleared (prepared) for us" - there is nothing obscure, as it, were, in this.

12. Then he invokes the 'Subrahmaṇya' (litany) just as one would announce to those for whom he is going to cook (food), "Come! Now I am going to cook for you". Now he thus announces this sacrifice to the gods. Brahman indeed makes the gods come down. By the Brahman (chant) he thus makes the gods come down towards this sacrifice. Therefore he invokes the 'Subrahmaṇya'.

13. He invokes (reciting) "Subrahmaṇyom, Subrahmaṇyom, Subrahmaṇyom" (He chants) "Oh Indra! Come". (Indra is the deity of the sacrifice. Therefore he says, "Oh Indra! Come"). (He chants) "Oh, possessor of horses! Come. Oh ram of

Medhātithi! Oh woman (wife) of Vṛṣaṇaśva! Oh overpowering buffalo! Oh lover of Ahalyā!" He (the sacrificer) desires to make this (Indra) joyous, thus (recounting) with those very actions which were his. With them does he make this (Indra) happy. (He says) "Oh Kausika! Oh Brāhmaṇa! You who call yourself Gautama!" was first devised by Āruni formerly, (he chants) "Oh gods! Oh priests! Come". Thus he also invites the gods. There is also a purpose served here (in the sacrifice) indeed by those who are gods among men, the Brāhmaṇas who study the Vedas and teach the Vedas and who make him (the sacrificer) perform the sacrifice. (He says) "On the day, at the pressing of Soma, come (and be present)". Just as one would announce to those for whom he is going to cook (food) "So many (of you) come to me during the day. Then I shall cook for you". So, now he thus announces this sacrifice to the gods.

14. Then, the Pratiprasthātr comes up with the sacrificial animal for Agni and Soma. Indeed Agni and Soma place this (sacrificer) who undertakes the vow within their jaws. Verily that (former) oblation at consecration belongs to Agni and Viṣṇu. He who is Viṣṇu he is indeed Soma. He the sacrificer becomes the oblation for these two. Therefore they, Agni, and Soma, place this (person who has consecrated himself) within their jaws. He redeems the victims *viz.* himself with this (sacrificial) animal and with his self that has been redeemed and that is (now) his own, he sacrifices.

15. If (sacrificial animal), should be two-coloured, for it belongs to two deities. It may be a black buck. Indeed that is more of the colour of these two. If he does not get a black buck, it may be a red deer. But it should be of two colours.

16. In that, some come up, having taken a firebrand from the *Āhavanīya*, (chanting) "This is Agni, This is Soma" saying "We redeem (ourselves) with the two who are together". One should not do it that way. Wherever these two are, they are verily together. Therefore one should not adopt the fire-brand.

17. He chants the *'mantras'*, "Obeisance to the eye (the perceiver) of Mitra and of Varuṇa (the Sun - the deity of day and of night). Offer true worship to the great god thus "Sing (the praise) for the Sun who sees afar (or for seeing far) who is divine born, who is wise and who is the son of the sky". By this, he verily performs obeisance to this (sacrificial victim) and thus makes friendship with this one.

18. Then he props up (the cart) (chanting) "You are the prop of Varuṇa". He pulls out the two wedges, (chanting) "You two are the pins of Varuṇa". Indeed this one (Soma) belongs to Varuṇa till the pressing.

19. Then, four people lift up the seat (throne) (of Soma). Two (men) indeed lift up (the throne) for this human king. And for this (Soma) who at once has power over all this (world), four (men) (lift the seat). It (the seat) is made of *'Udumbara'* wood. Indeed *Udumbara* wood is food and strength. Therefore it (the seat) is one made of *'Udumbara'*. It reaches upto below his navel. This indeed is the place of the seed (semen). Soma is verily the seed.

20. He (Adhvaryu) touches it (chanting) "You are the sacrificial seat of Varuṇa". He spreads the black antelope skin (chanting) "You are the sacrificial seat of Varuṇa". He places (Soma) (chanting) "Be seated on the sacrificial seat of Varuṇa". For this (Soma) belongs to Varuṇa till the pressing.

21. Then he makes this (Soma) reach (the sacrificial hall), chanting, "What powers of yourself they worship with offering, may the sacrifice encompass them all. Oh Soma! the increaser of songs (one who makes the homes prosper) one who ferries across, one who bestows fine sons, non-killer of men (sons), move on to dwellings". Verily houses are dwellings. He verily says (means) only this, "Go to our homes, not doing evil, being auspicious and calm". They place him (Soma) south of the *Āhavanīya.* Then (Thereafter) no one should move in between (Soma and the *Āhavanīya*).

22. There, some point out a vessel of water (saying), "this is just as one may ask for water for a Brahmin or for a king who requires water". One should not do that so should he do so, he would be doing indeed what is human. What is human is verily devoid of prosperity (a decline) for the sacrifice. Therefore one should not do so. (Fourth Brāhmaṇa Ends)

(Chapter Three Ends)

Chapter Four

BRĀHMAṆA I

1. What is (called) hospitality (i.e., offering to the guest) is verily the head of the sacrifice. One *'Prāyaṇīya'* and *'Udayanīya'* are indeed the arms. Therefore these two offerings are on both sides of the guest-offering. Indeed the two arms are on the two sides of the head.

2. Now (as to) why it is known as 'guest offering': This one *viz.* the Soma who has been purchased, indeed as a guest comes to his house. For him, as for a Brāhmaṇa or a King who has come as a guest, one would cook a big bull or a big goat—that is the offering made by humans - for the gods it is thus that he prepares the guest-offering. Therefore is it called a guest offering (hospitality to a guest).

3. He should take up (material for the guest worship) after having passed beyond (Soma) towards the east. Indeed a superior person *viz.* Soma who has been purchased comes to this persons (sacrificers) house. Where (when) a superior person visits, if they do not respect him there (then) he surely becomes angry there (then). Thereby does he become honoured. Therefore (the sacrificer) should take up, after going beyond (Soma) to the east.

4. Then one Ox, of the two, should be verily unyoked (released) and the other not unyoked. Then should he take up (the material for offering). Thus, by this one which has been released. He has arrived and that which has not been released by that he is honoured. Therefore, one should be unyoked and the other not unyoked. And then he should take up.

5. In that matter, he should take up (the material for offering) only after having unyoked both (the Oxen) and having made (Soma) reach (the sacrificial hall) and having placed (Soma on the seat). Whatever is the practice of the gods, in accordance with that (is the practice) of men. This is indeed of men. Even though the king (Soma) comes, as long as he does not unyoke, they do not bring water (to offer to him) and do not offer worship, they do not bring water (to offer to him) and do not offer worship. And only when they unyoke, then do they bring water and then offer worship. (Soma) reach (the hall) and having seated (Soma), he should take up (the material for offering). He should take it up hastening and quickly, as it were. Thus does he (Soma) become honoured.

6. The (Sacrificer's) wife holds on to it from behind. Indeed the sacrificer holds on to him (Soma) as he is being carried around and thus (does) his wife. Thus on both sides does he hold on to (Soma) with a couple. Where a superior person comes, there all those in the house indeed become active. Thereby does he (the guest) become honoured.

7. He takes it up with a different *Yajus* (chant) (different from that) in which manner he takes up other offerings. The reason why he takes it up with (a *Yajus*) other than that (the usual one) is this. This Soma, being purchased only in a part,

really purchased in full is the supreme sovereignty of the metres, the Kingdom of metres. the metres are the ones which act as attendants on both sides of him (Soma). Just as the king-makers the bards and leaders who are not Kings are the attendants on the King around him, in this manner the metres attend on this (Soma) on both sides. In that matter it is not proper that he should take up a second offering (saying that it is) "for the metres". He should take it only in such a manner that he would make the metres have a share (in the offering). Therefore, even when they prepare (offering) for the king (Soma), then itself the attendants are taken in for their share.

8. He takes up, (chanting) "You are the body of Agni. You (I take up) for Viṣṇu". Indeed Agni is Gāyatrī. Thus he assigns a share to Gāyatrī. (He chants), "You are the body of Soma for Viṣṇu - (I take) you up". Verily Soma is Kṣatra (Kṣatriya); Kṣatra (the warrior class) is Triṣṭubh (metre). Thus he assigns a share to Triṣṭubh. (He chants), "You are the honour (hospitality) to the guest. (I take) you up for Viṣṇu". This is verily his (Soma's) special share. This is thus his special share, just as (there is) a special share indeed for the chief person, apart from the metres. (He chants), "(I take you up) for the falcon that bears Soma, (I take you up) for Viṣṇu". Thus he assigns a second share to Gāyatrī. In that she, having become a falcon, brought Soma from the sky (heaven), thereby Gāyatrī is the Soma-bearing falcom. Therefore he gives her a second share thus indeed because of her strength. (He chants), "(I take you up) for Agni, the bestover of prosperity, (I take you up) for Viṣṇu". Cattle verily are Jagatī (metre). Cattle are prosperity. Thus he assigns a share to Jagatī. Why he takes up (chanting) (each time) "You-for Viṣṇu", "You - for Viṣṇu" is (that) indeed he takes it up thus for Viṣṇu the sacrifice. Verily he takes up five times. The sacrifice is of the measure of the year. The seasons of the year are five.He gains it (the year the sacrifice) by means of five. Therefore he takes up five times.

9. This (guest offering) is a *puroḍāśa* (sacrificial cake) on mine pot sherds. Gāyatrī is inded of nine syllables. Eight are those which he utters and the ninth is the praṇava (Om). Gāyatrī is certainly the forepart of the sacrifice. Indeed the head is the forepart. Hence this (guest offering) is a '*puroḍāśa*' on nine potsherds, towards this fullness (completion).

10. The enclosing sticks are of the *Kārṣmarya* wood. Among trees the gods found this one *viz. Kārṣmarya* to be the destroyer of Rākṣasas. Verily hospitality to the guest is the 'head' of the sacrifice. Therefore the enclosing sticks are of *kārṣmarya* wood lest the destructive Rakṣasas should harm the sacrifice in its head.

11. The spread bunch (of holy grass) is of *āśvavāla* (grass) (that resembles a horses tail). Verily the sacrifice went away from the gods. Having become a horse, it went away. Having followed it, the gods reached its tail hairs. They tore them off. They threw them away. They became these plants viz. '*āśvavāla*'. Verily honour to the guest is the head of the sacrifice. The tail hairs are the hind position (of animals). Thus he encloses the sacrifice indeed on both sides.

12. There are two separators (separating stalks) of sugar-cane for the sake of non-confusion, as otherwise (if the separators are not put) the '*barhis*' and '*prastara*' of *āśvavāla* would get mixed up. He takes up four ladlings of *ghee*; for, here he does not make after-offerings.

13. Having placed the sacrificial dishes (on the alter), he churns the fire. This thing *viz.* guest-offering is indeed the head of the sacrifice. In that they thus (now) churn this (fire), verily Agni, the sacrifice is born. One who is born is indeed born with the head (first). He thus produces the sacrifice *viz.* Agni from the head itself (first). Indeed this thing *viz.* hospitality (the guest-offering) is the head of the sacrifice. Agni is verily all the deities, for, they offer for all the deities into the fire. Thus even from the head (beginning) he fulfills (enriches) the sacrifice, through all the deities.

14. He takes the bottom piece of the churning wood, (chanting) "You are the producer of Agni". For, from this the fierce one (Agni) is born. (He places) two tender blades of holy grass (on it), chanting "You are the two testes". These two who are (born) of a woman, they are indeed these two (sons). (Chanting), "You are Urvaśī", "You are Āyu" he swears the lower churning stick (by dipping it) in the pot in which *ghee* is melted and the upper churning rod (with the chant), "You are Purūravas". Urvaśī, the celestial nymph is the wife; the husband is Purūravas. And what (offspring) was born from this couple is Āyu. In that manner indeed does this (sacrifice) produce this sacrifice *viz.* Agni from this couple (the two churning pieces).

15. Then he says (to the Hotṛ), "Recite for Agni who is being churned". The Hotṛ recites. The Adhvaryu churns (chanting), "I churn you with the metre of Gāyatrī", "I churn you with the metre Triṣṭubh", "I churn you with the metre Jagatī". Thus he churns towards himself. Thus he makes the sacrifice not turn away from himself. He indeed churns it (Agni, the sacrifice) with the metres, produces it with the metres. He recites the metres for the one that is being churned. Thus he makes the very metres to be in contact with the sacrifice. Just as the rays are connected with the younder sun, in this manner now he makes the metres to be connected with the sacrifice, (by saying) "Recite for the one (Agni) who has been born", "Recite for the one who is going to be thrown (in the fire-place)".

16. He throws (the fire into the fire place). (Chanting) "You two (fires) (*Āhavanīya* and the now churned fire) be for our sake, of one mind, of one thought and blemishless. Do not harm the sacrifice; do not (harm) the sacrificer. Knowers of all that is born! Be auspicious to us now". Thus he verily speaks peacefulness to these two (fires). Thus he verily appeases them.

17. Then he pours (*ghee* into the fire) (chanting) "Agni (who has been churned) moves into Agni (*Āhavanīya*) having entered, - the son of the Ṛṣis (seers), the saviour from curses (censure), such a one, you the giver of comfort please offer (convey) the oblation, with good offering, here to the gods, for ever without witholding (from any of the gods) *Svāhā!*" Indeed for they churn this one for the purpose of offering. He (Adhvaryu) appeases him with this oblation.

18. Then they proceed (with the guest-offering). It ends verily with *Iḍā*. Indeed this thing *viz.* honour to the guest is the (head) of the sacrifice. Verily the head is the fore-part. Thus he puts the sacrifice together, from the very head (beginning). He does not offer the after-offerings. If he were indeed to offer the after-offerings, it would be as if he would be putting reversely the two feet in (the place of) the head. Therefore it (the guest offering) is only upto the end of *Iḍā*. He does not make the after-offering. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. When the gods had worshipped with hospitality, conflict came upon them. They did not agree (with each other). They, unwilling to endure each other's superiority separated into four (groups). Agni along with the Vasus, Soma with the Rudras, Indra with the Maruts and Varuṇa with the Ādityas. Some say Bṛhaspati (joined) with the *Viśvedevas* (the all gods). But indeed all these are all the gods (the all gods). The Asuras and Rakṣasas went after (chased) them who had separated.

2. They (the gods) said, "The Asuras and Rakṣasas have followed us". We are verily in the control of the enemies. Oh! Let us come to an agreement". "Let us not fall into the control of the enemies. Let us stand up for (i.e., be under) the excellence of one (of us)". All those gods stood by Indra's excellence (greatness). Therefore they say, "Indra is all the deities". i.e., The gods have Indra as the best (chief). For it was by his excellence that they stood. Therefore, kinsmen should not separate (in discord). For, the hopeful enemy who is far away verily follows these. He who knowing thus comes to an agreement, does what is displeasing to the enemies and he does not fall into the power of the enemies.

3. Having come to an agreement, they said, "Ah! Let us do this in such a manner that upto the heaven it may be invisible", "So (be it)!" said they. Having cut up their favourite bodies (forms) and fond powers (and placed them separately) (they said), "Let us say, by this (agreement) the one who, among us, may be hostile to another and who among us, may speak otherwise (discordantly) - (May he become many (blown to pieces)!") They said "So (be it)!" Who is the witness of this (agreement) of ours? "The mighty Tanūnaptā' himself". This one who blows (the wind) is indeed the mighty Tanūnaptā. Having entered into man (a person), towards him and away from him (becomes) those two the inbreathing and the outbreathing. Therefore they say, "The gods know the mind of man well (fully)". He proposes with his mind. That reaches the '*prāṇa*' (breath). The breath reaches the wind. The wind reports to the gods, how the mind of man (is).

4. Therefore, too, has (this) been said by the Ṛṣi (Veda), "(A person) proposes in his mind. That (thought) reaches the wind. The wind reports to the gods how your mind is, Oh man!" Those gods said, after having cut up (into separate pieces) their (own) pleasing bodies and fond powers, "The one among us, who is hostile to another and who may say otherwise (different) from this (agreement) of ours - may he become (separated) into many (pieces)!" The gods do not transgress it even now. For, what would have they become if they had transgressed it? They would have perpetrated untruth. The gods verily observe this one vow *viz.* truth. Therefore came glory (to them). Therefore came their conquest which could not be vanquished (taken away). He who, knowing thus, speaks truth, indeed becomes glorious.

5. Thus is this "The convenance of Tānūnaptra" (that agreement to which Tanūnaptā was a witness), with its cause. Those gods cut up (into separate parts) their pleasing bodies and fond powers. there after they receive only *ghee* (portions). Receiving the *ghee* (portion), verily into the same manner, they cut up their (own) pleasing bodies and fond powers. Therefore, indeed; one should not write with (should not make an agreement with) every one, thinking, "If not (i.e., if I make a convenant with everyone), my pleasing bodies and my fond powers might be with every one". They say, "One should not be hostile towards that person with whom he unites". Indeed, they say, One should not be hostile to one with whom he has made an agreement, with Tanūnaptā (as witness).

6. Then he verily takes (*ghee*) (from the *Dhruvā*), (chanting) "I take you for him who comes; for him who moves around, I take you". Indeed this one who blows (i.e., the wind) is he who comes and who moves around. For this one he verily takes. Therefore he says, "I take you for the one who comes and who moves about" (he chants) "For Tanūnaptā the mighty". (He chants) "For the capable, the strongest". This one who blows (the wind) is indeed the capable, the strongest one. For this one does he take up (the *ghee*). Therefore he says, "for the capable and the strongest".

7. Then they touch it. Thus indeed did the gods again come to an agreement (saying) "May he be in that manner - that one among us who is hostile to another (of us) and who among us may speak differently from this (agreement)". In that manner, do these (priests) come to an agreement, indeed, (thinking) "May that one, among us fare in that manner, - he who is hostile to another (amongst us) and who, among us, may speak (anything) other than this (agreement)".

8. Then they touch (chanting) "You are unassailed, unassailable". Indeed the gods, remaining together, speaking alike and holding together, were unassailed and unassailable. (He says) "The strength of the gods", (indeed meaning) the pleasing bodies of the gods and their favourite abodes (or fond powers). (He says) "Not cursing and saving from curse". Verily the gods are superior beyond courses. (In saying) "what cannot be hurt" he verily says (means) only this, "unassailable". (He says), "Truly may I reach Truth!" He verily says (means) this only, "May I truly

(straightway) reach truth! May I not transgress this!" (He says), "Hold me up for well reaching (the goal)". For the gods who spoke in common who held themselves alike, hold (established) themselves in good achievement (welfare).

9. Having taken it round and having covered it (with a lid), they place it down. Having taken (apart) from it, they give the *vrata* (food for consecration) to the master of the house (*Gṛhapati*). For, he indeed is the one who takes the place of Indra among them (the consecrated priests). If he should sacrifice with an offering with a sacrificial fee, then, they give it to the sacrificer. For he, among them, is the one who takes the place of Indra. The pleasing bodies (forms) and the favourite abodes (fond powers) which the gods put together, all that they deposited in Indra. This one who burns (i.e., the sun) - he is indeed Indra. Thus he burns indeed with that virility. Formerly he (the sun) was always verily black. And those many who undertake the consecration - they place the pleasing forms and the fond powers in the master of the house, in that same manner. For, he among them is the one who takes the place of Indra. If he should sacrifice with an offering with a sacrificial fee, then they place the very pleasing forms and fond powers in the sacrificer in that same manner. For he, among them, is the one who takes the place of Indra. Then, the pleasing forms and the fond powers which the gods had gathered together, all that was, was united. From that, Sāman came to be. Therefore they say, "Sāman is Truth". "Sāman is born of the gods". For it was born of them. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The gods having performed the ritual of hospitality, discord came upon them. Contending with each other for superiority, they did not come to an agreement. They indeed agreed in the matter of (the covenant of) *Tānūnaptra*. Having come to an agreement in '*Tānūnaptra*' (the covenant of) '*Tānūnaptra*' they said, "We have indeed acted thus in violation of vow". Having been the consecrated persons, we spoke evil to each other. "Let us seek an atonement for this. Let us perform expiatory ritual". They had not prescribed a re-consecration before the final ceremonial bath. They only found this intermediate consecration.

2. With fire itself they enveloped the skin around. Verily 'Agni' is heat; consecration is austerity. They tightened the guide (of holy grass) further. Thus, what had already been thrown around (the body) they threw around further. Since they found the consecration in the middle, therefore it came to be known as intermediate consecration. In that manner this person (the sacrificer) now undertakes the intermediate consecration.

3. He envelops the skin with fire itself. Agni indeed is heat and consecration is austerity. He girds the girdle more (tightly). Thus he throws around further this (girdle) that has already been thrown around (the body). Whatever he does before this, in violation of the vow, or speaks — this is an atonement for that.They (the gods) said "We have obtained progeny".

4. They enveloped the skin with the fire itself. Agni is indeed the maker of a union, the progenitor. Therefore they obtained progeny. They tightened the girdle further. Thus, they produced offspring in themselves. In that manner does this one (sacrificer) verily obtain progeny.

5. He envelops the skin verily with fire. Agni is indeed the maker of a union, the progenitor. Thus does he (the sacrificer) obtain progeny. He binds the girdle faster. Thereby does he produce offspring in himself. Therefore is it that he undertakes the intermediate consecration.

6. Now, the reason why he undertakes the intermediate consecration (is this). The gods, having been consecrated, set out for fetching firewood (kindling wood). Them who had thus set out, the Asuras and Rakṣasas wished to kill them after having followed them, by (assuming) the form of another and another by (assuming) the form of the other. They came together, mutually speaking ill (of each other) saying, "Thus have you said to me! Thus have you spoken to me!" Only Agni did not say so to any other and indeed no one else said so to Agni.

7. Those gods said verily to Agni, "Oh Agni! Do they speak thus to you?" (Agni) said, "Not me". Those gods indeed said, "This one *viz.* Agni verily is the greatest repeller of Rakṣasas, among us". "Ah! Let us all be of his own form. That way, we shall escape from the Rakṣasas". "Thus we shall enjoy (occupy) the world of Heaven". They all become (assumed) that form which belonged to this very Agni. Thereby they escaped from the Rakṣasas, and that way occupied from the Rakṣasas and that way occupied the world of Heaven. In that very manner does this one (sacrificer) thus become (assume) the form which is of this very Agni. That way he escapes from the Rakṣasas thus occupies the world of Heaven. Therefore indeed does he undertake the intermediate consecration.

8. Placing the firewood, he undertakes the intermediate consecration, (chanting), "Oh Agni protector of vows! You are the protector of vows". For Agni is the protector of vows to the gods. Therefore he says, "Oh Agni the protector of vows! You are the protector of vows". (He says) "This very body which is yours - (may this be) in me! That is my body, (may this be) in you!" Thus he envelops the skin with fire. (He says) "Oh lord of vows! (may) our vows (be) together. May the lord of consecration approve of my consecration! (May) the lord of penance (approve) of my penance". Is it not obscure, as it were, here. Thus he assumes the intermediate consecration. Here (now) he fightens the girdle further. More does he bend his fingers and tightens the navel tuck further.

9. Then they serve him with heated (delighting) water. Verily fire is, as it were, heated up, as it were. For, this is, thus, the form of fire. Therefore they serve him with hot (pleasing) water. Having touched the hot water they strengthen Soma - verily *ghee* is the thunderbolt, Soma is the seed - thinking, "If not (if I do not strengthen Soma), I might harm the seed Soma with the thunderbolt. *viz.* the ghee. Therefore they serve him with hot water; having touched the hot water, they strengthen Soma.

10. About that, they say, "He should perform it only as previously. He should do the very strengthening (of Soma) first after having performed the ritual of hospitality (Soma) for whom this strengthening is done. Then (he should perform) the *'Tānūnaptra'* (the ritual of covenant with *Tānūnaptra* (fire) to witness) and then the intermediate consecration. One should not perform it that way at all. For this is the performance of the sacrifice. It was here, indeed, that discord came upon these (gods). They verily came to an agreement in the *Tānūnaptra* (the ritual with *Tānūnaptra* as witness). Therefore (he should perform) only. *Tānūnaptra* at the outset, then the intermediate consecration and then the strengthening (of *soma*). This alone is established (practice) (this is what remains ultimately).

11. The reason why they strengthen (reinforce) *soma* (is this). Soma (was) verily in heaven (the sky). Indeed Soma is a god. "Verily Soma is Vṛtra. These things *viz.* the mountains, the rocks; are his body here. There this plant *viz. Auśānyā* is born". So said Śvetaketu the son of Uddālaka, "Having brought that (plant) here, they press it". "They make it into *soma* (again) by the consecration (*dīkṣā*) and the rituals preceding the pressing (*upasad*) the *'Tānūnapatra'* and the strengthening (*āpyāyana*) thereby indeed does it become Soma".

12. And again, the reason why they strengthen Soma is (this). They say 'the honey is of bees! The sacrifice indeed is the bees' honey. And these *viz.* the sacrificial priests are themselves the bees. Just as the bees would replenish the honey, in the same manner do these (priests) now replenish (strengthen) it (the sacrifice).

13. And again, the reasons why they strengthen Soma (is this), the gods, verily having won this conquest, which conquest is theirs, said "Ah! Let us make this in such a manner that this of our may become inaccessible (unclimbable) for men". Having completely sucked out the essence of the sacrifice just as honey-bees would completely suck up (honey) having emptied it and having covered (obliterated) the sacrifice with the sacrificial post, they disappeared. Because they obliterated (the sacrifice) by means of this, therefore is this known as *'yūpa'* (the sacrificial post/the obliterator).

14. That indeed came to be heard by the Ṛṣis. This sacrifice was collected in such ways as the Ṛṣis collected it. Just as the Ṛṣis then (formerly) gathered the sacrifice, thus verily does this (sacrificer) who undertakes the consecration now collects this sacrifice.

15. Verily speech is the sacrifice. What, verily of the sacrifice, was thoroughly sucked up by the gods and what was emptied that very thing now they replenish. And now the sacrifice is verily enriched. They strengthen it six times. Indeed six are the seasons. Thus, having become the seasons, they strengthen it.

16. They strengthen it (chanting), "Oh god Soma! May every span (segment) of yours be strengthened!" Thus they strengthen every part of him. He (Soma) bears the essence in every segment. Therefore he says, "Oh god Soma, may segment (after) segment of yours be strengthened! He (chants) "to Indra the obtainer of the best portion of wealth". Indra is the god of the sacrifice. Therefore Let us 'To Indra' (He chants) "To the winner of the best of the wealth". This, each part (of Soma) (becomes) ten each towards the gods, for the sake of Indra; they (the ten) fill (ten) cups of the best part or a hundred each (in each becomes hundred fold and fills a hundred cups). Therefore he says, "To the winner of the best part of the wealth". (He chants) "May Indra be strengthened for your sake!" Indra is the god of the sacrifice. He verily says (means) only this, "Whoever is your deity, may that (deity) be strengthened for your sake!" (He chants) "Be strong for the sake of Indra!" Thus he places replenishment in this (Soma). (He chants) "Strengthen us friends with gain and with understanding". As he gains, therefore he says that. (He says) "With understanding" for he recites with understanding. (He chants), "Oh god Soma! May it be well with you! May I enjoy (attain) the completion of the pressing (*sutya*)!" This is the prayer for blessing of the priests and the sacrificer, "May it be well! May we reach the end, the completion of the sacrifice".

17. Thereafter, they remove (wrong doings) (i.e. they appease the gods) on the *prastara*(spread bunch of holy grass). The sacrifice (requires) serving attendance at the north. These who strengthen *soma* move away tranversely from the sacrifice. They join, as it were, at the south. They are out off from the gods. Therefore they remove (the wrongs) on the *prastara*.

18. They remove (the wrongs) (appease the gods) (chanting) "(May) desired riches (come to us) for great strength and for prosperity—"The right for those who speak the right". He verily says (means) only this "The Truth for those who speak the Truth". (They chant) "Obeisance to the sky, obeisance to the earth". Thus he makes obeisance to heaven and earth on whom all this rests.

19. About that they say, "Should he remove (the wrongs) (appease the god) (i.e. make amends) on the anointed (*prastara*) (or) on the unanointed". Indeed thus he should remove (the wrongs) only on the unanointed. For, indeed, there is the immediate throwing of the anointed (into the fire). Having gathered it (*prastara*) up and having taken it up, (the Adhvaryu) says, "Oh Agnīdh! Do the waters boil (rejoice)?" (The Agnīdh replies) "they boil". That takes the place of cordial talk. (The Adhvaryu says) "Come with them (waters)" He lifts (the *prastara*) up, above and above (the fire). Then, this is in the place of (as if) throwing it into

the fire. And why he does not throw it into the fire is that with this (*prastara*) itself they perform (the ritual) on the morrow, upto the pressing. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Indeed the *'Upasads'* (the subsidiary rituals preceding the pressing) are the neck of this (sacrifice). Therefore, if he has (the performance of) *'Pravargya'* then (he should perform the *'Upasad'*) after having performed the *'Pravargya'*. *Pravargya* is the head (of the sacrifice). And then he places these necks in this. Therefore, those prayers of invitation which he recites in the forenoon key are the prayers of offering in the afternoon; those which (he recites as) offering prayers (in the forenoon) they are the prayers of invitation (in the afternoon). Thus he verily interlinks the bones of the necks; he interlinks these shoulders. These bones of these necks and these shoulders are interlinked. And then he sacrifices with the *'Upasads'*.

2. The gods and the Asuras, both sprung from Prajāpati contended. Then the Asuras built cities in these worlds, one of iron in this (earth), one of silver in the mid (aerial) region and one of gold in the sky.

3. Then the gods verily attacked. They be seiged (sat near) them (cities) with the *'Upasad'* (rituals) and broke them and conquered. Therefore they say, "In human (practice),they conquer a city by a siege". And the gods conquered verily with these (*Upasad*). And when this (sacrificer) sacrifices with these, indeed they do not at all build cities, in that manner, in these worlds for this (i.e. against this) (sacrificer). These very worlds he thus breaks up and he conquers these worlds. Therefore it is that he sacrifices with the *'Upasads'*.

4. They (the *Upasads*) have *ghee* as offering. Verily *ghee* is the thunderbolt. It was with this very thunderbolt *viz. ghee* that the gods broke up these worlds and conquered. In that manner, indeed, this (sacrificer) breaks up these worlds with this thunderbolt *viz.* the *ghee*, and conquers these worlds. Therefore (they, the *Upasads*) have *ghee* as offering.

5. He takes eight times in the *juhū* (spoon) and four times in the *upabhṛt* (spoon). About that they say, indeed, "He should take only four times in the *juhū*", eight times in the *upabhṛt*". He verily takes only eight times in the *juhū* and four times in the *upabhṛt*. Thus he makes the thunderbolt heavy in the fore-front. Among the gods, verily Agni and Soma are together. For them only he takes together; he makes them be together. For Viṣṇu who is single, he pours (sprinkles *ghee*) the libation formerly itself; he does not (make) the second (libation). Or, having made the subsequent (northern) libation he recedes. For the sake of conquest, therefore, he pours only the first offering and not the subsequent (northern) one.

6. Having made (the Āgnīdhra) call the attention (of the god) he does not choose the Hotṛ. He merely says, "Oh Hotṛ! Sit". The Hotṛ sits onthe seat of the Hotṛ. Having been impelled, having taken up (the *ghee*) in the *sruk* (spoon), he says "Recite the prayer of invitation for Agni". Having passed beyond (the fire), having caused the calling of attention, he says, "Recite the offering prayer for Agni". When '*Vaṣat*' has been pronounced, he pours the offering. He says, "Recite the prayer of invitation for Soma". Standing there itself (and having caused the calling of attention, he says "Worship (pronounce the offering prayer for) Soma". When '*Vaṣat*' has been pronounced, he pours the offering. Pouring out (the *ghee*) together, he says, "Pronounce the prayer of invitation for Viṣṇu". Having caused the calling of attention, he says, "Worship (recite the offering prayer for) Viṣṇu". When '*Vaṣat*' has been pronounced, he makes the offering. The reason why he offers verily standing along (continuously) and does not move about (here) now as he performs moving about in (any) other sacrifice, is (that it is) for the sake of conquest. Therefore, he verily offers standing along (continuously) and does not move about.

7. He verily worships (sacrifices to) these three deities. The reason why he worships these three deities is (this). He thus fashions the very thunderbolt, (making) Agni the face (of the thunderbolt). Soma the dart (the sharp tip); and Viṣṇu the part connecting the arrow-head and the shaft. Thus he verily fashions the thunderbolt. Verily the day is Agni and the night (is) Soma. And what is the joint of day and night that is Viṣṇu. These two verily are the year. For, revolving, these two make the year. Thus, therefore, he fashions the very thunderbolt *viz.* the year. It was by this thunderbolt *viz.* the year indeed, that the gods broke up and conquered these worlds. In that very manner this (sacrificer) breaks up these worlds, conquers these worlds, by means of this thunderbolt, the year. Therefore, is it that he worships these three deities.

8. If there are three *Upasads* (preliminary rituals before pressing of *soma*), indeed three are the seasons of the year — thus the very form of the year is thus made. He thus fashions the very year. With (each) one he performs twice, with (each) one he performs twice. That (makes) six. Verily six are the seasons of the year. Thus the form of the year itself is made. Thus he fashions the very year.

9. The reason why he performs in the morning and in the evening is (that it is) also for the desire for completion - that way the completion takes place - and that it might be good victory. Now, when he performs in the morning, thereby he verily conquers. And, when he performs in the evening, it is (with the thought) that it might be a good conquest. And when he makes the offering (it is like this) - here (in this world) indeed, they lay seige on the city and conquer it; having conquered it, they resort to it which is their own. Now when he (the sacrificer) performs, he verily lays seige thus. And when he completes it, he verily conquers. And then he thus attains what is his own. When he makes the offering, he proceeds with the first (*Upasad*), twice with one and twice with one (the other).

10. He offers, (chanting) "Oh Agni! your body which rests in iron, which is oldest (biggest) and which is in an inaccessible place—it has driven away the sharp word it has driven away the terrible word—*Svāhā*". That (body of Agni) was indeed of this form. It was verily of the form of iron. Now he performs with another (*Upasad*), twice with one and twice with one (the other).

11. He offers (chanting) "Oh Agni! Your body which lies in silver, which is oldest (biggest) and which rests in an inaccessible place—that has driven away the terrible word - *Svāhā*"! For, it was of this form. It was indeed silver. And he performs with another (*Upasad*), twice with one and twice with one (the other).

12. He offers (chanting) "Oh Agni! Your body which rests in gold, which is oldest (biggest) and which rests in an inaccessible place—that has driven away the sharp work, it has driven away the terrible word-*Svāhā*!" For, it was of this form. Indeed it was golden. If there are twelve *'Upasads'* he performs with one for four days with one (the second) for four days and with one (the third) for four days.

13. And now verily (the matter) of the *Upasads* related to the consecration (fasting): Some (other) *Upasads* are 'progressively increasing' and some others are 'progressively decreasing'. About that, those are 'progressively increasing' (at which) he milks one (teat) by the first (day) and then two (on the second day) and then three (on the third day). They are the 'progressively increasing'. They are 'progressively decreasing (at which) by the first (day) he milks three (teats) and then (on the second day) two and then (on the third day) one. They are the 'progressively decreasing'. These which are 'progressively increasing' they are (the same as) the 'progressively decreasing'. And those which are 'progressively decreasing', they are (the same as) the 'progressively increasing. They conquer the world indeed by austerities. Thus, on and on, the penance thus becomes better (greater) and better. He who, knowing, thus, takes to the 'progressively decreasing' (*Upasads*) becomes (morrow after morrow) better and better and further and further wins a greater (bigger) and greater world. Therefore one should take to only the 'progressively decreasing'. If there are twelve *'Upasads'* he milks three (teats) for four days, two for four days and one for four days. (Fourth Brāhmaṇa Ends)

(Chapter Four Ends)

Chapter Five

BRĀHMAṆA I

1. He proceeds from the front half of the hall towards east taking three steps and plants peg, so as to be within the *vedī* limit. From that central peg, he takes fifteen strides to the right and drives in a peg. This is the right hip. From there itself (central peg) he proceeds northwards fifteen steps and plants a peg which becomes the left hip. Again from the middle peg, he takes thirty-six strides towards east and plants a peg which forms the front part of the *vedī*. From the centre, he makes twelve strides to the right and there drives in a peg and that is the right shoulder. From the middle peg itself, he takes twelve steps to the north and plants a peg to form the left shoulder. This is the measure of the altar (*vedī*).

2. Now, why he takes thirty steps in the rear is this : The Virāḍ metre has thirty-six syllables and the gods gained a firm footing in this world by means of the Virāḍ. So too, he (the Yajamāna) by means of the Virāḍ, would get firmly established in this world. There may also be thirty-three steps because the Virāḍ consists of thirty-three syllables too and by means of Virāḍ he gets firm footing. But this is only a speculation. Only thirty steps are taken.

3. Now the reason for thirty-six strides towards the east (forward) is this: The Bṛhatī metre has thirty-six syllables and it is by means of the Bṛhatī that gods obtain the heavenly world. In the similar manner,this Yajamāna would attain the heavenly world by means of the Bṛhatī and the *Āhavanīya* fire of his is in the sky.

4. Now, why he takes twenty-four steps forward is because the Gāyatri metre has twenty-four syllables and the Gāyatri is the fore-part of the sacrifice. This (space covered by twenty-four strides) is the fore-part of the altar and hence twenty -four strides are made forward.

5. She (*vedī*) shall be broad in the hind part because a lady is broader at the back and is (called) heavy hipped. This makes the womb wider for procreation and it is from a wide womb, these creatures are born.

6. The front altar (*Uttaravedi*), is the nose of the sacrifice, because they raise it high and therefore it is called the elevated altar. Originally there were two types of beings; one the Ādityas and the other the Aṅgiras. The Aṅgiras were the first to organise a sacrifice.

7. After preparing for the sacrifice, they said- "Let us announce to the Ādityas about our *Sutyā* feast (*Soma Yāga*) to be performed for tomorrow" and tell them "You (Ādityas) officiate in our sacrifice". They sent Agni himself as messenger and Agni came to them (Ādityas) and said "Aṅgiras asked me to inform you about the *Sutyā* feast tomorrow". They also requested "You officiate in our sacrifice".

8. The Ādityas told (among themselves) "Plan it (in such a way) that Aṅgiras officiate in our sacrifice and not we in theirs". (Accordingly they decided) "Let us organise a *Sutyā* itself immediately". To avoid refusal (on the part of the Aṅgiras) they organised a *Soma* sacrifice (*Sutyā*).

9. Having organised the sacrifice they said (to Agni) - "Aṅgiras have informed us about tomorrow's *Sutyā*. And now we say to you and (through you) to the Aṅgiras- "You be priests for our sacrifice (to be held today itself). There itself they sent another messenger to the Aṅgiras. The Aṅgiras (came and) asked Agni "Though you were despatched by us (as a messenger) you did not return to us".

10. He (Agni) said, "I have been wooed by the unblamables and as one wooed by them I was not able to refuse to them". That is why when one is wooed by a blemishless person, one should not refuse. Then their (Aṅgiras') anger completely disappeared and they officiated in the sacrifice of the Ādityas and that sacrifice is known as *Sadyaḥ Krī* (one arranged on the spot). At the time of offering *dakṣiṇā*, they brought speech itself as *dakṣiṇā*. They (Aṅgiras) did not accept it saying "We will be harmed if we accept it", so that sacrifice stood incomplete (without *dakṣiṇā*). Another *dakṣiṇā*, they brought in the form of the Sun. That they accepted. Hence the Aṅgiras claimed, "We are fit to be sacrificial priests and deserve *dakṣiṇā* because you had to bring even the Sun as *dakṣiṇā* for us". For that reason also it came to be known as *Sadyaḥ Krī*. Hence a white horse is the *dakṣiṇā* for this (*Sadyaḥ Krī* sacrifice). It (the horse) has a golden pendent in front and it assumes the form of that (Sun) which shines (scortches).

11. Then that 'speech' got angry (saying) "How is the Sun supreme to me, not for his back-ground, nor in any respect, why should they accept him and not me?" She transformed into a lioness and moved amidst the gods and Asuras seizing anything between those rivals and devouring. They both realised that whichever side between the two, she joins (goes over), that side will prosper and the other will lose. So both of them wooed her. (For that) Agni himself was the messenger of the gods (to call her) and for Asuras, one Asura Rakṣas called Saharakṣas (was the messenger).

12. She asked Agni while returning with him "By going over (to the Devas) what will happen to me?" They (Devas) said, "You will get the foremost oblation. Even before Agni (gets his) you will get your libation". That is why when the Agni is kindled in the *Uttaravedi* (northern altar) and the libation is offered, that first offering goes to her (Vāk).

13. While returning (to the gods) she said, "Whatever blessings you may seek from me, those I will bestow upto you". That is why whatever blessings they seek, they are bestowed by her.

14. For, the *Uttaravedi*, in fact is speech itself. The very raising of this *Uttaravedi* is for the fulfilment of the sacrifice; for its completion. Speech is the *Uttaravedi* sacrifice is speech. Therefore the *Uttaravedi* is set up.

15. He measures (the *Uttaravedi*) with the yoke and the peg. Whenever it (an animal) is brought by means of the yoke, the peg (the vertical peg inserted in the hole of the yoke to keep the animals neck in position), is also there. Because that which is to be yoked is done so with the yoke and the peg. Since she (speech) becoming a lioness went about in rage, she is to be yoked into this sacrifice.

One must not therefore accept a *dakṣiṇā* which has been refused by some one else, because it becomes a lioness and attacks. One should not own it because it would turn into a lioness and kill him (who owns it). Nor it should be given to another person in which case, he will be making over the sacrifice to someone other than himself. Therefore, if he has a relative who is a sinner, he can give it to him. So that it will not turn into a lioness and attack him. By giving to a kinsman, he is not making over the sacrifice to some one else (outside his fold). This is the disposal for a refused *dakṣiṇā*.

16. Then having taken the peg (of the yoke) and the wooden sword, he takes three strides backward from the peg on the northern side and draws a line with the wooden sword saying "Thou art for me the resort of the afflicted" and then to the north he addresses the earth to whom he comes afflicted. With edge (of the sword) he draws a line northward addressing this earth, which he moves after acquiring wealth, (He does so saying), "Thou art my treasure house". Then drawing a line from the South to the east saying "Protect me who am in distress". He thus addresses the earth to protect him from where there is distress for him, "Keep me out of want". So saying he draws, a line from the north to the east. By that he tells the earth "Wherever there is want, save me from that".

17. Then he flings (digs with the wooden sword) uttering the names of the Agnis. He flings it uttering the names of Agnis, because, earlier when gods invoked Agni to be their Hotṛ (priest) he bolted away and entered these earths. This earth is one and the other two beyond it. For that very reason he digs him out (from this earth).

18. He digs saying "O Agni, you have the name 'Nabha' as you know. Thou art 'Aṅgiras'. (Now) thou come with the appellation *'Āyu'*. He fled with that name which bestows life span; which reanimates. "Thou art in this earth" (so saying) he digs that Agni which is in this earth. He takes (the loose soil with the wooden sword) and lays it (in the altar) saying "Whatever inviolate sacred appellation you have by that I lay you down". That is to say, with whichever name you are unaffected by the Rakṣasas, and which is sacṛed for sacrifice, by that name I lay you (on the altar).

19. Then he digs the second time saying "O Agni you have the name 'Nabha', as you know, thou art 'Aṅgiras'. (Now) you come with the appellation *'Āyu'*. He fled with that name which bestows life-span; which reanimates. "Thou art in this sacred earth" (so saying) he digs out that Agni which is in the second earth. He takes (the loose soil with the sword) and lays it (on the altar saying) "Whatever name you are unaffected by the Rakṣasas and which is sacred for sacrifice, by that name I lay you (on the altar).

20. Then he digs the third time saying - "O Agni, you have the name 'Nabha' as you know-Thou art Aṅgiras, (now) you come with the appellation *'Āyu'*. He fled with that name which bestows life-span, which re-animates "Thou art in this third earth" (so saying) he digs out that Agni which is in the third earth. He takes (the loose soil with the sword) and lays it (on the altar saying) "Whatever inviolate sacred appellation you have, by that I lay you down". That is to say "With whichever name you are unaffected by the Rakṣasas and which is sacred for the sacrifice, by that name I lay you (on the altar).

21. He takes (the earth) for the fourth time saying "Again, thee, for the delight of the gods" by which he means I take you well-pleasing to the gods". He takes (the clay) for the high altar from the *Cātvāla* pit (a quadrangular pit) because it has four sides (representing) the quarters. (That is) he takes it from all the quarters. Therefore he takes from the *Cātvāla* pit.

22. Then he touches it (the clay, saying) "Thou art a lioness overpowering the enemies. Be of service to gods". In as much as she became a lioness and roamed about devouring and attacking, he says "You are a lioness overpowering the enemies". By this he means 'Through you, we shall vanquish our foes'. When he says "Be of service to the gods", (he means) *Vedi* is a lady and he offers her to the gods.

23. He then measures all around with the yoke or by the Yajamāna's foot in tens (i.e. each unit measuring ten times the foot of Yajamāna). Because, Virāḍ is indeed of ten syllables. Speech is Virāḍ. This measurement of ten feet is therefore, speech. Therefore in tens of the foot of Yajamāna he measures everywhere. In the middle he makes a naval (a naval-shaped depression) thinking 'let me sit in the middle and sprinkle *ghee* (all around)'.

24. Then he sprinkles water. She after becoming a lioness was roaming about devouring and attacking in rage—waters are (means for) peace. So with water (symbolising) peace, he calms her down. *Vedi* being a lady, he makes her fit (for gods). Hence he sprinkles saying "You are a lioness who overcomes enemies. You become purified for the gods".

25. Then he scatters gravel on it. Gravels are indeed decoration for her, because the gravels are, as if, shining. A lady bedecked, shines as it were. This (gravel) is the ash of Agni, the *Vaiśvānara.* So it amounts to placing Agni on her. (But being Agni's ash) It does not happen to burn her. He scatters (saying) "You are a lioness, overpowering the enemies, you get ready (purified) for the gods. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He collects material; the enclosing logs of pine-wood; bdallium; aromatic grass; the air of the ram in between the horns and *samidhas.* He prepares the base of gravel taken from the *Cātvāla.* He melts the butter (on the *Gārhapatya* fire); cleans the laddles *sruk* and *sruva.* Takes out the melted *ghee* and stirs it. Takes five times spoon-full of *ghee* by the *sruk* to the *sruva.* The Hotṛ (priest) sits in the Hotṛs *adana* (his allotted enclosure). Takes the burning sticks and places on the gravel base.

2. Then he says (to the Hotṛ) - "Recite for Agni who is being carried" and (to the Prātiprasthātā) he says "Come following me with the single wooden sword". Other markings (earlier made by the sword) are within the *vedi.* So by this, whatever part (of the *Gārhapatya*) is separated from the intermediate peg, that gets connected. Thus it gets linked and becomes unbroken.

3. Some (prefer to) go upto the *Uttaravedi* (backward). That should not be done so. One should proceed only from that (middle) peg. Then he takes the sprinkling water and sprinkles the *Uttaravedi.* The purpose of sprinkling is the same; whatever sprinkling is done it is only to purify.

4. He sprinkles (saying) "May the noise of Indra along with Vasus protect you in front". It only means "let the sound of Indra along with the Vasus, safeguard you in the front". "May the Pracetāhs, along with the Rudras, protect you in the rear". It only means "Let the Pracetāhs along with the Rudras safeguard you at the back". "May the Manojavas, along with Pitṛs, protect you at the right". It only means "Let the Manojavas, along with the manes, safeguard you on the right side". "May Viśvakarman along with the Ādityas, protect you on the left". It only means 'let Viśvakarman, along with the Ādityas safeguard you on the left side'.

5. Then the remaining sprinkling water, he pours at the side of the front half (saying) "This heated water, I throw away outside the sacrifice". She (the speech in the form of a lioness) roamed about in anger and dejection; that grief (part) of hers, he is now discarding from the sacrifice. He should not say this if he does not wish to exorcise (wish harm to some one). If he wishes to exorcise (harm his enemy) (he should say) "This heated water, I discard from the sacrifice". He thus inflicts, sorrow unto him (the enemy) and he dies in grief.

6. He then pours *ghee* (on the *Uttaravedi*) either once or two times; why he does so is because (at that time) they said (to the speech when in the form of lioness) "Our offering will reach you first before (it reaches) Agni". Now by this (pouring of *ghee*) the first offering reaches her. In as much as she (the lioness) said "Whatever blessings you may seek, all those I shall bestow on thee", she fulfills whatever blessings are sought for.

7. He pours *ghee* (saying) "You are lioness—*Svāhā* unto you". Since, she after becoming a lioness roamed about devouring (everything) it is said "You are lioness - *Svāhā* unto you" (he says) "You are lioness who was brought (back to the fold of gods) by the Ādityas - *Svāhā* unto you". Because the Ādityas brought her to the right side. (He says) "O lioness, the winner of priests and the winner of Kṣatra (warriors), *Svāhā* unto you". By this he seeks two blessing; one for the priestly class and the other for the warrior class. (He says) "Thou art the lioness bestowing abundant offspring and growth of wealth; *Svāhā* unto you". By this, he seeks progeny and cattle wealth". "O lioness bring those gods for the Yajamāna; *Svāhā* unto you". By this he seeks the (presence of) gods for the sacrifice. (He says) "For the sake of the beings". So saying he lays the offering laddle. Beings are offsprings. By this, he prays for all progeny. Hence he says 'for the sake of beings'.

8. He then lays the enclosing sticks (pine-wood sticks placed around the navel). Other enclosures will come later and till then these are to protect the Agni.

9. He lays (the sticks) saying "You are firm, make the earth steady" (lays) the middle stick. "Thou art well-established; make the air steady", (so saying he lays) on the right side. "Thou art unshakably established; make the sky steady". (So saying) on the left side. Thus having made these (three) worlds firm, he makes it firm on all the sides; so that the terrible Rakṣasas will not attack it. "Thou art Agni's stamina" so saying he throws the other sticks (into the altar). That indeed serves as stamina (for the fire).

10. The material that he has collected is to ensure completeness or fullness to Agni. Those pine-wood sticks are indeed his (Agni's) bones. So (by enclosing with pine-wood sticks) he re-inforces him by his own bones. The bdellium, truly is his flesh. So he enriches him with his own flesh. The aromatic grass that is there, is his fragrance. So he emballishes him with his own fragrance. Now why the ram's hair-tuft which is there is because Agni dwelt one night in between the horns of the ram. "Whatever of Agni's nature has got stuck there, let that also be brought over here" - thus thinking, he should cut the hairs nearest to the head (of the ram) from (the back of) its neck and bring it. If that is not available, let him, the hair from some part (of its body). Now, why he said "Thou art Agni's stamina" is because it is indeed Agni's strength.

11. Saying "go away", he takes hold of the stick from the front. But before that he takes the one on the right, then the one on the rear-side and then the front one. He collects these all together, near the central peg (*śaṅku*) in the rear half. He keeps the sprinkling water-vessel there. By its side the idhma (fire-wood) and *darbha* grass are kept. Having taken the water-vessels, he first sprinkles the fire-wood; then the *vedi.* Then he places the *darbhas* on the fire-wood and sprinkling water on it, he brings it near the rope (the string that connects the *vedi* and the *śaṅku*) and while rolling that rope he moves on pulling it upto the *Uttaravedi* which is measured (with that rope) without touching it (*Uttaravedi* by the hand). This (action) amounts to appeasing the *vedi.* When that gets appeased, they pray for peace facing the *Sadas* and *Havirdhāna* (the hall where priests sit and the enclosure having the carts with *soma*) and then stand facing it (the *vedī*). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The sacrifice is a man. It is a man for the reason that a man sets it up (spreads it out). While being spread out, it is made as large as a man. This is why the sacrifice is a man.

2. The *soma*-cart (the wooden cart in which *soma* juice is kept) is itself his head and has Viṣṇu as its presiding deity. Since it (the cart) has *soma* in it and *soma* being the *havis* (material for offering) to the gods, it is called *Havirdhāna* (the container of *havis*).

3. *Āhavanīya* is truly his mouth and when he offers (oblations) into the *Āhavanīya*, it amounts to feeding by the mouth. The sacrificial post is verily his tuft. The *Agnīdhrīya* and *Mārjālīya* are his two arms.

4. The *sadas* (the enclosure for the priests) is itself his belly and that is why they eat in the *sadas*. For, whatever food is eaten here (in the sacrifice) settles down in the belly. It has Indra as its presiding deity. Because all gods sat (*asīdan*) here, it is called *sadas*. In the same manner it is here that the priests of all *gotras* (lineages) sit now.

5. Symmetrical are his fire-altars and they are indeed, identical in form. So they form symmetrical (feet for his sacrifice's body). The sacrifice, thus being spread out has the same characteristics of a man. Therefore it is that sacrifice is a man.

6. The cart-shed has doors on both sides (in the front and the rear). So has the *sadas*, opening on both sides (the front and the rear). This man is perforated from one end to the other.

7. Those (two) *soma* carts stand turned round; the southern one on the right side and the northern one on the left. The larger of the two should be the one on right side. Then only they will be facing the north. They are turned round (and placed on the altar). On them, they place a mat of reed grass or a covering looking like a reed-roofing. They cover the front portions of the *havirdhāni* carts with curtains.

8. Returning again (to the hall) he makes the *Sāvitra* offering; for Savitṛ is the one who grants permission to the gods. "We will perform the sacrifice, impelled by Savitṛ" thus (thinking) he makes offering to Savitṛ". "They harness the mind and they harness the thoughts". (So saying he offers.) They truly perform the sacrifice after harnessing the mind and harnessing the speech, they perform sacrifice for the gods. So he says "Harness the mind" by which he applies his mind. Then "Harness the thought" (he says) because speech is thought. It is by speech which is thought (itself) people make their livelihood. With the Veda being repeated (after hearing from the preceptor) and by conversation (for wordly transactions). (Men make their livelihood) Therefore he says "Harness the thoughts". "The priests of the priests, the highly intellectual". By Vipraḥ, he means the learners of the Veda. Therefore he says, "The preceptors of preceptors who are highly intelligent". (Then he says) "The knower of rites alone has assigned the priestly offices". For, indeed in performing the sacrifice, they (the intelligent masters of Vedas) assign (qualified) persons for priestly offices. "Great is the praise of the divine Savitṛ". So he says, because Savitṛ is the prompter of the gods and so he means "prompted by Savitṛ I set about this sacrifice".

9. Having then, taken *ghee* once more, four times spoon-full he says, "O Yajamāna, come hither". The wife of Yajamāna also follows. Then he lays down gold in the right wheel-track of the southern *soma*-cart and offers thereon.

10. The gods while performing a sacrifice, became scared of attack by the Asura-Rakṣasas from the southern quarters. So they installed this thunderbolt at the southern side. By that they contained the terrible demons from the south. (That) thunderbolt (*ghee*) at the southern side. By that he contains the terrible

Rakṣasas on the southern side. That is why the Rakṣasas do not come on his way. Now, as to why (offering *ghee*) after placing a gold piece? Because an oblation is never made where there is no fire. Gold is the essence of Agni. So (by placing a gold piece) the offering happens to be made at a place where there is fire.

11. He offers oblation (saying), "Viṣṇu strode through this (universe), thrice he put down his foot; it is enveloped in his dust, *Svāhā*".

12. Then he pours the balance *ghee* into his wife's palm. Wife is a woman and *ghee* is semen. The seed sown in a woman gets entrenched. From there it is born (as child). So here too he is planting the semen in a woman i.e. his wife. From there it is born - The wife anoints the heated part of the axle. By (man and woman) getting heated, these offsprings are born. Only when (the bodies of) man and woman get heated, semen flows. This productive union causes child-birth.

13. She anoints (saying) "Audible to the gods; announce you unto the gods". In this manner she informs the gods about the implanting of the semen. That the gods cause to be born. She anoints in a concealed way (from the Cart). Because semen is implanted only in a concealed manner. Then he gives the *sruva* and *sruk* to the Pratiprasthātā.

14. He takes another four times spoon-fulls of *ghee* and brings his wife through the hind part of the *Gārhapatya* fire and offers on the right wheel track of the *soma* cart. Then also, after placing a gold piece and saying "Be yee too abundant in food and milch cows and pastures, out of benevolence to man! You propped up these two worlds, O Viṣṇu, with beams of light did you hold fast the earth on all sides, *Svāhā*".

15. He then pours the remaining *ghee* into the palm of his wife. With that the wife smears the other axle (of the cart) which is heated, saying, "Audible to the gods, announce you unto the gods". This means the same as it is worded. The wife then returns.

16. He then says (to the Hotṛ) "Recite to the *soma* carts as they are moving (forward)". The Hotṛ responds (by saying) "You both go forward, furthering the *Adhvara*". Sacrifice is, of course, the *Adhvara*. This amounts to saying 'go you both forward, encouraging the sacrifice'. (He further says) "You conduct the sacrifice upwards; lead it not astray". It only means "take this sacrifice to its culmination". (By saying) "Lead it not astray' he means do not let it down.

17. Let him make the Yajamāna say - "Speak ye unto your own cow-pen, ye divine resorts; speak not my life away; speak not my offspring away". These are words addressed to the terrible (aspect of speech) which she utters at the axle in the sacrifice. With this she appeases her (speech). This should be said like this if she is to be bid fare-well. If not, one need not take note of this.

18. Then he (Adhvaryu), having gone round by the northern side, he moves behind the *Uttaravedi,* taking three steps and make them (*soma* carts) stop where he thinks fit, saying "May Ye rejoice here on the height of the earth". For, this (altar) is verily the height (top) of the earth since his *Āhavanīya* is situated there. *Āhavanīya* is indeed in the heaven (so this place must be just below heaven i.e. the top of the earth). Therefore it is said "You - rest on the top of the earth".

19. Then he props the southern *soma*-cart (saying) "I declare the heroic deeds of Viṣṇu, who measured out the earthly regions; who propped the upper seat, striding thrice, the wide-stepping! For Viṣṇu (I prop) thee". He fixes the Prop.

20. The Pratiprasthātā then props the northern *soma*-cart. saying "Either from the heaven, O Viṣṇu, (or from the earth, or from the great, wide airy region, O Viṣṇu), fill both thine hands with wealth and bestow on us from the right and the left! For Viṣṇu thee." Thus he fixes the prop.

21. Why he makes offering and fixes the props with chants referring to Viṣṇu is, because *Havirdhāna* (*soma* cart) has Viṣṇu as its presiding deity. Then he touches the upper part of the reed mat (covering the cart). He makes him touch either the neck or the mat—like covering (saying) "Let Viṣṇu then be praised for his power, terrible like a wild beast prowling about the mountains, or whose three wide strides all being abide". This mat-roofing is his (Viṣṇu's or Havirdhāna's) upper skull-bone. There on, as it were, are the other skull-bones. (So he says "When all beings abide)". These two coverings (on the side and front) are the other two skull-bones, the one on the sides and the other at the front covering it (the *soma* cart). They are reed-mats or some cover resembling the mats. The one behind is also a skull-bone.

22. He makes him touch the front band (saying) "Thou art Viṣṇu's fillet" for it indeed is his fillet. It is a fillet made of reed grass and so bereft of hairs as it were is the fore-head. "You are the corners of Viṣṇu's mouth". So saying, he makes him touch the two vertical hurdles, for they are indeed his (Viṣṇu's or Havirdhāna's) mouth-edges or the corners of the lips made of reeds with hollow interior. These mouth-edges are as if hairy.

23. Then, with a wooden pin he sews (the hurdles to the four door posts) (saying) "Thou art Viṣṇu's sewer". Then he puts a knot (saying) "Thou art Viṣṇu's fixed (point)", lest it should get loosened and fall. When the job is completed it is

untied. By doing thus, desease befalls not the Adhvaryu or the Yajamāna. He touches the cart-shed, so completed (saying) "You belong to Viṣṇu" because, *Havirdhāna* is indeed of Viṣṇu. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. For two reasons, the pits are dug (in the *Havirdhāna* hall). This *Havirdhāna* (cart-shed) is truly the head of the sacrifice. And what (four) holes there are in the head (the two ears and two nostrils) wherein these life-breaths (abide), these are produced (in the head of the sacrifice) here and they come into being (to complete the shape of the head by digging four pits).

2. Now, the gods and Asuras, both progenies of Prajāpati, contended. Then the Asuras, by way of which craft deposited (underground) destructive charms, thining "thus we may overcome the gods".

3. Now, the gods saw through it. By means of these (holes) they dug out those destructive charms. Whenever a charm is dug out, it becomes defunct and ineffective. So the gods made it malicious defunct and ineffective. Similarly if any malicious enemy has planted charm here by way of witchcraft against this Yajamāna, it is defused and rendered ineffective. For these two purposes (giving the shape of the head and to remove destructive charms), these pits are dug (in the *Havirdhāna* hall).

4. He takes up the spade. "At the prompting of the divine Savitṛ, I take thee with the arms of Aśvins; with the hands of Pūṣan", (thus saying) he takes (the spade). (Also says) "Thou art a woman". This is said with the same purport (as the preceding *Mantra*). Why he says "Thou art a woman" is because the spade indeed is female. A woman is a female. So he says "Thou art a woman".

5. On the southern side of the *Havirdhāna*, deep down, he draws a line (with the spade) as long as a yoke pole (saying) "Here do I cut off the necks of the Rakṣasas". For the spade is the thunderbolt and with the thunderbolt he severs the neck of the terrible Rakṣasas. He marks them by drawing lines of a span length. Because these life-breaths are of span length. He draws thus the first line, then thus, then thus and then thus (four lines).

6. He digs (those pits) in the order in which the lines are drawn. "Thou art great, of great sound" - thus he praises them and by that make them exalted. When he says, 'Thou art great, of great sound' - "Utter thou the great voice unto Indra" - Indra is the deity of the sacrifice. "These pits are of Viṣṇu". By this they become associated with Indra. Therefore he says "Utter thou the great voice unto Indra". "The voice which is Rakṣas-killing, witch craft-killing" (he says). For, it is indeed for the destruction of the charms of Rakṣasas that these pits are dug. He says "Those are of Viṣṇu", for that voice in the *Havirdhāna* (cart-shed) is indeed Viṣṇu's. So he says "You belong to Viṣṇu".

7. "Here do I cast out the charms which the friend, which my (unfriendly) relative has planted for me". An alien or an (envious) relation, plants a charm underground. This makes it defunct and ineffective.

8. "Here do I cast out the charm which my equal, which my unequal has planted for me". For, either an equal or an unequal (enemy) plants a charm underground. This makes that defunct and ineffective.

9. "Here do I cast out the charm, which my kinsman, which a stranger has planted for me"—For either a kinsman or a stranger plants a charm underground. This makes that defunct and ineffective.

10. "Here do I cast out the charm, which one born with me, which one not born with me has planted for me. For, either one who is a brother or one who is of different parentage plants a charm underground. This makes that defunct and ineffective.

11. Saying "I cast out witchcraft" he finally throws out (the earth remaining in the several pits) whereby he carts out witchcraft. Let him dig them arm-deep for that being the extreme reach, he thereby in the end removes the witchcraft and makes the charm defunct. He connects them (the pit) by invisible tunnels (cross-wise connecting underground holes). That is why these *prāṇas* (life-breaths) are invisibly connected and move unseen.

12. He makes him (Yajamāna) touch them in the same order in which they were dug. (Saying) "You are the ruler of thyself, a slayer of enemies! Thou art ever -ruling, a slayer of the hateful! Thou art the ruler of men, a slayer of Rakṣasas! Thou are the ruler of everybody; a slayer of foes!" This is a praise as well as a request for blessings. You are the ruler of thyself is a praise. "Slayer of enemies" is the blessing he seeks. This is the refrain in all these chants.

13. They both (Adhvaryu and Yajamāna) then touch (each other's hands through the passages connecting the pits underground). The Adhvaryu through the passage in the right side pit in front and the Yajamāna through the passage in the left-side pit in the rear (touch each other) and the Adhvaryu asks - "Yajamāna! What is here?" "Well-being" he replies. "(Be) that ours in common" says the Adhvaryu in a low voice. Then the Yajamāna through the passage in the right side pit in the rear and the Adhvaryu through the passage in the left-side pit in the front (touch each other). The Yajamāna asks "Adhvaryu! What is here?". "Well-being" says he. "(Be) that mine". says the Yajamāna.

14. By thus touchiong (each other) they thereby make the vital airs (*prāṇas*) inter-connected; they make these vital airs yoked together. By this the vital airs are inter-locked or yoked together. And why he said "*Bhadram* (well-being)" is because this word *bhadram* in human parlance is (indicative of) luck (or prosperity). They wish for it (prosperity) by this sacrifice. Then he sprinkles water (on the pits). One and the same foresooth, is the significance of sprinkling. Whichever he sprinkles, he makes it pure for sacrifice.

15. He sprinkles water (saying) "You the killers of Rakṣasas, the killers of charms, I sprinkle thee who belong to Viṣṇu". For, these (holes) are dug to destroy the Rakṣasas and the charms; so he says "You the killers of Rakṣasas and the killers of charms, I sprinkle thee who belong to Viṣṇu". These pits are indeed of Viṣṇu.

16. The residual waters, he then pours out (saying) "Killers of Rakṣasas, killers of charms. I pour (water) on thee who belong to Viṣṇu". (So saying) he pours waters into the cavities. These waters get concealed in these cavities. Waters are food. Food is the vital air. So he installs vital airs inside these cavities. Thus the *prāṇas* get concealed in these pits.

17. Then he spreads *barhis* grass with their tips turned eastwards and northwards (saying) "You the killers of Rakṣasas, the killers of charms, I spread (for you) who belong to Viṣṇu". By this, he provides these cavities (symbolising nostrils and ears) with hair. By this the hairs are planted inside these holes. That prevents the vital airs from getting dried up (moistens them). Then he spreads *barhis* (grass) with tips eastward. These are their hairs (on the head).

18. Thereon, he lays the two *adhiṣavaṇas* (wooden planks forming a handpress to squeeze *soma* juice) saying "You the killers of Rakṣasas, the killers of charms, I lay you who belong to Viṣṇu". These (planks) are indeed his (Viṣṇu's or Havirdhāna's) jaws. Therefore, they appear as if connected with each other at the ends. The jaws are of course connected at the edges.

19. Then he surrounds them with earth (saying) "You the killers of Rakṣasas, the killers of charms, I surround you who belong to Viṣṇu". He thereby steadies them so that they may not crumble. He then places the cut red skin (skin used to press soma). For this is indeed his (Viṣṇu's/Havirdhāna's) tongue. The reason why it is red is because this tongue is as it were, red. He then places the pressing stones in front (of the holes). These stones are verily his (Viṣṇu's) teeth. In so far as the pressing (the *soma* creeper) is done by the stones, it is like chewing with the teeth. Thus the head of the sacrifice is complete. (Fourth Brāhmaṇa Ends)

(Chapter Five Ends)

Chapter Six

BRĀHMAṆA I

1. The *sadas* is verily the belly (of the sacrifice). That is why they eat (drink) in the *sadas*; for whatever food is eaten, here on earth, it settles down in the belly. Because all the gods sat (*asīdan*) in it, it is called *sadas*, and so do these brahmins of all *gotras* (lineage) now sit therein.

2. He measures it with a log of *audumbara* wood. For the *Udumbara* means strength and food. This (action) provides food and sustenance to the sacrifice at the middle (part of the body i.e. *sadas* the belly). So he measures with *audumbara* log. He cuts it equal to the length (height) of the Yajamāna. Yajamāna is sacrifice, so he cuts it to the measure of the sacrifice.

3. From the central peg in the hind part of the altar, he takes strides eastward, six steps towards the right and the seventh step for, completion of desires, where the metrical forms of speech were born. The Śakvarī metre is of seven feet and she (Śakvarī) is the richest among metres. So he takes these seven strides.

4. He takes up the spade "At the prompting of the divine Savitṛ, I take thee with the arms of Aśvins, with the hands of Pūṣan; thou art a woman" (says he). The meaning of this *Mantra* has already been told. Why he says "Thou art a woman" is because the spade is a female and a woman is a female. So he says "Thou art a woman".

5. With her (the spade) he marks off the pit (saying) "Here with I cut off the necks of the Rakṣasas". For, the spade is a thunderbolt and with the thunderbolt itself, he cuts off the necks of the terrible Rakṣasas.

6. He throws off the earth eastward (while digging). On the eastern side he places the *audumbara* log. Then he lays *barhi* grass of the same length. Then he renders the sprinkling water containing barley.

7. Why they (waters) should contain barleys (*yavas*) is because the essence of plants is water, wherefore, plants when eaten-alone (without water) do not satiate. Only when both are united, they satiate. So (thinking) "I will sprinkle with (waters) rich in sap" he makes them so with barley.

8. Now, the gods and Asuras, both of them progenies of Prajāpati were quarreling. Then all the other plants except the barley went over to the side of the Asuras; and only the *yava* plants remained for the gods. Only with the barley plants, those gods attracted to themselves the plants and food and other sustenance of their foes, the Asuras. They attracted them (Ayuvata) from all (the Asuras). They are called *yavas*, since with them they attracted.

9. Those gods said "Whatever sap is there in the other plants, let us invest it in the barley". So they invested the essence of all other plants in the *yavas*. That is why when other plants wither, these (barley plants) grow as if they are rejoicing. In these, the essence was deposited and hence it is like this. Only with these *yavas*. They attracted to threaten the enemy's plants, food and sustenance. They attracted from all of them. So these (sprinkling waters) are to contain *yavas*.

10. He scatters (*yava* in the sprinkling water) (saying) "Thou art barley. Keep them from us the hateful, keep away from us the enemies". The significance of this (action) is the same as that of sprinkling water. Whichever is sprinkled upon, it is rendered pure for sacrifice.

11. He sprinkles (waters) (saying) - "You for the sky; you for the aerial region; you for the earth". Food is *Udumbara*. He enriches these worlds with energy and sap. He endows this world with energy and sap.

12. Then what residue is there in the vessel (of sprinkling water) that he pours out into the pit (saying) "Let the worlds get purified; let the resting places of the *Pitṛs* (get purified)". The pit is, as it were, meant for the *Pitṛs*. This (action) only renders the pit purified for sacrifice and make it *Pitṛ daivatyam* (i.e. fit for gods).

13. Then he spreads *barhi* grass with northward and eastward pointing tips (saying) "Thou art the seat of the *Pitṛs*". This part of the ground dug out is, as it were, the seat of the *Pitṛs*. If it were not dug, it would have confined to the plants only and would have been (suitable) only for the plants. So if it had remained undug, it would not have been suitable for the *Pitṛs*.

14. He raises it (the pole) (saying) "Prop thou the sky! Fill the air! Stand firm on the earth". Thereby he endows these worlds with stamina and sap; bestows stamina and sap on these worlds.

15. He then fixes it (the pole) down (saying) - "May Dyutāna, the son of Maruts, plant thee". Dyutāna, the son of Maruts, doubtless, is the one that blows yonder (the wind). By means of him, he plants it. (He says) "Mitra and Varuṇa with firm support". Mitra and Varuṇa are (respectively) the inhaling and exhaling breaths. He then plants it with the in-breathing and out-breathing.

16. He then re-inforces it with earth around (saying) "I enclose thee, winner of the priesthood; winner of the warrior class, winner of growth and wealth". Manifold are indeed, the blessings (sought through) sacrificial texts. By this one, he seeks these blessings when he says "Winner of the priesthood, winner of the warrior class, winner of growth and wealth, I enclose thee". Growth and wealth means wide-ranging prosperity. He thereby prays for wide ranging prosperity.

17. He then presses it firmly all round (saying) "Uphold thou the priesthood! Uphold the warrior class, uphold our life; uphold our progeny". By this he only seeks for these blessings. He presses (around) so as it is on a level with the ground. (In the case of) ordinary hole (say, around a tree) it is elevated from the ground. But in this way (making it on level with the ground) it is worthy of gods and the levelled ground itself gets elevated.

18. He then pours water unto it. Wherever in digging, they wound or injure this (earth) - water being a curative—there he soothes it by that curative, i.e. water, there he heals it by water. Therefore he pours waters thereon.

19. He then touches it (saying) "Thou art firm; may this Yajamāna be firm". Thus whatever wish he entertains that wish is accomplished for him.

20. He offers *ghee* oblations at the forked top of the log (where the branch and the trunk part) (saying) "O Heaven and Earth, be yee two full of *ghee*" whereby he endows the heaven and the earth with strength and sap; bestows stamina and essence on them. He pours (*ghee*) in an unbroken manner. By that, the Parjanya (god of clouds) becomes incessently raining and never dried up. Therefore the *ghee* offering should be uninterrupted.

21. Then he brings the mat (roofing mat) and touches it (saying) "Thou art Indra's mat". For the *sadas* belongs to Indra, "Shelter to every one" for the *sadas* is meant for all persons (priests of all *gotras*).

22. He lays down the side mats or some coverings similar to mats. Then three (more) mats on the north of these and three (more) beyond them. Thus they become nine (mats) so that they are three-fold and sacrifice is three-fold.

23. This (*sadas*) has the tie-beams of bamboo pointing northward and this is exclusively for the gods. The other (hall) being *Havirdhāna* (the enclosure to keep the *havis, soma*), it has tie-beams of bamboo pointing eastward and has entrance on the eastern side. Therefore no one eats or drinks there. Whoever eats or drinks, his head would verily burst asunder. But those two (enclosures) the *āgnīdhra* and the *sadas* are common (to both men and gods). Therefore they eat and drink in those two. In as much as they have northward pointing beams, by that they belong to men; and in as much as they have doors at the eastern side, they belong to gods. Therefore the *sadas* has its tie-beams of bamboo pointing to the north.

24. He encloses it (*sadas*) (saying) - "May these songs encompass thee on every side; O! thou that delightest in songs! May these favours be gladly received by thee; invigorating the vigorous". He who delights in songs is foresooth, Indra; and songs mean *viś* (the populace)! He thus surrounds the warrior class (Kṣatra) with the populace (*viś*). Therefore the warrior class is here surrounded by *viś*.

25. He then takes the sewing needle and sews (the cross-rafts to the post saying) "Thou art Indra's sewer; thou art Indra's fixed point". He then makes a knot, lest it should fall asunder. He unites the knot when once the job is done and thus disease befalls not on either the Yajamāna or the Adhvaryu. When completed, he touches it (saying) "Thou art Indra's own" for the *sadas* belongs to Indra.

26. Then taking note of the supporting props at the back of the *soma* carts (*apalamba*— a temporary prop fixed under the rear part of a cart which being loaded), he measures the (location of) *āgnīdhra*. One half of it should be inside the altar and the other half outside. Or a little more than half may be outside the altar. Or entirely it may be inside the altar or entirely outside. Or entirely it may be inside the altar or entirely outside. Or entirely it may be inside the altar or entirely outside. When completed, he touches it (saying) "Thou art the *Viśvedevas*'s own", because it is herein, in the Vasatīvari waters forming the *havis* (water used to drench the Soma plant before squeezing and hence forming part of the *soma havis*) that the gods resided for the night during which the *soma* was being prepared. Hence this (*āgnīdhra*) belongs to All gods.

27. Now, once on a time, the gods, while performing sacrifice, were afraid of an attack from the South by the Asura-Rakṣasas. Asura-Rakṣasas did attack them from the south and drove them out of the *sadas*. Having driven them out, they overturned those hearths (*dhiṣṇyas*) of theirs which were within the *sadas*. That is why these hearths (in the *sadas*) do not blaze as the *Gārhapatya* and *Āhavanīya* blaze. Before that they were also blazing. They chased them out even from the *āgnīdhra* (enclosure) and captured half of *āgnīdhra*. But fortunately the All-gods (*Viśvedevas*) gained immortality from these (from that unconquerred half of the *āgnīdhra*). Having gained immortality, they again lighted their hearths so that they came to stay. Therefore they are kindled at each *soma* feast. Because that is how the gods lit them. That is how this *āgnīdhra* is unimpaired. And if weakness is to overcome any one of the consecrated (*dīkṣita*), it should be said (by the Adhvaryu) "Lead him to the *āgnīdhra*" because that which is free from fear is never in grief. Therefore he who is *samṛddha* (fully equipped), he should officiate as Agnīdh. He should be accomplished and well-versed in Vedas. He is the one well-equipped. For him the first *dakṣiṇā* is to be offered, for he is that *samṛddha*. Since *Viśvedevas* gained immortality, the *āgnīdhra* belongs to *Viśvedevas*. That is why when it is completed (erected), he touches it saying "You are the *Viśvedevas*' own". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. The *dhiṣṇyas* (hearths) foresooth, are its (sacrifice's) counterparts (congeneres).They have the same marks. Their bodies are counterparts of its (sacrificer's) body. Now, Soma was in the heaven and the gods were here (on the earth). The gods desired "Would that Soma might come to us" (so that) we might sacrifice with him when come". They produced those two *Māyās* (illusory deities), Suparṇī and Kadrū. Suparṇī indeed was *vāk* (speech) and Kadrū was this (earth). They made them quarrel with each other regarding sharing of wealth and while they were quarrelling they said "Which of us shall be able to look furthest ahead shall win the other".

2. She, Kadrū told Suparṇī "Look far". Suparṇī said "On yonder shore of this ocean there stands a white horse near a post; that I see". Then Kadrū told "I see the tail of that horse hanging down and the wind is tossing it; that I see". Now when she (Suparṇī) said, "On yonder shine of ocean" she meant only the *vedi* (altar). As big the altar is, that much is this earth. (When she said) "A white horse near a post" (she meant) the sacrificial *yūpa* as the post and Agni as the white horse. And what Kadrū said "Its tail is just now hanging down and there, now the wind tosses it, that I see" this is only the rope.

3. Suparṇī told Kadrū "You have not won; come, let us go and know". Kadrū said "You yourself go. You yourself will come and tell us (who is right)". Yes! said Suparṇī and went as told by Kadrū and then returned. She (Kadrū) asked "Did you win or didn't?" Suparṇī said "You yourself (hath won)". Since they thus disputed, this story is called 'Suparṇī-Kādrava (episode)'.

4. Then Kadrū told Suparṇī "Verily I have won thine own self. Yonder is Soma in the heaven" she said. "Fetch him hither for the gods and thereby redeem thyself from death". "So be it" (said) Suparṇī and created the metres. Speech indeed, is Suparṇī and from *vāk* (speech) the metre are born. From among them (the metres) Gāyatri fetched *soma*. That *soma* was concealed in two golden vessels. These (vessels) were having their sharp-edged (lids) closing together at every moment (at every twinkling of the eye). These two foresooth are consecration (*dīkṣā*) and penance (*tapas*).

5. Him (Soma) these Gandharvas guarded. They are these hearths (*dhiṣṇyās*), these Hotṛs (fire-priests). The Gāyatri tore off one of the two vessels and brought it. Thus was consecration (*Dīkṣā*). By that, the gods consecrated themselves. Again she took off (to the heaven) and tore off the other vessel and brought it. That was penance (*tapas*). Therewith the gods underwent penance. They are 'the *Upasadas*'. Again she flew (to heaven). She took (consumed) *soma* by means of a Khadira-wood-(piece). Since she ate (*achakād*) with it, it is named Khadira. Hence the *yupa* (sacrificial stake) is of Khadira wood. So too the wooden sword (*sphya*) (is of

Khadira wood). She took it (*soma*) away when the *Acchāvāka* was protecting it. That is why the *Acchāvāka* fell from grace.

6. Indra and Agni rejuvenated him for production of creatures, whence the *Acchāvāka* priest belongs to Indra and Agni. That is why, those who are consecrated should protect *soma* carefully. Because, if a thing is stolen away when it is being guarded by some one, the latter will fall from grace. Therefore the *Brahmacārins* (students) should deligently protect their teacher. Just as one would safeguard his cattle in his house; he (the student) should protect his teacher. If he (teacher) is taken away while in his (student's) custody. The latter is doomed. Suparṇī brought that *soma* and gave it to the gods. Thereby she redeemed herself from death. Wherefore they say "One who sacrifices (gets) the world of bliss". Verily, even when born, man is born as with a debt (owing) to death. And in that he sacrifices, he thereby redeems himself from death. That is why they say "One who sacrifices (earns) the world of bliss".

7. Him (Soma) those Gandharvas (guarding in the heaven) followed. They are these *dhiṣṇyas* (hearths). They are these *Hotṛ* (fire-priests). They said "Do you let us share in the sacrifice; let us also have the sacrifice". They (gods) asked "What will be for us then?" They (Gandharvas) said "We shall be again your guards. Just as we protected him (Soma) there (in the heaven), we shall guard him for you here".

8. They said "So be it". Here take your Soma-wages". Therefore he (Yajamāna) grants *soma krayaṇa* (prices of the Soma) to them (saying) "Suvān, Nabhrāj, Anghāra, Bambhāra, Hasta, Suhasta and Kṛśānu (names of the Seven Gandharvas who guard Soma) - these are your Soma prices. Keep them safe. Don't lose them". By thus distributing it to them, they (Gandharvas) get these names.

9. And then they (gods) said, "The Soma draught has been taken away from you (when you were supposed to guard it) and therefore you do not deserve the *Soma* offering. You may eat the *ghee* offering in the third *savana* (evening session of the sacrifice) only and not the *Soma* offering because your Soma has been taken away". Therefore when the *dhiṣṇyās* (hearths) are sprinkled with *ghee* by bunches of *darbha* grass. They (Gandharvas) take part in those same *ghee* oblations of the third session. There is no *soma* drink for these from whom Soma was taken away.

10. "And what they will offer in the *Āhavanīya* fire, that will satiate you". That which is offered into the *Āhavanīya* does satiate them". "And when he (Adhvaryu) will move about holding the *soma* over each of you (*dhiṣṇya* hearths) that will satiate you". Hence when he moves holding *soma* over each of them, it satiates them.

Wherefore let not the Adhvaryu pass between them (hearths). Adhvaryu does hold the *soma* and these (hearths) with open mouths await him and he would fall into their open mouths if he goes between them. Or Agni will burn him up. Or else that god who is the lord of the beasts (Rudra) may devour him. Hence whenever the Adhvaryu has any business in the hall, let him pass north of the *āgnīdhra* shed.

11. These (hearths) are there set up for the protection of the *soma.* It front is the *Āhavanīya* (guarding the Soma); on the right is the *Mārjālīya;* the *Āgnīdhrīya* on the left and these (hearths) which are in the *sadas* are (to protect) from behind. Thus he (Soma) in the middle is guarded.

12. They (*dhiṣṇyas*) themselves insisted "Our one half be raised and one part as they are (assigned) so that from the raised half we shall know again that heavenly world from which we have come and from that half not raised, we shall be present here bodily when we are assigned and thus we will not go back to heaven and we will not go astray". That is why half (portion of each-hearth) are elevated and half are not raised.

13. They themselves insisted "We have not prospered with these our names because (in those names) the Soma was taken away from us. So we shall take each a second name". They assumed a second name each. There with prospered. Just the name Vibhu was changed to Pravahaṇa. All of them are having two names. They prospered (by the change of names) even though they were deprived of share in *soma,* gods gave them share in the sacrifice. Wherefore, let a Brahmin, if he prospers not, take a second name, for verily he prospers, whosoever, knowing this, takes a second name.

14. Now what he offers in the *Āhavanīya,* that he offers unto the gods; thereby the gods exist; and what (*soma*) is consumed in the *sadas,* that is offered to men, thereby men exist; and that the Narāśaṁsas (*soma* sacred to *Pitṛs* kept in nine wooden cups under the axle of the Soma sacred to *Pitṛs* kept in nine wooden cups under the axle of the *soma* cart to be drunk by the priests after the libations) kept under the *soma* carts, that he offers to the *Pitṛs* and thereby the *Pitṛs* exist. The animals follow the men, the birds, plants and trees and other such creatures follow the gods and all partake in the sacrifice. Thus they without being left out drink together. The gods at the *Āhavanīya,* the men at the *sadas,* the *Pitṛs* in the two *soma*-carts. On old days, they drank together visibly, but now they do so unseen. Thus it is a collective drinking symposium. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He performs the *Vaisarjinī* offerings (setting free the various paraphernalia like the dark-deer skin, *muñja* belt etc.). Why he performs *Vaisarjinī* offerings is because, the one who consecrates himself, consecrates all these (items). He consecrates himself for the sacrifice. He is preparing (for) the sacrifice. All these are (parts) of that preparation. When the sacrifice is prepared, all these follow suit. (Even) when the sacrifice is established they all stand before it. If these (*Vaisarjinī* offerings to set them free) are not offered, all these will stay put (between the Yajamāna and the sacrifice even after they are no more needed).

2. So, when he offers the *Vaisarjinī* offerings, to the extent the sacrifice has to be spread and to the measure to which it should extend, upto that it is set up and these (paraphernalia which have outlived their utility) are sent back to their respective places and to their original positions. Because it sets them free, it (the offering) is called *Vaisarjinī*. Those who eat with the Yajamāna (i.e. Yajamānā's kins) should be there where he starts (the *Vaisarjinī* offerings) and (while the offerings are made) they (relatives) should say "You set them free when we are witnessing". he needs to start these offerings only if he wishes. Even if he wishes and (the relatives) do not approve, even then, he by himself can set these free and that too without their witnessing them. Viṣṇu, foresooth, is sacrifice. By his strides he obtained for the gods that all-pervading power which now belongs to them. By his first step he gained this same (earth). Then the region of air and by his third stride he gained the heaven. And that Viṣṇu, the sacrifice, obtains that same pervading power for this Yajamāna.

3. He then puts fire-wood on and from the *Cātvāla* he prepares the underlayers of gravel. The Yajamāna takes the king (Soma) on his lap. The wife (of the Yajamāna) follows. They arrange the Vāyu-cups, the *soma*—through the pressing stones and the filtering clothes and places the butter that is there on (the *Gārhapatya* for melting); cleans the *srucas*. Having brought down the *ghee* (from the *Gārhapatya*) and purified it, takes thereof four ladlings (with the *sruva*) in the *juhū* and four ladlings in the *upabhṛt* and takes clotted *ghee* in five ladles.

4. He takes the clotted *ghee* (saying) "Thou art a light endowed with all forms, the flame of the *Viśvedevas*". The cattle are of all forms and the cattle foresooth are the clotted *ghee*. Therefore it is said "all forms". He (Adhvaryu) scatters about the (dust of the foot-print of the Soma-cow behind the *Gārhapatya* for the sake of a firm standing, for it is on the foot one stands firmly.

5. Now some divide it (the clotted *ghee*) into four parts. One of the four parts (they put) in the under layer at wherever they take up the *Āhavanīya* (for transfering it to the *Uttaravedi*). With another one-fourth they anoint the axle. Then another one-fourth they put on those gravels forming the underlayer (for taking

out the *Āgnīdhra*) and one-fourth part they scatter about behind the *Gārhapatya*. They (do so) and say that "The beasts have four legs and they become steady on four legs". Let him not do so. Let him in one go scatter it about behind the *Gārhapatya*. Because anything stands only on one base for stability. So let him scatter it all in one instalment.

6. He then offers into the burning fire-wood (saying) "Thou O Soma, moult widely withhold thy protection from the life-injuring hatreds put forth by others, Svāhā". Thereby, he takes a firm stand in this world and by this, gains this world.

7. He then offers the second oblation to (Soma), the nimble, This Soma said at that time 'You make me (appear) too small and carry so that I will not be obtainable (for the Rakṣasas); being small to be killed (to be spotted out and killed by enemies). Small is the nimble. So he (Adhvaryu) makes him nimble (so that he will be) small and unnoticeable for killing. So he offers the second oblation to the nimble (saying) "May the nimble (Soma) graciously accept the butter, *Svāhā*". Then they lift the (burning) fire-wood and place it on the *Upayamanī* (support). Then they collect all those (articles) which are lying there.

8. He then says "Recite for Soma who is taken forward", or (he says) "Recite for Agni who is led forward". But let him say "For Soma who is taken forward". This sacrifice is progressing upwards towards the heavenly world. Yajamāna is sacrifice. So Yajamāna himself is progressing (towards heaven)". So says the Hotṛ. The Adhvaryu makes (Yajamāna) say "O Agni, lead us on a good path unto wealth, thou O God that knowest all actions? Keep thou from us the evil (influence) that leadeth astray, and we will offer unto thee most ample adorations". He thereby places Agni in front and Agni marches in front repelling the evil spirits, and they take him further on a (way) free from danger and injury. He then places him (Agni) in a safe and unassailable place free from wind.

9. He (Adhvaryu) then puts him (Agni) down on the *Āgnīdhra* hearth and offers oblation (saying) "May this Agni make wide room for us, may he march in front smiting the haters! May he gain riches in his (attempts) to win wealth. May he fiercely advancing, conquer the enemy; *Svāhā*". "By this he takes a firm stand in the aerial region and by means of him (Agni) he gains that world. He lays down the Vāyu-cups, the Soma-trough, the pressing stones and the filtering clothes.

10. Having approached the *Āhavanīya*, he takes the sprinkling waters and first sprinkles the fire-wood and then the altar. Then they give him the *Barhi* grass which he sprinkles and pours the remaining water (with *Barhi* grass). He takes the *Prastara* bunch of *Aśvavāla* grass. He spreads the *Barhi* grass in a simple layer. Having spread the *Barhi* grass, he lays the enclosure (sticks) and takes the *samidhas* of *Kārṣmarya* wood offers (saying) "Stride thou widely, O'Viṣṇu, make wide room for our abode! Drink the *ghee*, thou born of *ghee*, and speed the Lord of the sacrifice ever onwards, *Svāhā*". Thereby he takes a firm stand in that sky region". By this (offering) he gains that sky region.

11. And as to his offering oblations with a chant belonging to Viṣṇu, it was to make him (Soma) nimble so that he is carried unobtainable (unnoticed) and small to be killed. And he fully exists in the hearth where there is no fear and no enemies. As great as the sacrifice as is its size, to that extent, he makes him.

12. Then on the earthern mound he places the bunch of Darbha grass, then places the ladle, then the *Upabhṛt* (offering ladle), then the clotted *ghee*. Then he touches the *havis* (offerings) and takes the king (Soma) and goes towards the altar. On the *Havirdhāna* at the right side, he spreads the dark antelope-skin and places the Soma on it.

13. Then, he says "O divine Savitṛ, this is thy Soma, protect him. May they not injure thee". Savitṛ is he who produces the gods. Therefore he makes him (Soma) over to him for protection (thinking) "Let him be well guarded".

14. Having released his hold on him (Soma), he chants "Now, O divine Soma, hast thou, a god, joined the gods, and here, I with the men with increase of wealth and prosperity". Thereby he only seeks a blessing when he says "I with the men with increase of wealth and prosperity". Agni and Soma have seized him who consecrates himself between their jaws, for that consecration offering belongs to Agni and Viṣṇu and Viṣṇu, foresooth is no other than Soma. So the *havis* belongs to these two (Agni and Soma); thus they (Agni and Soma) have seized him between their jaws; and he now redeems himself from Soma. So he becomes free of his indebtedness to him.

15. He then walks out (of the cart-shed) saying "Hail! I am freed from Varuṇa's noose". He is truly in Varuṇa's noose; as it were, when he is in another's mouth. He is freed from that. So he says "Hail! I am freed from Varuṇa's noose".

16. He then puts a kindling stick (on the *Āhavanīya*) (saying) "O Agni, protector of vows! on thee, O protector of vows! What bodily form of thine hath been on me (may) they (be) on thee; what bodily form of mine has been on thee (may) that (be) here on me! Our vows, O lord of vows (have been performed) rightly; the Lord of consecration hath approved my consecration: the lord of penance hath approved my penance". Thereby he frees himself from Agni and this is how he gets relieved of indebtedness. Thus got released from both Agni and Soma, he sacrifices with a self (body) which is now his own.

17. And now they partake of his food, for he has become a man (Again). If they had partaken in his food when he was consecrated, it would have been *havis* and it would have amounted to eating *havis* which is not duly offered (in the fire). Therefore now they can partake of his food since he has become a man (again). Hence they now use his (original) name, for he is a man. They call by his Subrahmaṇyam (lineage name) 'so and so is sacrificing; the son of so and so is sacrificing; thus he becomes (is treated) as a man and loosens his fingers. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Preparing to cut the sacrificial stake (*yūpa*), he makes an offering with the *Ṛks* (*mantras*) belonging to Viṣṇu, and then cuts the stake. Why he offers with *Vaiṣṇava* chants is because the stake belongs to Viṣṇu and Viṣṇu is the sacrifice. He thus approaches the stake by means of the sacrifice. If he offers with the *sruk* (offering ladle) he offers after taking four ladle-full *ghee* with the *sruva* (dipping ladle) and only with the *sruva*.

2. He offers (saying) "stride thou widely, O Viṣṇu, make wide space for our abode! drink the *ghee*, thou born of *ghee* and prompt the lord of the sacrifice over onwards, *Svāhā*". He takes the *ghee* left over in the vessel and also the *sruva* and whatever tool (for cutting), the carpenter has, that he takes.

3. They now proceed towards the direction where they are enaged in cutting the stake. When he reaches that (tree) he stands behind it facing the east and chants - "I passed over others (other trees) and I did not go nigh (some) others". One approaches a spot (groups of trees) (when he searches for a particular type) and he does not find (what he wants) among them and so passes over. One does not at all go near others (another spot where there is no chance of finding what he wants). "Thou art the most accessible among those (trees which are fit for my purpose). Thou art much superior to get others (which are less qualified for my purpose)". This (tree) is indeed the nearest (most accessible) among the selected group of eligible (trees). It is indeed, superior to others (not coming within the wanted category). So he says, "Thee, I have found accessible among the selected ones and on the further (higher) side of the accessible ones". (He says) "Thee do we prefer, O divine lord of the forest, for the worship of the gods". Just as for a good job, one would favour (select) one from amidst many, in the same manner, he chooses this (particular tree) and says "Thee, may the gods approve for the worship of the gods", for that (job) becomes accomplished when the gods also favour it. He gets ready for felling (by saying) "For the sake of Viṣṇu, thee" because the *yūpa* belongs to Viṣṇu.

4. When it is (to be) felled, he places a blade of grass (saying) "O plant, protect it". For, this axe is indeed a thunderbolt. He covers it (softens it) by these plants so that this thunderbolt does not injure it. He then strikes (with the axe, saying) "O axe, hurt it not". For, the axe is a thunderbolt and by this, the thunderbolt does not harm it. The first chip which he cuts off, he takes (and lays aside). He should cut it (well at the bottom) so that the axle of the cart does not touch (the stump) (when the cart is to pass over the stump). For, they will be transporting (the stake) by a cart. If the axle beam (is stuck up), his passage to heaven too (will be blocked). So he should cut it (the tree) so as (its stump) it does not obstruct the axle (of the cart).

5. It (the stake) should be made to fall on the eastern side, for the east is the direction of the gods. Or it may be (made to fall) northward since north is the direction of men, or (even) to the west, only to avoid its falling on the southern quarter.

6. While the tree is falling, he addresses it with the chant "Graze not the sky! Hurt not the air! Unite with the earth!" For, that tree which they fell for the stake becomes a thunderbolt, for the stake is a thunderbolt. These worlds tremble for fear of that falling thunderbolt, but he thereby propitiates it for these worlds and thus it allays (the fear) of these worlds. (When he says) "Graze not the sky" he means do not harm the sky; (when he says) "Hurt not the air" he means to say 'do not harm the aerial region'; (when he says) "Unite with the earth" he means to say 'be thou in harmony with the earth'. (He further says) "For this sharp-edged axe hath led thee forward unto great bliss". For, in so far as it is fashioned for the sacrifice, it is led into great bliss. So he says "into great bliss".

7. He offers *ghee* on the stump (of the cut tree). *Ghee* is foresooth, a thunderbolt. (He does so) lest the terrible Rakṣasas should rise therefrom. He thus repels (them) by means of the thunderbolt i.e. *ghee*. Or, *ghee* is semen. He plants this semen in the plants themselves. By that semen, the plants (though) cut (again) sprout.

8. He offers *ghee* (saying) "Grow thou out of this; O lord of the forest, with a hundred shoots! May we grow out with a thousand shoots". Thus he seeks only a blessing when he says 'May we grow out with a thousand shoots'.

9. Thereupon he cuts it (the stake of the proper length). Of whatever length he cuts it the first time, it remains that long.

10. He may cut it five cubits long; for fivefold is the sacrifice and five fold are the sacrificial animals; and five seasons there are in the year. Therefore he may cut it five cubits long.

11. Or he may cut it six cubits long because there are six seasons for a year and hence six cubits long.

12. Or he may cut it eight cubits long for Gāyatri metre has eight syllables; and Gāyatri is the fore-part of the sacrifice and this (*yūpa*) is the fore-part of the altar; therefore eight cubits long.

13. Or he may cut it eleven cubits long, for, the Triṣṭubh metre has eleven syllables. Triṣṭubh is a thunderbolt and the *yūpa* is a thunderbolt. Therefore eleven cubits long.

14. Or it may be cut at fifteen cubits long, for the fifteen versed chant is a thunderbolt and the *yūpa* is a thunderbolt. So fifteen cubits long.

15. These (measures) need not be taken seriously. Because it is with an unmeasured (thunderbolt) the gods conquerred the unmeasured. Therefore this (*yūpa*) shall also be so (unmeasured) and with the unmeasured (*yūpa*) he (Yajamāna) wins the unmeasured (benefits). It (*yūpa*) is made to be eight-cornered, for eight syllables has the Gāyatri metre and Gāyatri is the fore-part of the sacrifice and this (*yūpa*) is the fore-part of the altar. So it should be eight cornered. (Fourth Brāhmaṇa Ends)

(Chapter Six Ends)

Chapter Seven

BRĀHMAṆA I

1. He takes the spade itself (saying) "I take thee prompted by the divine Savitṛ, with the arms of the Asurās; with the hands of Pūṣan"."I take thee thou art a woman". The purport of this chant has already been told. Why he says 'Thou art a woman' is because the spade is a female and so he says 'Thou art a woman'.

2. With her (the spade) he draws (the lines) for the hole for the *yūpa* (to be installed) so that half (of the hole) is within the altar and half outside the altar (saying) "Herewith I cut off the neck of the Rākṣasas". For, the spade is a thunderbolt and with the thunderbolt he cuts off the necks of the Rākṣasas. he digs the pit equal to (hold) the bottom part of the stake.

3. He throws up a heap of earth (dug out) towards the east of it (pit). Thereon he puts sacrificial grass of the same size and there upon he places the head piece of the *yūpa* (*Caṣāla*). Then he takes the sprinkling water mixed with barley corns; the significance of this is the same as before. Then he sprinkles the water mixed with barley corns. The significance of this sprinkling is the same as before. Whatever he sprinkles, he only purifies it (so as to be fit for the sacrifice).

4. He sprinkles (saying) "For the sky-thee! For the air-thee! For the earth-thee!" The stake being a thunderbolt (he does so) for the protection of these worlds. 'I sprinkle thee for the protection of these worlds' is what he means to say.

5. The sprinkling water that remains, he then pours into the *yūpa*-hole (saying) "Be the worlds pure where in the *Pitṛs* reside". It means the same as before. Thereupon he strews *barhis* grass, both northward-pointing and eastward-pointing (saying) "Thou art the seat of the *Pitṛs*". It means the same as before.

6. He then throws in the first chip of *yūpa* (removed), when the tree was cut). Now that chip of the outer (bark) doubtless is the vigour of trees; hence when they (chips of the outer bark) are cut off, they (the trees) dry up, for, it is their vigour. Hence (by throwing it there) he endows it with that very vigour, thinking 'I shall (plant it) with its vigour; let it be endowed with vigour'. Why this (particular) chip is thrown is because it has been produced with (the chanting) of a formula; it is sacrificially pure. So that very same (chip) is thrown.

7. He throws it (saying) "Thou art a leader, easily accessible to the *Unnetṛ* priests (who draw the Soma). Because it was cut out first, he says 'Thou art a leader'. 'Thou art easily accessible to the *Unnetṛ* priests; be thou mindful of this (*yūpa*); it will stand upon thee", for the *yūpa* is to stand upon it.

8. Then he offers the *ghee* oblation; for, *ghee* is a thunderbolt. 'Lest the evil spirits should rise from below', he repels them with the thunderbolt i.e. *ghee*.

9. He moves to the front of it (*yūpa* pit) and says "Bring *ghee* for the *yūpa* and recite". Or (he may say) "We shall anoint the *yūpa*; you recite for it". The Hotṛ recites and let the Adhyaryu anoint (saying) "The divine Savitṛ may anoint thee with sweet drink". For, Savitṛ is the prompter of the gods and all these here are sweet drinks. The sacrificer himself is the *yūpa*. With all these he anoints the Yajamāna. This Savitṛ (the prompter impells him (to do so). Therefore he says, "Divine Savitṛ may anoint thee with sweet drink".

10. Having then anointed the top ring on both sides, he covers (the *yūpa*) with it (saying) "To the full-berried plants thee" for that (top ring) is as its berry. By this he indeed connects the berry (with the trunk). Because the connecting part between (the trunk and the fruit) is pressed as it were, it looks as if the berry fruit and the tree are contracted in the middle.

11. He then anoints the corner (of the stake) facing the fire, for, the corner facing the fire is the sacrificer and the *ghee* is sap. Thereby he anoints the Yajamāna with sap. He then grasps the girdling part all round and applies the sap from top to bottom.

12. He then says (to the Hotṛ) "Recite to the *yūpa* which is being set up". The Hotṛ says and the Adhvaryu raises it (the *yūpa* saying) "With thy crest, thou hast touched the sky, with thy middle, thou hast filled the aerial region, with thy foot thou hast steadied the earth" - This *yūpa* is none other than the thunderbolt. So (by raising it) he conquers all these words. He drives away from these worlds the hated enemies. He puts them out (of these worlds). That is why he then raises it.

13. He then plants it (*yūpa* into the hole) (saying) "To what resorts of thine we long to go, where are the swift-footed, many-horned, kine; there, foresooth, was imprinted wide-striding highest mighty step of Viṣṇu". With this chant in Triṣṭubh (he plants) - Triṣṭubh is verily a thunderbolt and the *yūpa* is a thunderbolt. Therefore he plants it with a Triṣṭubh chant. He plants it with a chant belonging to Viṣṇu because the *yūpa* is of Viṣṇu.

14. He now turns the *Agniṣṭha* corner (of the *yūpa*) towards the fire so that the Yajamāna does not stir from his seat. If the *Agniṣṭha* corner turns away from the fire, it (would amount to) the Yajamāna moving away from his seat. Therefore he now turns the *Agniṣtha* corner to face the fire.

15. He then re-inforces (the bottom of the *yūpa*) with earth (saying) "Well disposed to Brahmins, well-disposed to the warrior class, winner of prosperity and wealth, I steady you". He then presses (the earth) around it (saying) "Uphold thou the priesthood; uphold the warrior class, uphold our life; uphole our progeny". Then pressing to level it with the ground, he pours water thereon. Its significance has been told.

16. He (Yajamāna) touches it (*yūpa*) and chants - "See you the deeds of Viṣṇu, where by he beheld the sacred ordinances. Indra's allied friend" - Indra is the god of the sacrifice and the *yūpa* is of Viṣṇu. Thus here he (Viṣṇu) is united with Indra. So he says Indra's allied friend.

17. He then looks up at the top-ring (saying) "The wise ever behold that highest step of Viṣṇu, fixed like an eye in the heaven". For he who has set up the *yūpa* has hurled the thunderbolt. (When he says) "see yee Viṣṇu's conquest", he means this achievement (of planting the *yūpa*).

18. He then girds (the *yūpa* with a rope made of *kuśa*grass). He girds it to cover its nakedness. He winds it at the level of the navel for it is there that the garment is (tied). He thereby puts food into him; for it is there that food settles. Therefore he girds it at the level of the navel. He winds it thrice for threefold is food and food means cattle and (there is) the father, the mother and what is born (of them) is the third. So he winds it three times.

19. He girds it (saying) "Thou art enfolded; may the heavenly hosts enfold thee! May riches enfold this Yajamāna among men". By this he seeks a blessing when he says 'May riches enfold this Yajamāna among men'.

20. Thereupon he conceals a chip of the *yūpa* (under the rope) (saying) "Thou art the son of the sky". For it is doubtless the offspring of that (*yūpa*); hence if there be the full number of eleven *yūpas*, let him conceal in each its own chip (got while rough-heving the stake to make it eight cornered). So that his children are born in order and not foolish. If some one gets confused in (inserting these chips) in eleven different *yūpas*, he will get disorderly and foolish issues. And now why it is called *svaru* (very sore) - that (chip) is cut off from that (*yūpa*) and thus is its own (*soru*) sore (arms or wound). It is from that (*yūpa* tree) this is chopped off. Therefore it is called *svaru*. Moreover, that chip of the *yūpa* is a bridge to the heavenly world. This girdle (*kuśa* rope); (this) chip and the top-ring and further up he reaches the heavenly world.

21. With that part of it which is dug in, he gains the world of the *Pitṛs*; and with what is above the pit upto the girdle, he gains the world of men and what is above the girdle and upto the top-ring, he gains the world of the gods. What space covered by two or three fingers breadths above the top-ring, that is of the gods called *Sādhyas*. He shares their world. He who knows this so, gains the same world with the *Sādhya* gods.

22. He instals that (*yūpa*) on the fore-part (of the altar). For, the *yūpa* is a thunderbolt, as the club is a thunderbolt. Of course in hunting the club one holds it in the fore-part. So he instals it in the fore-part. Momentum is in the fore-part. Wisdom is in the fore-part, the worship spot of the gods is in the east. Therefore he instals it on the fore-part.

23. Verily, by means of the sacrifice the gods gained that supreme authority which they now wield. They said "Let us make this (world of ours) such that it cannot be reached by men". They consumed the sap of the sacrifice, as bees would suck out honey and having drained the sacrifice and scattered it by means of the *yūpa*, they disappeared. And because they scattered with this (*yūpa*), it is called *Yūpa*. It has eight corners. For the Gāyatri metre has eight syllables and Gāyatri is the fore-part of the sacrifice. This *yūpa* is (at) the fore-part of the altar. Therefore it is eight-cornered.

24. Now the gods once throw those *paridhis* (enclosing sticks into the fire). Since they then threw, some (people) now throw that boundary. There upon the Rakṣasas (got entry inside) and sipped (the *soma*) after (the gods).

25. The gods told (Adhvaryu) "Offer thou only a chip of the *yūpa*" (Even by this) the *paridhis* would be deemed to have been thrown and the sacrifice will gain momentum. Then the Rakṣasas will not hereafter sip (the *soma*) taking that (chip) for a raised thunderbolt. Then, they (gods) offered only a chip of the *yūpa*. That itself (amounted to) throwing (the *paridhis*) and the sacrifice gained momentum and the Rakṣasas did not sip (*soma*) taking that (chip) for a raised thunderbolt. Therefore, only a chip of the *yūpa* should be thrown. That itself will (serve the purpose of) throwing (the *paridhis*). He after performing the *Anuyajas* (after-offerings) offers it (the chip) (saying) "May thy smoke rise up to the sky, thy light to the heavens! Fill the earth with ashes, *Svāhā*". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He instals eleven *yūpas*. Why he instals eleven *yūpas* is because the earth is indeed that extent as the altar. The *yūpas* are the thunderbolts. By means of these thunderbolts he takes possession of the earth. He strikes at her (earth's) enemies and drives them out. That is why he instals these eleven *yūpas*. The twelfth, not fully hewn, is kept (as a stand by). He keeps it down on the right side end of the altar.

2. Now, the gods, while performing this sacrifice, were afraid of an attack of Asura-Rakṣasas from the southern direction. Those raised (*yūpas*) then were like an arrow discharged after being drawn-therewith one smites (the target) or does not smite or it is like a club wielded and hurled-therewith one strikes (the target) or does not strike. That is (the nature) of these errected *yūpas*. This thunderbolt (the twelfth *yūpa* lying down unerected) in the south is (like) an arrow drawn (on the string) but not discharged (yet) or (like) a club wielded but not thrown (at the target). This is (the nature of) the thunderbolt held up at the southern side for dispelling the terrible Rakṣasas.

3. He touches it (the twelfth *yūpa*) (saying) "This is thy place on earth; thine is the beast of the forest". There are the sacrificial animals and the *yūpas* and to this one he thereby assigns an animal of the forest and by that it (*yūpa*) becomes possessor of an animal.

4. Some instal all those *yūpas* on the previous day itself to ensure speedy completion of those rituals saying "Let us quickly set up the sacrifice. We shall install the *yūpas* in the previous day itself". But one should not do so. Because, before girdling them (with grass rope) the Adhvaryu does not leave his hold on them. (If they are errected on the previous day) they will remain ungirt during the night. This they would disapprove. The *yūpas* are errected for the sacrificial animals and the animals are not slaughtered that day except in the case of the one facing the fire. Therefore only the one facing the fire should he instal that day (previous day). That alone is girded and on that the animal is slaughtered. So only the one (*yūpa*) facing the fire should be errected that day.

5. Some instal the *yūpa* which is immediately to the north of the one facing the fire. Then the one in the south, then a northern one—last of all the one on the southern flank; thus it (the row of *yūpas*) inclines to the north. That should not be done so. That which is south of the one opposite to fire, he should instal first, then the north one, then the southern one—last of all the one on the northern flank; and thus indeed, his work attains completion towards the north. The largest be the one forming the southern flank; then shorter and shorter till in the northern flank,the shortest (is errected). Thus (the row) inclines to the north.

6. Thereupon they set up the *Patnī-yūpa* (wife's *yūpa*) the thirteenth for the wives. It is erected for the sake of completeness (or) perfection. The year has thirteen months and hence the thirteenth is installed.

7. Then they tie the animal (*paśu*) for Tvaṣṭā for Tvaṣṭā who fashions the semen that is impregnated and hence Tvaṣṭā fashions the semen now implanted. It (the animal of Tvaṣṭā) happens to be one with testicles, for, the one with testicles can procreate and Tvaṣṭā is (the cause of) procreation. Hence he is one with testicles. He (the animal) is let off after fire has been carried around it. It is not slain.Were he to slaughter it, his progeny will get stopped. Thus (letting it free) he sets free his progeny (impedes not his offspring). Thus let free,his progeny will be (born) unimpaired. Therefore after taking fire around it, it is let off; it is not slain. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. There is the *paśu* and there is the *yūpa*. So they immolate the *paśu* only at the *yūpa*. Never do (they slaughter) without a *yūpa*. Originally the animals did not submit there to that they should become food, as they have now become food. They walked errect on two feet just like man (thinking) thereby they will not be slaughtered. Then the gods discovered this thunderbolt i.e. *yūpa*. They errected it and from fear thereof they (*paśus*) shrunk in there body and thus became four-footed. Then they became food. Since they became food, they submitted thereto (resigned to their lot of being food). That is why they immolate the *paśu* only at a *yūpa* and never without a *yūpa*.

2. Having goaded the *paśu* (to the *yūpa*), he churns the fire. Why he goads the animal and then churns the fire is because the animals did not originally submit thereto that they should become the *havis* (sacrificial offering) as they have now become *havis*. Gods caught hold of them who were thus unbending. Though thus they caught hold of them, they did not submit to it.

3. Those gods spoke, "Verily, these (animals) know not the procedure of this, nor (do they know) the nature of the *havis* and what is a secured resort (for them). That is why they do not submit". Then they said, "Let us churn the fire", then they will realise that having churned fire we will offer them in the fire. Then they will come to know "This is the nature of *havis* and indeed they will offer it (us) into the fire and that is a safe resort (for us). So (realising) they will submit (to their being made *havis*). Thus satisfied in their minds will agree to be immolated. They having chruned fire, offered (the *havis*) into the fire. Then the animals (*paśus*) know "this is the nature of the *havis*. They are offering the *havis* indeed, into the fire. This is a safe resort". And they submitted and became prepared in their minds for immolation. (Here) then (after churning the fire) this *paśu* submits for it and becomes mentally ready for immolation. Therefore, after driving the *paśu* to the stake, he churns the fire.

4. They (some) say "Let him not goad (the *paśu*), nor churn the fire, because it appears like faultering (or having a guilt complex). Let him take the rope and having gone thither put it round saying "Let it be straight way bound". That should not be done so, for, it would be as if he intended to commit secretly some unlawful act. Let him therefore proceed in that order (goading the *paśu* and churning the fire).

5. Then, taking a straw, he goads the *paśu,* thinking 'I will secure it with (the help of) a companion (straw) for he who has a companion is stronger.

6. He takes the straw (saying) 'Thou art a cheerer for, a second person (companion) does cheer one. Therefore he says 'Thou art a cheerer'. (Then he says) "The celestial hosts have approached the gods". The celestial host are those *paśus.* "They have submitted to the gods", he means to say, when he says 'the celestial hosts have approached the gods, "The willing (*paśus* have gone to) the best of leaders", for the gods are the wise (leaders).

7. "O divine Tvaṣṭṛ, manage the wealth (*paśus*)" for, Tvaṣṭṛ is the lord of these (beasts). *Paśus* are the wealth. Whose wealth are the *paśus* and who is their lord, him, he addresses to mean "Quieten them", when he says, 'O divine Tvaṣṭṛ, manage the wealth. "May the offering be relished by thee" Since only when they agreed (to be *havis*) they have been made into *havis.* So he says "May the offering be relished by thee".

8. "Rejoice, Ye prosperous "for cattle are prosperous". So he says, "Rejoice, Ye prosperous","O Bṛhaspati, preserve the riches". For Brahmā is Bṛhaspati and the *paśus* are the riches. These animals when they were not submitting, gods caught hold of on the farther side by (with the help of) Brahman and they did not transgress (him). And in like manner does he now catch hold of them (*paśus*) with the Brahman on the farther side and they do not transgress him. Having thus goaded the *paśu,* he churns the fire. After churning the fire, he binds (the *paśu*) and that (will be dealt with) hereafter. (Third Brāhmaṇa Ends)

BRĀHMAṆĀ IV

1. He then takes the rope and getting closer (to the *paśu*) puts it on it (saying) "With the noose of sacred order I bind thee; be bold O Man. The rope belongs to Varuṇa and hence only with the rope of the sacred order he binds the *havis* of the gods. Thus the rope of Varuṇa does not injure it. 'Be bold. O Man' (he says) because at first man dared not to approach it (the *paśu*). Now that he binds it with the rope of the sacred order as an oblation to gods, man dares to approach it. Therefore he says "Be bold, O Man".

2. He then binds it (to the *yūpa*) "At the prompting of the divine Savitṛ, I bind thee with the arms of the Aśvins, with the hand of Pūṣan, thee agreeable to Agni and Soma, I bind thee". Even as on that occasion, when taking out an oblation for a deity, he assigns it, so does he now assign it to the two deities (Agni and Soma). He then sprinkles it. The same is the significance of sprinkling. He makes it thereby sacrificially pure, whatever he sprinkles.

3. He sprinkles (saying) "For the waters—thee for the plants I sprinkle". He purifies it (*paśu*) where it is found and wherefrom it originates. By eating the plants and drinking water, the seed (of an animal) comes into being. From the seed (comes) the *paśu*. Therefore (he says) 'I sprinkle for the waters, for the plants'. "May thy mother grant thee permission, may thy father". For, it is born of the mother and the father. "Thy brother of the same womb and thy friend of the same herd". By this he means 'I immolate you with the consent of those of yours by birth (connected to you by your birth). "I sprinkle thee agreeable to Agni and Soma". (By this) he makes it purified for which deities it is intended as *havis*.

4. He makes it drink (water) (saying) "Thou art a drinker of water". By this he purifies it for sacrifice internally. He then sprinkles it underneath (the body) (saying) "May the divine waters make it palatable; let the oblation to the gods be truly tasty". Thus he makes it sacrificially pure all over.

5. He thereupon tells (the Hotṛ) "Recite to the fire that is being kindled". After making the second libation of *ghee*, he crosses over (to his former position) without letting the two ladles touch one another, and anoints the *paśu* (with the *ghee* in the *juhū*). For, the second libation is indeed the head of the sacrifice and sacrifice here, is of course that *paśu*. He thereby places the head on the sacrifice.

6. He anoints at the fore-head (saying) "May thy breath unite with the wind". "Thy limbs with those worthy of sacrifice" -(so saying) on the shoulders (he anoints), "Unite the Yajamāna with (the object) on his prayer" (so saying) on the loins. By this he only says "For whatever desire the animal is slain, do thou obtain that". For, when he immolates the *paśu*, its breath unites with the wind. "Obtain thou that (purity); thy breath may pass into the wind" is what he says. "Thy limbs with those worthy of sacrifice". It is with its limbs that they sacrifice. "You obtain that (purity)". "So you attain that (purity) by which we may sacrifice with your limbs" - is what it amounts to - "The Yajamāna with his prayer" - thereby he seeks blessings for the Yajamāna". "You attain that (purity) by which those blessings may be sought for the Yajamāna" is what his saying amounts to. He then requests the Hotṛ to say *Śrauṣat*. The significance of this is the same.

7. He calls a second time for the *Śrauṣat* for invoking Maitrā-Varuṇa. When he thus calls for *Śrauṣat* for the invocation of Maitrā-Varuṇa, it is the Yajamāna himself whom he chooses.

8. After calling for the *Śrauṣat*, he says "Verily, Agni is the leader of the divine hosts", for, Agni is the head of the deities and hence he says "Agni is the leader of the divine hosts". "This Yajamāna (the head) of men". For, this community wherein he sacrifices, is behind him; wherefore he says, "This Yajamāna of men". "May the

household of these two shine brightly, unlike (a cart) with one bullock, for a hundred winters (like) two fellow-bullocks yoked" Where by means to say "May their household life be free from calamities for a hundred years". "May their fortunes be united though their bodies be ununited". Now when this one sacrifices in the fire, he gives fortune to Agni and whatever blessing the priests here invoke upon the Yajamāna, all that Agni grants. Thus in their fortunes only unite (co-exist) but their bodies are ununited. This is thus said so that the Agni will not burn the Yajamāna. When the Yajamāna by his skin touches the fire (gets bodily united with fire), fire will burn him. Therefore he says 'not united in body'. (Fourth Brāhmaṇa Ends)

(Chapter Seven Ends)

Chapter Eight

BRĀHMAṆA I

1. Thereupon, the Hotṛ after being chosen, sits down on the Hotṛ's seat. Then they proceed with the *Āprī* chants. Why they proceed with the *Āprī* chants is this - He who gets consecrated with his whole mind, with his whole self, prepares for the sacrifice. Having prepared for the sacrifice with his whole mind, with his whole self, he offers it to the gods. Having offered to the gods, he becomes as if, emptied out. With these *Āprī* chants he becomes filled again (rejuvenated). Since he becomes filled again with these *Āprī* chants, they rejuvenate him with them and hence they are called *Āprī* chants.

2. There are here eleven *Prayājas* (fore-offerings). This man has eleven (ingredients); ten vital airs and the eleventh is the self. Thus they fill his entire body. Therefore these *Prayājas* happen to be eleven.

3. Being asked, the Adhvaryu takes the *sruks* and having crossed over and called for *Śrauṣaṭ*, says "Prompt (the Hotṛ) to recite to the *samidhas* (kindling sticks). Thus he proceeds with the ten fore-offerings saying "Prompt... etc." at each and pouring the *ghee* together at every fourth offering. Having performed the ten *Prayājas*, he says "Bring the slayer". It is the knife which is called slayer. "Bring the chip of the *yūpa*". Then he anoints them (the knife and the chip) at the top (with *ghee*) from the *juhū*. He touches the fore-head of the *paśu* (with that saying) "Anointed with *ghee*, protects the *paśu*". The chip of the *yūpa* is a thunderbolt (and knife is a thunderbolt. The *ghee* is (also) a thunderbolt. So all these (three) are made the thunderbolt and it is made the protector; lest the terrible Rakṣasas should injure it (*paśu*); for, the thunderbolt is the destroyer of the terrible Rakṣasas. He again conceals the chip of the *yūpa* and hands over the knife to the butcher.

4. He says to him (butcher) "Be this thine approved edge". Setting down the two *sruks*, he says, "Recite to Agni circumambient". Thereby he encircles it (*paśu*) with an unbroken fence of fire, lest the terrible Rakṣasas should seize upon it for, Agni is the killer of the terrible Rakṣasas.

5. Now they say 'since with this fire (fire-brand taken from the *Āhavanīya*) the encircling of the *paśu* by fire is done, another fire has to be churned out (a new) and with that the cooking of the *paśu* has to be done; for, this fire is indeed *Āhavanīya*. What is cooked in it cannot be offered to itself (later as oblation). Nor they should offer into it what is not cooked. So another Agni has to be churned out and in that they should cook. It should not be done so. For, when he carries fire round it (*paryagnikaraṇa* of the *paśu*), it (*paśu*) becomes as food swallowed by that (fire). (If they are to cook in another new fire) it would amount to snatching what has been already swallowed (by one) and offered to some one else. So he should only remove some coals off that same fire-brand and thereon cook that (*paśu*).

Then they should deposit the coals also (back into the *Āhavanīya*) and thereby there is no conflict.

6. When they proceed taking it (the *paśu*) northward; the Agnīdh goes in front carrying (a new) firebrand wherebby he makes Agni himself go in front of it (*paśu*). That way, Agni leads him destroying the terrible Rakṣasas and breaking through (the obstacles). Thus he takes him (*paśu*) to a safe place free from evil and secured (from the wind).

7. Then from that grass strewn over the *vedī*, he takes two straws. Him (the *paśu*) who is being taken northward, Pratiprasthātā follows with two oventurn-roasters (pans used for roasting the *vapā*). Adhvaryu follows Pratiprasthātā. Yajamāna behind Adhvaryu. With him (*paśu*) they go northward.

8. As to this they say "The Yajamāna should not follow him (*paśu*) since they are taking him to death" and so it is indeed inappropriate for the Yajamāna to follow one that is being taken to death". Definitely (Yajamāna) should follow. He is not being taken to death when he is taken for the sacrifice. He is of course, being taken only for sacrifice. Therefore (Yajamāna) should follow. If he does not follow, he will get excluded from the sacrifice. Hence he should definitely follow (the *paśu*).

9. When he follows him, he follows in a concealed manner. With two roasters (first) the Pratiprasthātā (walks), then the Adhvaryu after the Pratiprasthātā and then the Yajamāna behind the Adhvaryu. Thus he follows in a concealed manner.

10. He (Adhvaryu) having called for the *Śrauṣat* says "O! Hotṛ, prompt again the offerings to the gods". This is what belongs to All-gods (*Viśvedevās*) at the *Paśu*-offering; Hotṛ responds. Adhvaryu makes the Yajamāna say "O' thou Revatī (prosperous)! (bestow) upon the Yajamāna". The prosperous one foresooth, is speech. So he says "Revatī (bestow) upon the Yajamāna". "Bestow (thou, what is pleasing unto him" by which he says "Bestow freedom from misery". That is what is pleasing unto him. "From the wide air, along with the divine wind". By this he means "The Rakṣas moves about in the aerial region and as this man (Yajamāna) soars up to the air-region (by his merit), rootless (without his physical body) and unfettered on both sides, unite him with the divine wind and protect him from (dangers) from the aerial region. This is what he means when he says, "From the wide air along with the divine wind". "Offer thou with the soul of this *havis* (oblation)". That is, he says, "Offer thou this unblemished oblation". "Unite thou with its (*havis*) (here, the *paśu's*) body. He addresses this to speech.

11. At the spot where they cut it (*paśu*) up, he places one of those two straws (which he picked up from the *vedī*) (saying) "O great one, lead the lord of sacrifice unto greater sacrifice" - thereby he spreads a cushion (*barhis*) for it (to hold the cut pieces) since a *havis* that spills (on the ground) is worthless. Whatever may now be spilt of it when it is cut up, that settles there on the cushion (*barhis*) and is thus not wasted.

12. Then they move by the north of *Āhavanīya*, turn right and sit 'lest they should be eye-witnesses to its being strangled (quieted). They do not slay on the frontal bone, for that is the human way (of doing it); nor behind the ear, for that is the procedure (adopted) by *Pitṛs.* They either choke it by merely keeping its mouth closed or they make a noose (and strangulate). That is the gods' way. They do not say 'slay it or kill it'. He would be doing it in the human way if he were to say 'slay it or kill it'. He should only say 'quiet it; let it go', for, it (*paśu*) is going to the gods. That is why (afterwards) they say 'it has gone'.

13. Before strangling, he offers (saying) "*Svāhā* to the gods". When it is strangled (he says) "To the gods, *Svāhā*". For in the case of some gods the *Svāhā* sound preceeds and in some others *Svāhā* sound follows". Both these (types of) gods he pleases. Being gratified, both these gods convey him to the heavenly world. These offerings are called *Paripaśavya* oblations. He may offer them if he chooses. If not he can ignore them. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. When he (the slaughterer) announces "The *paśu* has been quieted", the Adhvaryu says, "Neṣṭṛ, lead up the lady". The Neṣṭṛ brings the wife (of the Yajamāna) and conducting her, he makes her say "Homage be to thee, O wide-stretched". The wide-stretched one, foresooth, is the sacrifice; because the sacrifice, indeed, widespreads. That wife is of course, the hind-part of the sacrifice and he wants her thus come forward praising the sacrifice. That is why she pays homage to it (the sacrifice) she bows before it. For that reason the sacrifice does not injure her. Therefore she says "Homage be to thee O wide-stretched", (she says), "Advance, unresisted". By that she says 'Advance thee unchallenged (by enemies)". Un to the rivers of *ghee*, along with the path of sacred truth" whereby she means to say towards good. "Ye divine pure waters, carry ye (the sacrifice) to the gods, well-prepared. May we who prepare (for the sacrifice) be rendered worthy preparers". Thereby (she) purifies the water.

2. Thereupon (she) cleanses with water, the (apertures for) the vital airs in the *paśu*. The reason why she thus cleanses with water the apertures of the vital airs is this: The food of the gods is like the nectar for the immortals. But in quieting (cutting up) that *paśu*, they kill it. Water is life-breath. Water is food. And the vital air (life-breath) is the food. By this (she) now puts into it those vital airs and thus it becomes thereby animated. Then, it rises up as it were and comes to life. Alive, it becomes the food (*havis*) of the gods, the nectar for the immortals.

3. That wife of the Yajamāna is a woman and from woman progeny is born here on earth. Thus he causes that (*paśu*) to be born from that woman.

4. She wipes its mouth (saying) "Thy speech, I cleanse"; the nostrils (saying) "I cleanse thy breath"; the eyes (saying) "Thy eye, I cleanse". The ears (saying), "Thine ear, I cleanse"; that opening of the vital air in front (saying), "Thy organ, I cleanse" or "Thy navel, I cleanse"; that opening of the vital air behind (saying), "Thy anus, I cleanse". Thus she puts into it those vital airs and revives it.

5. Thereupon, holding its legs together (wipes them) (saying) "Thy feet, I cleanse", because it is on the feet it stands firmly. She thus, putting vital airs into it and reviving it, makes it stand firmly on its feet. Therefore she says "Thy feet, I cleanse".

6. With the waters that are remaining (after her wiping) the Adhvaryu and the Yajamāna then sprinkle it and put the vital airs into it and revives it. Thus, wherever they cut it, wherever they wounded it while quieting it, that they sooth and heal it. Thereby they make it pure for the sacrifice. That is why they sprinkle it.

7. They (Adhvaryu and Yajamāna) sprinkle it (saying) "Let your mind be strengthened; let your speech be strengthened; let your life-breath be strengthened; let your eye be strengthened; let your ear be strengthened". Thus they infuse the vital airs into it. Thereby they revive it. "Whatever was wounded or crushed in you, let it be healed; let it be joined". Thereby whatever (parts) of it they wound or crush while quieting it; that they strengthen and that they heal. "Let that be purified". By saying so, they render it pure for sacrifice.

8. "Auspicious be the days" (so saying) they pour out (water) on its hind part. They are indeed tormenting it while strangling. Lest thereafter they grieve for days and nights, by the healing waters they calm it, since water is healer. Therefore they say "Auspicious be the days".

9. Thereupon they turn the *paśu* over on its back. He (Adhvaryu) puts on it this (other) straw (saying) "O Plant, protect". This knife foresooth, is a thunderbolt. He covers it by these grass. Thereby that thunderbolt does not injure him. (He says) "Injure it not, O blade" - for, this knife which is indeed a thunderbolt is (capable of) injuring. By this the thunderbolt does not injure him, since it cuts with its tamed edge which is (rendered harmless), treated with the chant and made pure for the sacrifice. The (cut) top of the grass, he holds by his left hand and the bottom

part he holds by his right hand. When the blood gushes out, he smears it (the bottom part) in both ends (saying) "Thou art the Rakṣasa's share" for, that blood is indeed, the share of the Rakṣasas. If (the grass) happens to be cut on both ends, because the Rakṣasas, rootless and cut up on both sides are loitering in the aerial region. Therefore it is cut at both ends.

10. He throws (the grass) away and treads on it (saying) "Herewith, I tread down the Rakṣasas! Herewith, I drive away the Rakṣasas! Herewith, I consign the Rakṣasas to the regions of darkness". Thus it is by means of the sacrifice that he drives away the evil spirits, the Rakṣasas.

11. Therefore they pull out the *vapā* (omentum) and envelop the two roosters (saying) "May you envelop heaven and earth with *ghee*". Thereby he invests both of them, the heaven and earth, with strength and sap; he puts strength and sap into the heaven and earth.

12. The two roasters of *vapā* are made of *Kārṣmarya* wood, where the gods earlier immolated the *Paśu.* (At that time) when the *paśu* was being drawn upwards, its sacrificial essence flowed downwards and from that this tree sprang. Since it grew from that which was being drawn up (*kṛṣyamāṇa*), it is called *Kārṣmarya.* With that same essence, he now perfects it and makes it whole. Hence the roasters of *vapā* are of *Kārṣmarya* wood.

13. After cutting the *vapā* (omentum) off on all sides, he heats it at the cooking fire. He does cook it, otherwise it will be uncooked when offered in the *Āhavanīya* and (will amount to) get cooked there (and thus will not be an oblation). Then (the Agnīdh) takes a burning stick and goes in front and again puts it down. Then the tip of the grass (which he was holding all the while in the left hand), he throws it (into the *Āhavanīya*) (saying) "O Vāyu, graciously accept the drops" for this *samidha* is (kindled) by drops (of *ghee*) because it is with drops that it has been kindled.

14. Then at the northern end, he heats the *vapā*, for he is about to pass by the fire; and to roast (the *vapā*), after walking round to the south side. Hereby conceals it from Agni and thus, that fire does not injure it when taken past (the fire).

15. He takes it (*vapā*) between the *Āhavanīya* and the *yūpa.* The reason why they do not take it across the middle (of the altar), whereby they take other oblations, is lest they should bring the sacrifice in the middle into contact with this uncooked and bloody (*vapā*). If it is taken (by the route) with *yūpa* in the front, then it will not be outside the sacrifice (and at the same time it does not come into contact with the middle of the sacrifice). Therefore he takes it between the *Āhavanīya* and the *yūpa.* He cooks it at the southern side.

16. He sprinkles *ghee* (on the *vapā*) (Saying) "May the Agni accept the *ghee* with joy, *Svāhā*"! Thereby these heated drops (of *ghee*) offered with *Svāhā*, reach the Agni. Hence he says, "Recite to the drops". He recites to the drops, those chants addressed to Agni. Why he recites to the drops, chants meant for Agni is, that rain

originates from gifts made here (on the earth), for, from here it is that Agni obtains rain. By means of these drops (*ghee* falling from the *vapā*) he obtains those (rain) drops which rain. Therefore he recites to the drops, chants addressed to Agni.

17-18. As to this some say (alternatively) that the clotted *ghee* has to be first sprinkled (with *ghee*) (and then only the *vapā*), arguing that the clotted *ghee* is the breath. One priest cursed Yājñyavalkya who was first sprinkling *ghee* on the *vapā* (saying) "This Adhvaryu has shut out the breath, the life-breath shall depart from him". He (Yājñyavalkya) said, when (he become) old, weak and lying down (after continuously doing the other way for his whole life). "These hands of mine have become gray (by sprinkling the *vapā* first) and what has become to that priests words (of curse)". "After the last *Prayāja* offering, one sprinkles *ghee* first into the *Dhrūva* (which contains the clotted *ghee*). For, the foremost shares of *ghee* are for it (clotted *ghee*), since in that fore-offering it is in that order for other types or *havis*. This *Prayāja* (in the after-offering) is the last. Here this (*vapā*) is the first to be offered. Therefore the *vapā* itself should be first sprinkled and then the clotted *ghee*.

19. By sprinkling *ghee* on the *vapā*, the *paśu* as well gets sprinkled. Why he does not directly sprinkle on the *paśu* is lest he should sprinkle on the uncooked. So the *paśu* itself gets sprinkled with *ghee* when he sprinkles on the *vapā*.

20. Thereupon, he makes a layer of *ghee* (in the *juhū*) and places a piece of gold thereon. He then places the *vapā* and then a (second) piece of gold on it. The reason why there is a piece of gold on both sides is this. That which is alive becomes oblations to the gods; it is the nectar of the immortals. This *paśu*, they slay before offering it in the fire. Life is ambrosia, gold is life. So (by placing gold pieces) he bestows life into it and ultimately set it up firmly in immortality. That is why it rises up as it were from hence and so it comes to life. Being a live (animal) it becomes the oblation to the gods; nectar to the immortals.

21. He calls for *Śrauṣaṭ* and says "Prompt (the Hotṛ to recite the offering chant on) the *vapā* and fat of the he-goat for Agni and Soma". He orders to send the *vapā* and fat of the goat for Agni and Soma and he does not say "That is brought forward". As he says in the case of the pressed Soma (which is also a *havis*). He offers (*vapā* and fat) when *vaṣa* has been pronounced. Why he offers *vapā* is this. For whatever deity the *paśu* is seized, that same deity, he places by means of that fat. Fat is here a sacrificial oblation. He being pleased by this oblation, waits patiently for the other types of *havis* that are being cooked. He lays the two *vapā* roasters, throws them together afterwards (after the offering of *vapā*) (saying) "Consecrated by *Svāhā*, go ye to *Ūrdhvanabhas* (the Vāyu who drives the clouds up in the sky), the son of the Maruts". Thinking "Lest these two wherewith we have cooked the *vapā* should come to nought". They then cleanse themselves over the *Cātvāla* pit. For, in quieting up (the *paśu*) they wound it, and water being a healing (soothing) agent, they heal it by means of water. Therefore they cleanse themselves over the *Cātvāla* pit. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. For the same deity for which there is a *paśu*, he subsequently prepares a *puroḍāśa* (cake). The reason why he subsequently prepares a *puroḍāśa* for that same deity is this—rice and barley, truly are the sacrificial essence of all *paśus*; with the same essence, he now completes that (*paśu*) and makes it whole. Why he proceeds with that *puroḍāśa* after offering the *vapā* is this. It is from the middle part (of the *paśu's* body) that this *vapā* is pulled out and at that middle part he now completes it by means of that sacrificial essence: because he puts this essence in the middle part (i.e. on the *vapā*). Therefore he proceeds with the *puroḍāśa* after offering the *vapā*.

2. He tells (the slaughterer) "Divide into three parts. Make the heart the uppermost". The sacrifice is indeed, threefold and so he says "Divide into three parts". Then he says "Go ahead; cook".

3. He then instructs the *Śamitṛ* (slaughterer) If one asks you "Is the *havis* cooked" you only say 'cooked' and not 'cooked of course' nor 'cooked, revered Sir', only say 'cooked'.

4. (When it is cooked) he steps up with clotted *ghee* stuffed (in the *juhū*) and asks "Is the *havis* cooked, O Śamitṛ". The Śamitṛ replies 'cooked'. "That is for the gods" says the Adhvaryu in a low voice. The reason why he asks is this. Cooked forsooth, not uncooked must be the gods' food; and the Śamitṛ indeed knows whether it is cooked or uncooked. He asks that (thinking) "Let me perform with cooked *havis*". Now, if that *havis* is uncooked (and the Śamitṛ has misled him) it is yet cooked food for the gods and cooked it is (so far as) the Yajamāna is concerned. The Adhvaryu also is free from sin (for taking it for cooked). That sin befalls only on the Śamitṛ (the slaughterer). Now, why he says in a low voice 'That is of the gods' is that the cooked *havis* is for the gods and not the uncooked. So he says in a low voice. "That is of the gods". Thrice he asks; for three-fold is the sacrifice.

5. The heart, he soakes with clotted *ghee*, for, the heart is the self; the mind and the clotted *ghee* is the breath. He thus puts breath into its (*paśu's*) self, into its mind. That is why it rises up and it gets enlivened and becomes the live food of the gods; the nectar of the immortals.

6. He pours *ghee* (on it) (saying) "May thy mind unite with the mind; thy breath with the breath". He does not utter *Svāhā*. This is not an oblation. He brings that (cooked *paśu*) by the same route by which the *paśu* was taken (to be slaughtered). He brings it between the *Āhavanīya* and the *yūpa*. He does not take this cooked *havis* through the back side of the altar by which other cooked oblations are brought lest this which has been cut limb by limb and mangled come into contact with the middle of the sacrifice. If it is taken by the outside of the altar in front of the *yūpa*, it would get excluded from the sacrifice. (To see) that it does not get excluded from the sacrifice, they bring it between the *Āhavanīya* and the *yūpa*.

7. He (The Pratiprasthātā) cuts it at the south side (of the fire). There are branches of the *Plakṣa* (tree) forming the upper *barhis* (enclosure). The *Plakṣa* branches form the upper enclosure (whereon he cuts) because when the gods, at first, seized a *paśu* (for sacrifice), Tvaṣṭṛ spat on its head, thinking "Surely, thus they will not use it for sacrifice (since polluted by spitting)". For, the animals are (of) Tvaṣṭṛ and that spittle of Tvaṣṭṛ is the brain in the head and the marrow in the neck-bone (of the animal). Hence that substance is like the vomit. Hence it should not be eaten, because, it is indeed the spittle of Tvaṣṭṛ. Of the *paśu*, which was spat upon by Tvaṣṭṛ, the essence flowed down and this tree grew (out) of it. The gods observed it, wherefore it (was) *prakṣa* (observed) and *prakṣa* it was that came to be called *Plakṣa*. With that same essence (of the *paśu* spat on by Tvaṣṭṛ, which oozed down and gave rise to the tree), he now completes it and makes it a whole. Therefore the *Plakṣa* branches form the upper enclosure.

8. He then makes a layer of *ghee* both in the *juhū* and the *upabhṛt* and puts a gold piece in each of them. He puts *ghee* in the ladle used for offering *vapā* and the *samavatta* (the vessel having the cuttings of *Iḍā*).

9. Thereupon, he addresses (the Hotṛ) to recite on the *havis* that is being cut for the Manotā deity (that Agni who is called Manotā by virtue of his being addressed as *Manotṛ* in the particular hymn). Why he refers to Manotā is that all the deities move towards the *paśu* while it is immolated, thinking "My name he will choose; my name, he will choose", for, the *paśu* is no doubt, the sacrificial food for all gods. So the minds of all the gods are (*ota*) pinned upon that *paśu*. Those minds of gods are satisfied and they have not flocked near it in vain. Therefore he asks to recite for Manotā.

10. He first cuts the tip of the heart; that is since it is in the middle,he cuts the tip of the heart. The heart is the breath, since it is from there (heart) that this breath moves upwards and the animal is breath, for only so long does the *paśu* (live) as it breaths with the breath. When the breath departs, it lies there worthless, even as a log of wood. The heart then is the *paśu*. And this (heart) of the *paśu*, he gets cut before his very eyes. (Later) Even if (any portion) he misses in cutting, it does not cause any deficiency. That is why he cuts at the tip of the heart. Therefore (he cuts) according to the proper order.

11. Then he cuts the tongue, for that stands out from its fore-part. Then the breast, for, that comes after that (tongue). Then the lower parts of the fore-feet; then the flanks; then the kidneys and then the livers. Then he cuts the hind part into three; the broad piece, he keeps for the fore-offerings; the middle part he cuts and puts into the *juhū* after subdividing it into two pieces; the smaller one for the *tryaṅga* (to be offered in *Sviṣṭakṛt* oblation). Then the hip above the udder. This much he stuffs the *juhū* with. Then into the *upabhṛt* (ladle of that name) he puts the upper part of the fore-feet belonging to the *tryaṅga*; the one-third of the *tryaṅga* after dividing it into two and the haunch set apart for *tryaṅga*. This much he stuffs into the *upabhṛt*. Thereupon he places two pieces of gold and sprinkles *ghee*.

12. He then takes the oblation of *vaśā* (the melted fat mixed with the water used for cooking the limbs) (saying) "Thou art trembling". For, quivering as it were, is the broth; hence he says "Thou art trembling". "May Agni prepare thee" for the fire does, indeed cook it. "The waters have washed thee together" for the water indeed gathers together that fat from the limbs; hence he says 'the waters have washed thee together'. "For the sweeping of the wind-thee; for the speed of Pūṣan". By saying "For the sweeping of the wind-thee" (he means) that he takes it to the aerial region because the wind that blows yonder, blows towards the aerial region. For that (wind), he takes it. Hence he says, "For the sweeping wind-thee". (By saying) "For the speed of Pūṣan" (he means) Pūṣan's speed, forsooth, is yonder (wind) and for that he takes it. Hence he says "For the speed of Pūṣan". "From the hot vapour tottering". The hot vapour, namely, yonder (wind) and for that he takes it. Hence he says "From the hot vapour tottering".

13. Thereupon, after sprinkling *ghee* twice, he mixes it either with the chopping knife or with the crooked knife (saying) "The enemies are finished". Thereby he destroys the terrible Rakṣasas.

14. Into the *Samavattadhānī,* he empties the broth and therein he puts the tongue, the heart, the breast, the broad piece (of the hind part), the kidneys and the rectum. Then he sprinkles *ghee* twice. Why he puts gold pieces on either side is because the live one is the *havis* for the gods; the nectar for the immortals. They kill the *paśu* which is offered into the fire. Life is nectar. Gold is nectar. He thereby ultimately establishes it firmly in life; in immortality. That is why it (*paśu*) rises up as it were; revived to life. This live one becomes the *havis* for the gods; the nectar for the immortals.

15. And because he cuts crossways - of the left fore-foot and the right haunch and of the right fore-foot and the left haunch. Therefore this *paśu* kicks forward its feet crossways. But were he to cut straight on, this *paśu* would draw forward its feet (of the same side) simultaneously; therefore he cuts crossways. Then as to why he does not make cuttings of the head, nor the shoulders, nor the neck nor the hind-thighs.

16. Now the Asuras, once seized a *paśu.* The gods, out of fear, did not go near it. Then this Aditi said; Aditi is this earth. "Head Ye not this; I will myself be an eye-witness thereof, in whatsoever manner they will perform this (offering)". So when they performed, she said "Only one oblation have they offered, the other they have left over" Now that which they have left over are these same portions. Which are now being cut. Thereupon the gods made over three limbs to Agni (*Sviṣṭakṛt*) and so they are cut into the *upabhṛt.*

17. The Asuras then made portions of the head, the shoulders, the neck and the hind-thighs. Therefore he does not make portions of these. They are purified (polluted) since Tvaṣṭṛ spat upon the neck. Therefore the neck is not cut.

18. Thereupon he says (to Hotṛ) "Recite (the invitatory chants) to Agni and Soma for the *havis* of the Gods" - Having called for the *Śrauṣaṭ,* he says (to the Maitrā-Varuṇa) "Prompt (the Hotṛ) to recite for the *havis* of the he-goat to Agni and Soma". He does not say "the *havis* made ready". He did say "Made ready" in the case of Soma.

19. After chanting half the offering formula, he offers the *vapā.* Why he offers *vapā* when half the chant is uttered - it is from out of this that essence has risen upwards here by which those creatures sustain themselves on this side of the sky, in the aerial region. For, the oblation of *vasā* is the essence. That sap, he renders strong by means of this essence and hence this essence when eaten or drunk does not perish.

20. And now, as to why he offers when half the chant is uttered - one half-chant forsooth, is this earth which is the sacrificial ground and the other half-chant is yonder-sky. Now between this earth and the sky is the aerial region and it is to that aerial region, he offers. Therefore he offers in the interval between the utterance of the two half-chants.

21. He offers (saying). "Drink the *ghee*, you drinker of *ghee*! Drink the *vasa*, you drinker of *vasā*. Thou art the *havis* of the aerial region, *Svāhā*". With this prayer to the All gods (*Viśvedevas*), he offers. For, the air-space belongs to the *Viśvedevas*, since creatures breath in and breath out while moving about here and therefore it is of all gods. As the *Vaṣat* is pronounced, he offers the oblation which is in the *juhū*.

22. Thereupon, while taking clotted *ghee*, he says (to Hotṛ) "Recite to the lord of the forest and offers as the *Vaṣaṭ* is pronounced". He thereby makes that thunderbolt, the *yūpa*, a sharer (in the sacrifice). The lord of the forest is himself made to be the *paśu*, Soma. And as to his offering (to the tree) in between the two oblations, he thereby fills both completely. They both thereby become Soma. So he offers it between the two offerings.

23. Then while what is remaining in the *upabhṛt*; he says (to the Hotṛ) "Recite to Agni, the *Sviṣṭakṛt* (the one who makes the offerings well-offered)". Having called for the *Śrauṣaṭ*, he says (to the Maitrā-Varuṇa) "Prompt for Agni, the *Sviṣṭakṛt*" and offers as the *Vaṣat* is pronounced. With what is left over of the *vasā* offering, he then sprinkles the quarters (saying) "The regions—the fore-regions—the by-regions. The intermediate regions the upper regions to the regions, *Svāhā*"! Thus for the five quarters. For the offering of *vasā* is sap. Thus he imbues all the regions with sap, and hence sap is available in each region and this earth.

24. Then he touches (what remains of) the *paśu*. This is the time for touching it. And whether he has already touched it, fearing 'Those evil spirits that hover near will tear it about", or whether he be not afraid of its being torn about, let him in any case now touch (the *paśu*).

25. He touches it (saying) "To Indra belongeth the out-breathing; may it be infused in every limb. To Indra, belongeth the in-breathing, may it get infused in every limb". When it has been cut up limb by limb, and when it has been wounded, he heals it only by the *Prāṇa* and *Udāna* (in-breathing and out-breathing). Then it is made up. "O', divine Tvaṣṭṛ, let thine multiple forms closely unite together; that it be uniform, what is of multilated shape". Thereby he makes it fashioned and completely well-set. "May thy friends, thy father and mother, rejoice over your-going to the gods". Thus having made him completely set-up and fashioned, he puts together all those (parts) which are offered in the fire. Thus in full unmultilated form, it becomes *paśu* in Yonder world. (By these chants, he restores all its mutilated parts of the body and shape it into a full-fledged *paśu* in the other world). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Now there are three elevens at the *paśu*-sacrifice eleven fore-offerings (*prayājās*); eleven after-offerings (*anu-yājās*) and eleven by-offerings (*upayājās*). This much is the *paśu*-sacrifice. Ten fingers, ten toes and ten vital airs and three breaths - out breathing (*Prāṇa*), in-breathing (*Udāna*) and through-breathing (*vyāna*) - That is the constitution of all animals. These three (tens plus one of the breaths) is the *paśu* sacrifice.

2. Now they argue "What then is done at the sacrifice since the vital air is friendly to all the limbs". The hind part being (the seat of) the vital air and that *paśu's* body extending from thence forwards, that vital air pervades all through. In that *paśu*-sacrifice, he cuts the hind part into three one-third, he puts into the *juhū*, one-third into the *upabhṛt* and one-third (keeps) for the by-offerings. So the vital air exists friendly to all the limbs.

3. They say - "He alone, however, may slay an animal who can supply it with the sacrificial essence. And if it be lean, let him stuff into the hind-part whatever is left of the fat of the belly from where they pull out the *Vapā*. The hind-part being (a seat of) the vital air, and that (animal) extending from thence forward, that vital air pervades it all through. The *paśu*, forsooth, is breath, for only so long the *paśu* lives, as it breaths, with the breath. But when the breath departs from it, it lies worthless like a block of wood. The hind-part is (part of) the animal and fat means sacrificial essence. Thus he supplies it with the sacrificial essence. Thus he should do (replenish the hind-part with fat from the body) if it (*paśu*) is lean. If it is young and fleshy, he need not care to do this. Because it is having this sacrificial essence.

4. Thereupon he takes clotted *ghee*. By taking the clotted *ghee*, he makes a productive pair because it is *ghee* and sour milk. They two form a pair. Where there is a pair, there is productivity. So he creates a productive union.

5. Therewith they perform the *Anuyājās* (after offerings). The *Anuyājās* mean cattle and clotted *ghee* stands for milk. So he thereby puts milk into the cows and thus milk is here contained in the cattle. Clotted *ghee* means life-breaths; because clotted *ghee* is food and life-breath is food. Thereby he puts into (the *paśu*) that vital air which is here in front (in the form of clotted *ghee*). He (Pratiprasthātā) performs the by-offering behind (the altar). The hind portion is (seat of) vital air. The hind part stretches behind and the vital air pervades it all through. By this he puts vital air at the hind portion. Thus two vital airs are here contained from both sides. The one above and the one below. Here now, one (Hotṛ) pronounces the *Vaṣaṭ* for two—one for (the Adhvaryu) him, who offers the after-offering and the one for (the Pratiprasthātā) him, who offers the by-offering. Because he (Pratiprasthātā) offers in addition to what he (Adhvaryu) offers, it is called *Upayāja* (by-offering). And in performing the by-offering, he produces (offspring), since he performs the

Upayājas behind the altar. It is indeed from the hind part, offspring is born of woman.

6. He offers the by-offering (saying) "Go throw to the ocean! *Svāhā*!". The ocean is water and semen is water; he thereby casts the seed.

7. "Go thou to the divine Savitṛ, *Svāhā*!" Savitṛ is the impeller of the gods and impelled by Savitṛ, he thus procreates.

8. "Go thou to the aerial region, *Svāhā*!" It is into the aerial region the offspring is borne and he produces these offsprings in the aerial region.

9. "Go thou to Mitrā and Varuṇa, *Svāhā*!" Mitrā and Varuṇa are the *Prāṇa* (out-breathing) and *Udāna* (in-breathing); he thus bestows the *Prāṇa* and the *Udāna* into the creatures.

10. "Go thou to the day and the night, *Svāhā*!" It is in the course of day and night that these creatures are borne. So he causes creatures to be borne in the course of day and night.

11. "Go thou to the metres, *Svāhā*!" There are seven metres and there are seven domestic and seven wild animals. Both kinds, he thus causes to be produced.

12. "Go thou to the heaven and the earth, *Svāhā*!" For Prajāpati having created the living beings, enclosed them between heaven and earth. So these creatures are enclosed between heaven and earth. There would only be as many living beings as were created in the beginning; they would not have (propogated) multiplied, if he had not (further) procreated (by these by-offerings). Creatures are again born (repeatedly - because of the by offerings).

13. "Go thou to Soma, *Svāhā*!" Sacrifice is the semen he thus casts seed.

14. "Go thou to the sacrifice, *Svāhā*." Sacrifice is the semen and thus he pours semen.

15. "Go thou to the heavenly ether, *Svāhā*." The heavenly ether is water and water is seed and thus he castes seed.

16. "Go thou to Agni-Vaiśvānara, *Svāhā*!" Agni is this earth and into this (earth) the resting place these creatures are created. These creatures are indeed, borne in this safe resting place. Here (in the by-offering), he again creates (or re-creates) them. So these creatures are again identically borne. He then wipes his mouth (saying) "Give me mind and heart". By that it is, he does not offer himself (into the fire).

17. Thereupon they perform the *Patnīsaṁyājās* with the tail (of the *paśu*). The wife of Yajamāna is a female and it is from the back half of woman that progeny is born. So the *Patnīsaṁyajās* are performed from behind (with the tail). For the wives of the gods, he cuts portions from inside (the *paśu*), since it is from inside of woman that offspring is born. For Agni the householder from above (it is cut from the upper regions of the *paśu*). Since it is from above that the male mates with the female. So for Agni the householder, it is (cut) from above.

18. Thereupon they betake themselves, with the heart-spit to the purificatory bath.

19. He then touches the waters (saying) "May the waters and plants be friendly unto us". For, whom they proceed with, that (*vasā*) the waters as well as the plants recede from there, being afraid of him. He makes friends with those waters and plants and they again come near him. He takes them in. So he says "May the waters and plants be friendly unto me". He does not prepare this (spit-bath) in the case of the *paśu* offering to Agni-Soma; nor in the vase of that (*paśu*) of Agni. Only in the *vasā homa* it is done. At the completion only, it is done (symbolically). That itself make it (in effect) done in the other two. (Fourth Brāhmaṇa Ends)

(Chapter Eight Ends)

Chapter Nine

BRĀHMAṆA I

1. Prajāpati having created living beings, felt himself exhausted, as it were. The creatures turned away from him, the creatures did not care for his prosperity and food.

2. He realised "I am exhausted and the object for which I created the beings has not been achieved. They have turned away (from me) and they have not cared for my prosperity and food. How can I again replenish myself so that the creatures might return to me and attend to my prosperity and food".

3. He went on praising and toiling and saw that set of eleven (*paśus*). He offered (them) in sacrifice. By offering them he again replenished himself. The creatures thereupon returned to him and attended to his well-being and food. He became more powerful after the offering. That person who offers this eleven, gets enriched with off-spring and cattle. To him his progeny comes back and attends to his comfort and food. He (Yajamāna) becomes stronger after this offering. So one should perform the sacrifice with *Ekādaśam* (the set of eleven *Paśus*).

4. And, now this one belonging to Agni is the first *paśu*. For, Agni is the head of the gods and he is the lord of the creatures and thereby the sacrificer becomes Agni.

5. Then the one for Sarasvati; for, Sarasvati is speech. It is by means of speech, Prajāpati replenished himself. Speech returned to him (Prajāpati). He made speech subject to himelf; And so does this one (Yajamāna) becomes strong by speech. Speech returns to him and he makes speech subject to himself.

6. Then the one for Soma; for, Soma is food. It was with food, that Prajāpati replenished himself. Food returned to him and he made food subject to himself. And so does this one (Yajamāna) now becomes strong by food, food returns unto him and he makes food subject to himself.

7. And now as to why it (that for Soma) comes after the one for Sarasvati? Sarasvati is speech, and Soma is food; he who is incomplete by (having only speech now becomes prosperous and eater of food.

8. Then the one for Pūṣan. The cattle are Pūṣan. It is with the *paśus* that Prajāpati replenished himself. The *paśus* returned to him. He made the *paśus* subject to himself. And so does this one (Yajamāna) now becomes strong by *paśus*, *paśus* return to him and he makes *paśus* subject to himself.

9. Then the one for Bṛhaspati. For Bṛhaspati means the priestly class. It was by means of the Priesthood that Prajāpati replenished himself. The priestly class returned to him. He made the priesthood subject to himself. And so does this one (Yajamāna) now becomes strong by means of the Brāhmaṇa; the priest-hood returns to him and he makes the Brāhmaṇa community subject to himself.

10. And as to why it (*Bārhaspatya*) come after the one for the Pūṣan—Pūṣan means cattle and Bṛhaspati is priesthood, Hence, the Brāhmaṇa (priest) has the maximum power over the cattle.Therefore the *paśus* are placed before him (as food) and put into his mouth (as food). That is why he (Yajamāna) gives away (offers) all that (cattle) and renounces (roams about).

11. Then one for the *Viśvedevas.* For the All-gods mean everything. With everything. Prajāpati then made himself replenished. Everything returned to him and he made everything subject to himself. And so does this one (Yajamāna) now becomes strong with everything. Everything returns to him and he makes everything subject to himself.

12. And as to why it (*Viśvedeva*) comes after that for Bṛhaspati—Bṛhaspati means the priesthood. *Viśvedevas* means everything. Thereby he then makes the priesthood the head of everything. Wherefore the Brāhmṇa is the head of this all.

13. Then one for Indra. For Indra means warrior class and vigour. With the prowess of the Kṣatra (warrior class) Prajāpati replenished himself. The prowess of the Kṣatra returned to him. He made the Kṣatra prowess subject to himself. And so does this one (Yajamāna) now becomes strong with the Kṣatra prowess. The valour of the warrior class returns to him and he makes the Kṣatra valour subject to himself.

14. And as to why it (Aindra) comes after that for the *Viśvedevas*—Indra means the warrior class. *Viśvedevas* are the *viś* (class). The populace is the food. Thereby he places food before the Kṣatra. The warrior class becomes the consumer of food and therefore thus food gets placed before it; gets put into the mouth.

15. Then one for the Maruts. For, the Maruts are the *viś* (class) and the divine clan, means abundance. With abundance then Prajāpati replenished himself. Abundance returned to him. He made abundance subject to himself. And so does this one (Yajamāna) now becomes strong by abundance; abundance returns to him and he makes abundance subject to himself.

16. And as to why it (the one for Maruts) comes after that for Indra—Indra is the warrior class. The *viś* (class) are the *Viśvedevas* and the Matuts—are the class. Thus the warrior class is guarded on both sides by the *viś* (class). Thereby here Kṣatra is protected on both sides of the *viś.*

17. Then for twin god Indra-Agni—Agni stands for brilliance and Indra for power and vigour. With these two energies Prajāpati then replenished himself. These two energies returned to him. He made these two energies subject to himself. And so does this one (Yajamāna) becomes strong with both these energies; both energies return to him and he makes these both subject to himself.

18. Then for the Savitṛ. For Savitṛ is the propeller (progenitor) of the gods and so all those wishes become accomplished for him, impelled as they are by the Savitṛ.

19. Then one for Varuṇa. Thereby he delivers him (Yajamāna) form every sin done unto Varuṇa; from every guilt and ultimately (he redeems) all creatures from the noose of Varuṇa. Thereby he begets progeny free from disease and sinless. Hence he (offers one) to Varuṇa.

20. If he is to bind these eleven sacrificial *paśus* to eleven *yūpas*, let him bind the one (meant) for Agni to the *yūpa* opposite to the fire and the rest in the same order. If there is only one *yūpa*, the *paśu* (meant) for Agni is to be bound first and then the others to be taken in the same order. When they (*paśus*) are taken northwards, the one for Agni is to be conducted first and then the others in the same order. When they strangle, they have to strangle the one for Agni first as the southern most; then the others in the same order. Later when they make those chief oblations, they perform in the order in which they are cooked. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He collects the *Vasatīvari* waters. Why he collects the *Vasatīvari* waters—when the head of the sacrifice (the *paśu*) was cut off, its sap flowed down and entered the waters. It is with that very sap those waters flow and so that very sap is believed to be flowing there.

2. When he thus collects the *Vasatīvari* water, he collects that same sap which is the essence of the sacrifice which entered the water. He puts it into the sacrifice and he divides it into three for all the *savanas* (Soma pressings). Thereby he imbues all the pressing with the sap and make all *savanas* sapfull. That is why he collects the *Vasatīvari* waters.

3. He should collect them from the flowing waters. It is the sap of the sacrifice and the waters are believed to be carrying that sap. "That sap of the sacrifice, let one collect directly—" so he thinks. Therefore he should collect it from the flowing waters.

4. Moreover it is collected for the purpose of protection. Now, everything else here on earth, whatever it be, takes rest. Even that yonder one which blows (the wind) is taking rest (stops blowing). Only these (waters that flow) (take no rest. Therefore let him collect it from the flow (of waters).

5. Let him collect it by day, thinking "I will collect the sap of the sacrifice, seeing". He collects it (by day) also for this reason—Here is that one who burns yonder (the Sun) and he collects them for the *Viśvedevas*. These rays (of the Sun) are the *Viśvedevas* and this is the day time (when those rays are present). So it (the *Vasatīvari*) should be collected in the day. Moreover, in this *havis* and in these

Vasatīvaris, the gods reside during that proceeding night. It is like preparing a resting place for a dignity whose arrival is for the benefit (of the host). So one should collect them during day time.

6. And if the Sun were to set before the *Vasatīvaris* are collected, then (there is an expiation). If he happens to be one who has performed a *Soma* sacrifice before this, let him take it (the waters) from his reservoir Vessel (*Nināhya*) since that water must have been stored in the day time (before sunset) if he is one who has performed a *Soma* sacrifice before this. If he is one who is peforming for the first time, he can take the waters from the reservoir of another who has performed it, who might be staying at the same place or settled nearby, because his waters must have been stored in the day time. That neighbour (from whose vessel he can take water) is one who has performed *Soma* sacrifice earlier, and (while taking that water) he should hold a burning log over it and that serves the purpose of that burning Sun of the day. Alternatively, (he may hold) a piece of gold which (also) assumes the form of the Sun. This is the expiation.

7. Otherwise he collects (the water) saying) "Rich in *havis* are these waters. One who is rich in *havis* wooeth for (them)". The sap of the sacrifice entered into them. So he says "These waters are rich in *havis*". (By saying) "One rich in *havis* wooeth for (them)" he means "the Yajamāna who is rich in *havis* wooes for them". "Rich in *havis* (may be) the divine Adhvara" (meaning) the sacrifice is the Adhvara for which this is being collected. "May the Sun be rich in *havis*"—because it is for that yonder one who burns (the Sun), he is collecting it. He is indeed, collecting for the *Viśvedevas.* These rays (of the Sun) are the *Viśvedevas.* Therefore he says "May the Sun be rich in *havis*".

8. He takes it in front of the *patnī* (wife of the Yajamāna) and deposits it (*Vasatīvari* waters) behind the *Gārhapatya* (saying) "I place you on the seat of Agni who has a secure home". "I deposit you in the seat of Agni whose house is unimpaired"—this is what (he means) he says "I place you on the seat of Agni, who has a secure home". Then he comes to the end of the *Paśu*-offering.

9. He takes round (the *Vasatīvari* water) behind the *patnī,* walks out by the southern door and places it at the southern hip of the *Uttaravedi* high altar (saying) "Ye (waters), the share of Indra-Agni". For, he takes these waters and these *Vasatīvaris* for all the gods and Indra-Agni are the *Viśvedevas.* Therefore, he says "Ye (waters) the share of Indra-Agni".

10. He takes it up again and puts it down in front of the *patnī,* walks round behind her and exits (by the eastern door) along the north side (of the altar) and puts down (the water) in the northern hip (of the high altar) (while putting down) some say "Ye are the share of Mitrā-Varuṇa". Let him not do so for thus (by saying so) completeness is left behind (completeness is missed). That is redundant. Let him (here also) say "Ye the share of Indra-Agni". Only thus there is no redundance and thus a fitting completion is achieved.

11. These *Vasatīvari* waters are carried round for the sake of protection. For protection the Agni is in front to protect. These (*Vasatīvari* waters) go round on all sides destroying the evil Rakṣasas.

12. He puts it down in the *Āgnīdhra* (fire-house) (saying) "You are the share of all the gods", whereby he makes all the gods enter it. They (*Vasatīvaris*) are congenial for the dwellers (good dwelling place) and hence they are *Vasatīvari*, *Viśvedevas* are installed in it.

13. Now there are here seven formulas with four, he collects the waters, with one he puts it down behind the *Gārhapatya*, with one he carries it round, with one he puts it down at the *Āgnīdhra*. For when the metres were born from *vāk* (speech), the one consisting of seven feet; the Śakvarī, the highest of them. Therefore, he takes (the *Vasatīvari*) with seven formulas to bring about completeness. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He (the Adhvaryu) takes down the king (Soma)—why he brings down (on the skin spread as *Adhiṣavaṇa*) is this— This (earth) is a safe resting place. This is the birth-place of all these creatures. It is to this safe resting place, to this birth-place, he now takes him down. He spreads him (Soma) on it. So he takes it down.

2. (He takes down Soma) before the pressing stones (lying) with their heads pointing to each other. Soma is Kṣatra (nobility) and the stones are *viś* (people). Thereby he raises the nobility over the *viś* (clans). Why (the stones) face each other (and the Soma is between)— The *viś* (clan) in the presence of Kṣatra is uncontentious. Therefore, in front of the stones (facing each other).

3. He takes him (Soma) down between the shafts—for, the cart is (part of) in the sacrifice and thus he does not put him (Soma) outside the sacrifice.

4. He takes it down (saying) "Thee for the heart, thee for the mind"—It is with the heart and mind that the Yajamāna entertains the wish for which he sacrifices. Therefore he says "Thee for the heart, thee for the mind". "Thee for the heaven" "Thee for the Sun". By saying "Thee for the heaven", he means to say 'for the sake of attaining the heavenly world. When he says "Thee for the Sun" he only says 'for the sake of gods'. "Upwards convey thou to the heaven, to the gods, the Adhvara (cult), these invocations". Adhvara, no doubt means the sacrifice. Thereby he says, 'upwards convey thou this sacrifice to the heavens, to the gods'.

5. "O, Soma King, descend unto all thy subjects". Whereby he brings down to (assume) lordship and sovereignity over these creatures. Sitting by his (Soma's) side, he utters "May all the people discend to thee". He thus does as it were something irregular by saying "May all the people discend to thee". But by his saying "May all the people descend to thee" (he means) rightly (that the people

should bend low before the king). That is why when the nobility sit at a higher pedestal, these *viś* (clans), these creatures, wait upon below. (People descend to thee means let them kneel before you from below).

6. Then the Hotṛ sits near him (Soma), while sitting, he starts reciting the morning prayer, he offers a kindling stick saying "Recite to the gods, those who have arrived at day-break". This prayer is for the metres. And then when he puts that *samidha*, he only invokes the metres.

7. In this regard, some merely say "Recite to those who have arrived at day-break", omitting the word 'gods' let him not say so. Because, metres are forsooth gods who arrive at day-break. Since the after-offerings are to the metres and the after-offerings are made (saying) "Prompt to be gods! Recite (the offering chants) to the gods" (specifically mentioning the word gods) let him say "Recite to the gods who have arrived at day-break".

8. And why the Hotṛ recites the morning prayer is because the metres have their vigour impaired by the gods, since it was through the metres that the gods reached the heavenly worlds (and consequently made the metres a spent-force). Then they (gods) neither recited prayer nor uttered the *śāstras* (to replenish their vigour). Hereby he now again strengthens those metres and renders them to be of unimpaired vigour and by means of those of replenished vigour, he performs this sacrifice. This is why the Hotṛ recites the morning-prayer (for the metres).

9. Here now they say! "What is the (Adhvaryu's) response to the morning-prayer". He (Adhvaryu) should keep blinking (awakened throughout the prayer). That is his response. But this he need not mind. If he falls asleep (again) he may as well sleep.

10. When the concluding chant (of the morning prayer) is uttered, he takes four spoon full of *ghee* in that *sruk* known by the name *Pracariṇī* and having offered it on that (*Vasatīvaris*), draws it near in front of the pressing stones. Why offers *ghee* on it and draws it near in front of the stones—when the head of the sacrifice (the *Paśu*) was cut, the sap therefrom oozed out and entered the waters. That has been collected on the previous day by (collecting) the *Vasatīvari* waters and that essence which is left over there, that he is now bringing near in front of the pressing stones.

11. And when he makes that offering, he pours out (the *ghee*) towards that same sap of the sacrifice (in the water) and draws it near him and takes control of it. And indeed, he pleases those deities to whom he makes that offering and thus satisfied and pleased, they convey that sap of the sacrifice for him.

12. He offers (saying) "May Agni with his flame hear my prayer" whereby he means to say "May he hear this prayer" and vouchsafe it to me" When he says "May Agni with his flame, hear my prayer". "May the waters and the Soma pots hear the divine"—(He means) "May the waters hear (prayers) of mine and vouchsafe it to me"— "Hear me, Ye stones, who are knowers of our sacrifice". He means to say "May

these pressing stones hear this prayer of mine, may they vouchsafe it to me". (He says) 'knowers of our sacrifice because the stones are indeed knowing. "May the divine hear this offering prayer of mine". For, Savitṛ, is the impeller of the gods and impelled by Savitṛ he goes for the sap of the sacrifice.

13. Having then a second time taken four spoon-full of *ghee*, he says "Summon the waters, O Hotṛ! by which he only says 'Desire the waters, O Hotṛ! The reason why the Hotṛ then recites is this—by that (oblation) he (Adhvaryu) pours out (the *ghee*) towards that sap of the sacrifice which entered the water and which he is now drawing to him and seeks to control. So he begs of those waters. Lest the terrible Rakṣasas do not snatch it on the way which it is drawn to him, he stands guard by it.

14. He (Adhvaryu) then gives the directions— "Come, hiter, the cup-bearers of the Mitrā-Varuṇa! O' Neṣṭṛ, lead up the wives! Ye bearers of the *Ekadhanis* (cups of that name) come hither! O' Agnīdh, step over to the front side of the *Cātvāla* pit with the *Vasatīvari* water and the Hotṛ's cup". This is a collective direction which they go about obeying. They move by the front side of the Agnīdh, by the back of the *Cātvāla* pit and walk out by the north. That is the gate-way of the sacrifice.

15. Why they take the ladies (*patnīs*) is this: When the essence of the sacrifice entered the waters, those 'Gandharvas' guarded it. Then those gods said "Here definitely these 'Gandharvas' are dangerous and so how to take the sap of the sacrifice to a place which is fee from danger, injury and storm".

16. They said, "Well, the 'Gandharvas' are fond of women, let us go together with the wives". They further said (thought) "They ('Gandharvas'), surely, will hanker after the wives, and therefore we shall carry off that sap of the sacrifice to a place free from danger and injury and storm". They went leading the wives. The 'Gandharvas' did hanker after the ladies and got attached to the ladies and they (gods) carried off the sap of the sacrifice to a place free from danger, injury and storm. That is why (here) these (priests) go leading the wives. The 'Gandharvas' will only hanker after the ladies and will be attached to the ladies and these (priests) bring that sap of the sacrifice to a place free from danger, injury and storm. Therefore they go with the wives.

17. They go in that direction where there is the water. When they reach the water, they offer (oblation) to those waters. That sap of the sacrifice which entered the waters, receives this oblation which is offered. It rises up (to the sacrifice of the water) to receive it. He avidly catches it (the sap) and craves it of the waters. Therefore he offers (oblation) to the waters.

18. He offers to the waters (saying) "Ye divine waters—the son of waters"; the waters are indeed divine so he says 'O divine waters'—the son of waters', "That wave of yours suitable for oblation". By which he says "That wave of your which is suitable for sacrifice". "Mighty, most intoxicating". He only means 'powerful' when he says "Mighty". By most intoxicating, he means 'most sweet'. "Give ye that unto those gods"—in saying this he has craved it of these (waters). "The drinkers of the pure (Soma)"— the true doubtless are the gods and truth is the pure (Soma). "Whose share Ye are, *Svāhā*". That which is the essence of the sacrifice is the share of those (gods). Therefore he says "Whose share ye are, *Svāhā*".

19. Thereupon, he makes that oblation float away by means of the Maitrā-Varuṇa cup (saying) "Thou art the agricultural product". Even as the coal is consumed by fire, so is that oblation consumed by that deity for whom it is offered. Therefore he says "Thou art the agricultural product". With these waters which are in the Maitrā-varuṇa cup, he drenches the King (Soma). *Ghee* being a thunderbolt and Soma the semen, he makes (the *ghee*) float away lest he should injure that seed, Soma, by that thunderbolt i.e. *ghee*. He then takes (water, saying) "I draw thee up for (bestowing) imperishability upon the waters. That is why, in spite of this (food) being consumed, the waters do not diminish.

20. The reason why he takes (water) with the Maitrā-Varuṇa cup is this. When the sacrifice escaped from the gods, the gods endeavoured to call it by means of *Praiṣe* (sacrificial calling chants); by means of the chants called *Nivids* (short invocations) they implored; they induced them by means of the chants called *Puroruks*. Thus they got him (sacrifice back). In the same way. This (Yajamāna) obtains him the sap of the sacrifice. He now collects the *Ekadhana* vessels and then by the vessels used for washing the feet, called *pānnejanas*.

21. Then they came towards the opposite side of the *Cātvāla* pit and (the Adhvaryu) makes the *Vasatīvari* water and the Maitrā-Varuṇas cup touch one another (saying) "Water hath united with waters; the plants with the plants". "The sap of the sacrifice which was collected yesterday and that fetched to day, both kind let me mix together" (so thinking) he does so.

22. Now some indeed pour (some of) the *Vasatīvari* water into the Maitrā-Varuṇa's cup and from the Maitrā-Varuṇa's cup (back) to the *Vasatīvari* water' thinking 'Thereby we directly mix together' both the sap of the sacrifice which was collected yesterday and that collected today. But let him not do so. Because, when he pours (the waters) together into the Adhavanīya through, then both kinds of sap do get mixed. So he should only utter this chant.

23. Now, why he (makes the two touch one another) close over the *Cātvāla* pit is this. It was from thence the gods by means of sacrifice ascended to the heavenly world; he thus makes the Yajamāna look along the god's route to the heavenly road.

24. He returns (to the *Havirdhāna*) and the Hotṛ asks him "O Adhvaryu hast thou gained the waters?" Whereby he means to say 'have you obtained the waters'. He replies to him "Yes, they have yielded themselves"—whereby he means 'I have obtained them and they have yielded to me'.

25. If there is a residue (of *ghee*) left in the *Prakaraṇi* ladle sufficient for an oblation, let him offer that itself. If it is not sufficient (in quantity) for an oblation, let him take another four spoon-full of *ghee* and offer (saying) "Whatever mortal thou favourest in battles, whomsoever thou encourage in the race, the winneth unfailing strength, *Svāhā*!" Thus he offers with a prayer to Agni. Thereby he establishes the *Agniṣṭoma* (praise of Agni) in Agni itself. (Here he uses a chant) having the word *martya* (mortal) because the sacrifice is of the same measure as man (a mortal): It should be offered thus if it is *Agniṣṭoma*. If it is *Ukthya*, let him touch the enclosing stick in the middle—there are three enclosing sticks and three *Ukthya* recitations (one for each) and by means of them the sacrifice gets established there. If it be a *Śoḍaśī*, an *Atirātra* or a *Vājapeya*, let him neither make an oblation nor touch the enclosing sticks. By merely chanting the formula ("*Yamagne Pṛtsu* etc.") he should reach (the *Havirdhāna*). In this way, he should duly distinguish the form of sacrifice from one another.

26. The *Ekadhana* pots are always of uneven number-either three, or five or seven, or nine or eleven—thus uneven numbers. Now, two, two forms a productive pair and the one that remians over, (the odd one), that exceeds the wealth of the Yajamāna. That which exceeds the wealth of the Yajamāna. That is the one (common) property of all these (others) and because of that they are called *Ekadhana* (having one as common-property). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Thereupon they sit down around the two *Adhiṣavaṇas* (pressing boards where *soma* is extracted). He (Adhvaryu) then ties a piece of gold in that (ring finger). Why he ties a gold piece on that finger two fold verily, is this, there is no third, namely truth and the untruth. Gods, forsooth, are the truth and men are untruth. This gold is Agni's seed. "With the truth, I will touch the stalks (of the Soma plant); With the truth, I will take hold of Soma"— (thus thinking) he ties a piece of gold on that (ring-finger).

2. He then takes a pressing stone. That one (stone) which he takes first is the one with which *Upāmśu-grahas* is pressed out. Those (pressing stones) are of rock and these here are (also) of rock. Soma is in the sky because Soma is a god. Soma was *Vṛtra* and these rocks and these mountains were his body. They slay him when they press. They pound him with this same rock. Thus, with his own body they fashion him and make him complete. Thereby there is no sin involved. Therefore, these (pressing stones) are of rock.

3. He takes it (saying) "At the prompting of the divine Savitṛ, I take thee with the arms of the Aśvins, with the hands of Pūṣan, thou art a giver". For, Savitṛ is the prompter of gods; thus he takes it, prompted by Savitṛ. "With the arms of the Aśvins"— he says—the Aśvins are the priests of the gods and with their arms he thus takes it; not with his own. "With the hands of Pūṣan"—he says—Pūṣan is the distributor of shares to the gods,who serves food by his hands. So with his (Pūṣan's) hands he thus takes it, not with his own. Moreover, human being cannot bear it. It (stone) is indeed, a thunderbolt and he takes it by means of these deities (Savitṛ, Aśvins and Pūṣan). Thereby that thunderbolt does not injure him.

4. "Thou art a giver" (he says while taking it up) when they press with this (stone); then there is an oblation. When there is oblation, there is *dakṣinā* (giving of gift). It (stone) thus gives both (oblation and *dakṣinā*). So he says 'thou art giver'. "Make this Adhvara profound". Adhvara is the sacrifice. Thereby he only says 'make this sacrifice great'. "Well-got up for Indra" (he says). Indra is the god of the sacrifice, so he says 'for Indra'. (when he says) "Well-got up" he means well-produced. "By the most excellent bolt (thunder bolt or *vajra*, the weapon of Indra). This Soma is the most excellent bolt. Therefore he says 'by the most excellent bolt' "Rich in nutrition, rich in sweetness and rich in drink"— By this he only says 'the (Adhvara) is rich in sap'. There he restrains speech.

5. Once on a time, the gods, while performing sacrifice, were afraid of an attack from the Asura-Rakṣasas. They said "Let us sacrifice in a low voice since we are afraid of Asura-Rakṣasas' attacks". They controlled their speech. Speech is indeed sacrifice, so they sacrificed in a low voice. That is why (here) he restrains his speech.

6. He (Adhvaryu) then makes the Yajamāna mutter over the *Nigrābhyas* (waters) "Ye are the *Nigrābhyas* heard by the gods. Satisfy me satisfy my mind; satisfy my speech, satisfy my vital air; satisfy my ear, satisfy my soul, satisfy my off-spring, satisfy my cattle, satisfy my clans, satisfy my followers. Let us not be thirsty". For, water is sap. He only wishes that (sap) for all these. "Satisfy ye my whole self" that is what he means by saying "satisfy my cattle, satisfy my followers and let not my kinsmen suffer thirst".

7. He then metes out the *Upāṁśu savana* (He store used to press the *Upāṁśu-graha* Soma). Because he metes him out, therefore there is a measure in man (to mete out) just as (there is a measure) for a room or a vessel or what other measure unit there is among men. *Vyāna* (the pervading vital air) is (measure for) *Upāṁśu savana*. That (*Upāṁśu savana*) is in reality Āditya-Vivasvān (the Sun). While pressing him, (*soma*) they pounds him (*soma* creeper). Thereby he rises from hence and thus comes to life. His own *Vyāna* (the pervading vital air which is the measure for the stone that pounds him) does not harm his own self. Therefore he metes out the *Upāṁśu savana*.

8. He metes out (saying) "Thee for Indra, with the Vasus, With the Rudras"; for, Indra is the deity of the sacrifice; so he says 'Thee for Indra! By saying 'With

the Vasus, with the Rudras', he assigns a share to the Vasus and Rudras along with Indra. "Thee for Indra with the Ādityas", whereby he assigns a share to the Ādityas along with Indra. "Thee for Indra, the slayer of the foes", a foe is an enemy. He means to say "Thee for Indra the vanquisher of enemy". This is a special share of his (Indra) just as there is a special share for a chief. So is the special share for him (Indra). "Thee for the Soma-bearing falcon". This he offers to Gāyatrī. She (Gāyatrī), as a falcon, fetched Soma from heaven and hence Gāyatrī is called the Soma-bearing falcon. "Thee for Agni, the bestower of growing wealth"—(so saying) he metes out for the second time to Gāyatrī. Agni is Gāyatrī; since she as a falcon fetched Soma from heaven, Gāyatrī is Soma-bearing falcon. Hence for that prowess of hers, he metes out a second share. He thus metes out five times, for the sacrifice is of the same measure as the year and the year has five seasons, which he obtains by five times (meeting out). So he metes out five times.

9. He touches it (saying) "What light of thine there is in the heaven, O Soma, what on earth, and what is in the wide air, therewith make wide room for this Yajamāna, for his prosperity; speak thou for the giver". When he (Soma) for the first time became the *havis* of the gods, he thought "I must not in my entirety become the *havis* of the gods". Accordingly he deposited three of his bodies aside.

10. That the gods knew. They with this (touching with this particular chant) arrested (those three bodies). Thereby (the Soma) in his entirety became the *havis* of the gods. So he touches it in this manner.

11. He then pours *Nigrābhya* water on it. Now, why he pours *Nigrābhya* water is this! Waters, forsooth, slew *Vṛtra* and by virtue of that prowess of theirs, they now flow. Wherefore nothing whatsoever can check them when they flow; they flowed according to their own free will (thinking) "To whom should we submit (stop); we by whom Vṛtra was slain". Now all this (universe) whatsoever there is, had submitted to Indra. So Indra told them (waters) "All this (universe) has surrendered to me, submit ye also to me". They asked "What shall be then (reward) for us".

12. He (Indra) said "The first draught of King Soma shall be yours". They said 'yes'. Therefore they submitted (to him). Those which submitted, Indra drew (*Ni-graha*) them to his chest. The Yajamāna is Indra indeed. That is why they (waters) are submitted to him. Those that submit, he draws to his chest. Since he draws them to his chest (*Ni-gṛṇhīte*) they are called *Nigrābhyas* and this is their first draught of king Soma; in that he pours *Nigrābhya* waters thereon.

13. He pours it (saying) "Ye are great, the subduers of *Vṛtra*"- The waters are indeed propitious. So he says "Ye are great" (he says) "Subduers of *Vṛtra*" because, it is by them that *Vṛtra* was killed. "Ye augmenters of wealth and wives of the immortal (Soma)" for, the waters are immortal. "Ye goddesses, render this sacrifice fit for gods". There is nothing obscure in this. "Invited, ye drink Soma"—Thus

invited they drink the first draught of king Soma. This first draught of King Soma is theirs (waters')

14. While striking (the *soma* plant) let him think in his mind. "I struck him who hates me or who strikes at the human Brāhmaṇa". He only condemns him (the enemy). How can he strike the (Soma) who is indeed god? They say that he (who is struck) will have no life, so (by thinking as said above) the act of striking, ceases to be sinful. If not so, a Brāhmaṇa will not hurt thinking 'I shall not incur even a shred of sin by striking (somebody)'. So he should think in that way (that he is striking only a wicked enemy). Then he has no sin.

15. He strikes at him (saying) "Fear not, tremble not" (he says) "Don't get frightened and do not tremble", " I am striking him (whom I hate) and not you". "Take thou strength", whereby he means 'Take sap'. "Take thou strength" whereby he means 'Take sap'. "Both ye bowls that are firm, be steady and take strength". Some say 'It is addressed to those two pressing boards. Is it to be minded (as a big thing), even if these wooden planks are to break? These two, namely the heaven and earth indeed, are the two that tremble for fear of that raised thunderbolt. Hereby he now only assuages those two (heaven and earth). "May they have energy; may they have sap"—this is what he means. Thrice he presses, thrice he gathers together; four times he adds *Nigrābha* waters. Thus it makes ten. The Virāḍ metre has ten syllables; *Virāḍ* is the sacrifice. He thus completes the sacrifice which is *Virāḍ*.

16. He now adds *Nigrābha* water. Why he adds *Nigrābha* water is this—Now when he (Soma) first became the *havis* for the gods, he set his heart on those (four) regions, thinking "Could I but consort with those regions as my mate, my loved resort". By adding the *Nigrābha*, the gods then made him consort with the regions as his mate, his loved resort. In like manner does this one (Yajamāna) now, adding the *Nigārābha*, makes him (Soma) consort with those regions as his mate, his loved resort.

17. He adds (*Nigrābha* saying) "From east, from west, from north, from south-from every side, may the regions resort to thee", "O mother, satisfy (him); may the noble meet together". A mother (*Ambā*) is a woman and the regions (*Diśah*) are women; therefore he makes him (Soma) consort with the regions as his mate, his loved resort. (By saying) "May the good progeny come together". The offspring are the good progeny. Therefore these offspring though. Situated far off (from each ohter) live in harmony.

18. Now as to why he is called Soma. When he first became the *havis* for the gods, he kept aside his most pleasing form. The gods noticed it. They said "Take that too with you. Along with that (concealed form) thou shalt be our *havis*". He drew

it to him even from afar (saying) "That is verily my own (*sva me*). Since he said "*Sva-me eṣah*" it is called Soma.

19. Then as to why the name *Yajña*—Now when they press him they actually strike him. That makes him to come into being. When they spread him, it is thereby borne. He is borne moving (in the process of spreading) *Yan Jayati.* Hence *Yañja,* they say is the same as *Yajña.*

20. While being beaten, he (Soma) uttered this statement "Verily thou O god, shalt extol the mortal O most mighty. There is none else like you as giver of joy. O Lord, unto thee do I speak this word, O Indra".

21. While being beaten, he becoming a mortal, uttered this statement 'Thou alone will be my generator and none other than thee' to Indra. From *Nigrābhya* waters, they collect the several *Grahas* (cups of libations of *soma*). As to why they collect the *grahas* from the *Nigrābhya* waters is this. It was the waters which slew Vṛtra and by virtue of that prowess, they flow and nothing withholds it from flowing. The *Vasatīvaris* are collected from the flowing (waters). From the *Vasatīvaris,* (they collect) *Nigrābhyas*; from the *Nigrābhyas* (they collect) the *Grahas* which (in turn) have the vitality (brought into them) from the Hotṛ's cup. The Hotṛ the *Ṛk* is a woman. From woman all these creatures are born. So they are collected from the woman, the *Ṛk,* in whom vitality is brought from the Hotṛ's cup. And therefrom these (*Grahas*) are produced. So it is from *Nigrābhyas,* the *Grahas* are collected. (Fourth Brāhmaṇa Ends)

(Chapter Nine Ends)

ADHVARA KĀṆḌA ENDS

GRAHA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. The *Upāṁśu* (*graha*) (the wooden ladle filled with the first-pressed *soma*-juice) is the *prāṇa* of the sacrifice; the *Upāṁśu-savana* (the pressing stone) is the *Vyāna*, and the *Antaryāma graha* (the container of *soma* known as *Antaryāma*) is the *Udāna*. Now why it is called *Upāṁśu* is because, there is a *Graha* called *aṁśu* which is *Prajāpati* and his *prāṇa* is this *graha*; and because it is his *prāṇa*, it is called *Upāṁśu*.

2. This (*graha*) he draws without a strainer, whereby he puts the *prāṇa* into him as if from the outside and thus, the forward-tending *prāṇa* of his, flows forth from him. He purifies it with sprigs (small stalks of *soma* plant already pressed) of Soma, thinking "it shall be pure". He purifies with six sprigs since the seasons are six— that means he purifies it with the seasons.

3. As to this, they say "When he purifies the *Upāṁśu graha* with the *aṁśus* (sprigs), as all other Soma draughts are (already) purified by means of the strainer (*pavitra*), then whereby these *aṁśus* are purified and how do they (by this process) become purified (further) ?

4. He puts those (sprigs) again (on the unpressed *soma* plant, saying) "That inviolable and awakened name of yours, O Soma, to that *Soma-svāhā*". Thus by uttering *svāhā*, he purifies these (sprigs). Thereby they get purified. That is why they are again put on (the unpressed *soma* plants). This applies to all *grahas* because this *graha* means everything, for it is the process of all pressings.

5. Now, once the gods, while performing sacrifice, became scared of an attack by Asura Rakṣasās. They said, "Let us, in the morning worship itself, establish the entire sacrifice, if the Asura-Rakṣasās should thereafter attack us, our sacrifice (by that time) would have been established". (Accordingly) in this first *graha* itself, they established the complete sacrifice by means of the chants; and at the first praise (*stotra*) by means of the *Saman*; at the first invocation (*śāstra*) by means of the *Ṛk* with that sacrifice thus completely established, they subsequently adopted that (procedure). Here, this sacrifice also (gets established) in the same way.

6. He presses (the *soma*) eight times; for, Gāyatrī has eight syllables. The morning *Savana* belongs to Gāyatrī. Thus this is made to be the morning worship.

7. He draws (the *soma* juice got out of the first pressing) (saying) "Grow thou pure, for Vācaspati, purified by the hands with the sprigs of the bull". Vācaspati is the *prāṇa* and the *Upāṁśu graha* is (also) *prāṇa.* Hence he says "Grow thou pure for Vācaspati purified by the hands with the sprigs of the bull". For, he purifies it with the sprigs of Soma. 'Purified by the hands (*Gabhastipūta*)' he says; for, the hands are the *Gabhasti.* It is by the hands he is purified.

8. He then presses (*soma* plant) eleven times; for, the Triṣṭubh metre has eleven syllables. The noon-worship (*Mādhyandina Savana*) belongs to Triṣṭhubh. Thus the mid-day *Savana* is made.

9. He draws (the *soma* juice for the mid-day *Savana*) (saying) "Grow thou pure, a god for the gods whose portion thou art"— for, he (Soma) is indeed a god. "You become pure for those gods for whom you are a portion"— (This is what he means).

10. He then presses (the *soma* plant) twelve times, for the Jagatī metre has twelve syllables and the evening worship (*Sāyam Savana*) belongs to Jagatī. Thus (by the third time pressing) the *Sāyam Savana* is made.

11. He draws the Soma (saying) "Make thou, our draughts sweet"; whereby he imbues *rasa* (sap) into him (Soma) thus renders him relishable. Hence when beaten (slain) he does not get putrified. If any body else were to be beaten (slain) he becomes putrified. And when he offers (that *graha*) he thereby establishes him (sacrifice).

12. They say 'thou who desire to have spiritual lustre (*Brahma varcasa*) should press eight times at each occasion; for the Gāyatrī consists of eight syllables and Gāyatrī is indeed, Brahman and he thereby gets endowed with brahminical lustre.

13. This amounts to pressing twenty-four times (eight times thrice). Now there are twenty-four half-months in a year and the year is sacrifice, the Prajāpati. Thereby the sacrifice gets established. "By one who desires for cattle (*Paśu kāma*), it should be pressed five times at each (of the three) occasions"— so they say. The cattle has five parts. So he does become possessed of cattles, by pressing five times on each occasion. The sacrifice (also) has five limbs. That surely establishes the sacrifice. The sacrifice attains the status of being well-established. This, however, is a speculation. The other (method) is what is practised.

14. He wipes (the vessel) all around to see that nothing (of the *soma* juice) trickles down. He does not deposit it, for this is his *prāṇa.* Thereby this *prāṇa* flows continuously. Should he however, exorcize (cause harm to some enemy), he may hold on to the vessel and offer (the trickled *soma* which has been wiped) (saying) "I put thee down; the *prāṇa* of so and so (enemy)". Thus the person against whom he is (exorcising) will have no life (will die). Since he does not put back that trickled *soma* into the vessel (but uses it for *Ābhicāra*), the Yajamāna and the Adhvaryu continue to live. Then he covers the vessel itself (saying) "I am blocking the life of

the enemy". So by not wiping it (trickled *soma*) into the vessel, he is not deluded. Because (due to that) the life of the enemy whom he wants to harm is endangered.

15. While sitting inside (the *Havirdhāna*) he utters '*Svāhā*'. He utters *Svāhā* while seated inside because, the gods were afraid lest the Asura-Rakṣasās should destroy this *graha* before it is offered. Thus by uttering '*Svāhā*' (even) while sitting inside (the *Havirdhāna*), they (in effect) have offered it and what is (symbolically offered) they afterwards offer in the fire (formally). That is why he offers him (*soma*) with the uttering of *Svāhā* even while sitting inside. That which is (already) offered is offered into the fire (later). That is why he utters *Svāhā*, sitting inside.

16. "I walk along the wide aerial region", (so saying) he walks. For, it is along the aerial region that the Rakṣasās move, just like this man, rootless and unguarded on both sides. With that Brāhmaṇa (Vedic *mantra*), he renders the aerial region free from danger and fearless. Having come out (of the *Havirdhāna*) and while offering (the *soma*), he may ask for a boon. "Let such and such boon accrue to me. I am offering (this oblation)". For, the gods, forsooth are eager (in a hurry) to obtain the offering of that *graha*. So they grant him that boon which he asks for, thinking "Let him quickly make the offering".

17. He offers (saying) "Self-made thou art for all powers, both divine and earthly". This *graha* is the *prāṇa* (of the sacrifice) which blows yonder. He is made by himself; he is self-born and there is no other maker or creator for him. So he says "You are self-made". "For all powers, both divine and earthly"— for it is born for all these creatures. "May the mind obtain thee"—Prajāpati is indeed, the mind. So he says "May Prajāpati obtain thee". '*Svāhā*-thee O well-born for Sūrya"—thus he utters the second *Svāhā*, (intended) for another deity.

18. For, in that orb which burns yonder, he has just offered this libation and the latter (Sun) is the All. Hence he makes that (Sun) the highest of the all. If he utters a second *Svāhākāra* for a lesser deity, that deity is raised above him (Sun). Therefore he utters another *Svāhākāra* and makes that deity supreme.

19. Then he wipes the (vessel) *graha* upwards, thereby he puts into him that *Prāṇa* which is outside. Then with the palm of his hand turned upwards, he rubs (the wiped off *soma*) on the enclosing stick (in the middle). Thereby he imbues that outward tending *prāṇa* into it (saying) "Thee to the gods who sip motes of light".

20. In that orb, where he made the offering and where this (Sun) burns; those rays are the gods who sip motes of light. It is these he thereby gratifies. Thus they get pleased with him.

21. He offers it with a *Yajus* formula; for he does not recite an invocatory *mantra (Anuvākya)* nor an offering prayer (*Yājya*). By that (*Yajus*) formula, he (the *graha*) becomes one endowed with an *Anuvākya* and a *Yājya* (the one *Yajus* itself makes good the absence of *Anuvākya* and *Yājya*). If he wishes to exorcise (harm an enemy), let him offer some sprigs (of *soma*) which may adhere to his body or to his garment, (saying) "O divine plant, let that be true wherefore I, pray thee; let so and so (my enemy) be struck down by destruction falling from above and get crushed". Just as a person escapes (from a crowd) on hearing that there some people are getting killed, this sprig (the thrashed bit of Soma plant) escapes from among those that are being thrashed. That is why, (by using that stray sprig in exorcising), the enemy even by running away does not escape (from death). This is the magical effect here.

22. Now he deposits it (that *graha*) on the northern side (of the *Khara*) (saying) "Thee for the *prāṇa*". For, this *graha* indeed is his (sacrifices) *prāṇa*. Alternatively they say that it should be placed on the southern side, on the place that yonder one (Sun) who burns is following that southern direction. (No); let him place it only on the northern side because there is no other offering superior to this. Then after taking the *upāṁśu savana* (the pressing stone) he touches it neither with the fringe nor with the straining cloth. (If he does so) it would amount to rinsing it in water if he touches it with the fringe or with the straining cloth. Only with his hand, he rubs (the drops of *soma*) off that (pressing stone) and then lays it down near (the *upāṁśu* cup) (saying) "Thee for the *vyāna*"; for, this (stone) is indeed the *vyāna* of the sacrifice. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. The *Upāṁśu (graha)* forsooth, is his *prāṇa*, the *upāṁśu savana* (pressing stone) is his *vyāna*; and the *Antaryāma (graha)* is his *udāna*. Now, why it is called *Antaryāma* is because that which is the *prāṇa* is also the *udāna* and the *vyāna*. Now, in drawing the *Upāṁśu graha*, he puts into him that *prāṇa* which tends away from him and in drawing the *antaryāma* he puts into him that *udāna* which tends towards him, when he gets confined within his self. So this *udāna* is confined within the inner self. Because this *udāna* is confined in its inner-self or because of it these creatures are (*yataḥ*) prevented (from getting lost) it is called *Antaryāma*.

2. He draws it from inside the strainer; whereby he puts that *udāna* into him as one tending towards him. So much so, the *Upāṁśu* libation of his, happens to be drawn from inside the strainer cloth (i.e. from the pure Soma). The *Upāṁśu* and the *Antaryāma* are the same, since they are the *prāṇa* and *udāna*. And, thereby, moreover, that (vital air) of his comes unbroken in respect of the other *grahas*.

3. Now, as to why he purifies the king (Soma) by means of a strainer (*pavitra*)—when Soma, the king insulted his priest, Bṛhaspati (by abducting the later's wife) and later restored her to him, he (Bṛhaspati) got appeased. Even though he restored (her) to him, the sin of having thought of insulting a Brāhmaṇa remained in him (Soma, the Moon). That sin which he committed by intending to insult (that Brāhmaṇa), that sin is now expiated by the *pavitra*. So purified, he (Soma) becomes fit for sacrifice and food for the gods. Therefore they purify Soma with *pavitra*.

4. Now as to why they draw the *grahas* with the *upayāma* (earthern pot to keep Soma). This earth (forming the *upayāma* is Aditi. The *caru* (rice-pap) containing the *Prāyaṇīya Havis* (an oblation of that name) belongs to Aditi. So both these are earth. This *havis* is prepared before the *Sutyā* day (soon after the *dīkṣā*). This Aditi desired for a food other than the *caru* (i.e. *soma*) even on the *Sutyā* day along with the gods (and said) "Let me also have a share in the pressed *soma*".

5. They (gods) said "This sacrifice has already been aportioned among the deities. By means of thee let the *grahas* be carried and offered to the deities (by using you as the carrier)". She (earth) said "Yes". This is the *upayāma* (earthern vessel). By these (earthern vessels) food and drink are served to the creatures. By this (earth, shaped as pot) all these are brought. By means of this, the *grahas* are taken. That itself is her share in the pressed *soma*.

6. Then, as to why he deposits them in the womb is that this earth is the womb of everything. It is from her that these creatures are born. This Soma which has come into being, is the semen which the priests carry about. If the seed is caste in a place other than the womb, it becomes dead. So it is cast in the womb. It is deposited in the womb (of the *upayāma*).

7. One of these two *grahas*, he offers when the Sun has risen and the other before sun-rise. These two *grahas* are his *prāṇa* and *udāna*. His offering one after sun-rise and the other before sun-rise is to keep the *prāṇa* and *udāna* distinct from each other. That is why though the *prāṇa* and *udāna* are the same, they are differently called as *prāṇa* and *udāna*. Those two *grahas* are the day and night. His offering one after sun-rise and the other before sun-rise, is to keep the day and the night distinct from each other. If both were offered after the sun-rise, there would

be only day and no night. If both were offered before the sun-rise, there would be only night and no day. Therefore he offers one after sun-rise and the other before sun-rise.

8. The *Upāṁśu* being the day, he offers it before sun-rise. Thus he gives the day's characteristic to the night. That is why even when there is darkness in the night, one is able to distinguish as it were, certain things. The *Antaryāma* being the night, he offers it after sun-rise. Thus he gives the night's characteristic to the day. That is why this Sun even when rising does not burn up these creatures. Thereby these creatures are saved from him.

9. He draws (the *Antaryāma graha*) therefrom (saying) "Thou art taken with a support. Restrain thou; O mighty (Indra), Guard Soma". The significance of the *Upayāma* has been told. "O mighty"—mighty indeed is Indra and Indra is the lord of the sacrifice. So he addresses 'O Mighty'. 'Guard the Soma' (he says). By this he only says, "Protect the Soma". (He says) "Preserve the riches". The cattle are the riches. 'Preserve the cattle', he thereby means to say. (He says) "Gain thee food in the sacrifice". Food means creatures. He thereby makes these creatures interested to sacrifice and these creatures go on invoking and sacrificing. "Inside you I lay the sky and the earth, into thee I lay the wide air; allied with the gods the lower and the higher". Thereby he makes this (*graha*) one belonging to all the gods, because by means of this, these creatures move about in the air breathing out and breathing in. Therefore it belongs to all the gods. "Delight thyself in the *Antaryāma*, O'Mighty One"-The mighty one is Indra and Indra is the leader of the sacrifice; wherefore he says 'O mighty one'. In this chant (by which he draws the *Antaryāma graha*) he repeatedly uses the word 'inside—inside' (*antar*) and it amounts to saying 'I place you within me' (i.e. he identifies the *graha* with his own self).

10. He wipes (the vessel) all round, lest (any *soma* juice) should spill down. He does not deposit it, for this is *udāna*; hence this *udāna* passes continuously. If he deposits the *upāṁśu* cup, let him also deposit this *antaryāma* cup and if he does not deposit that, this too he should not deposit. If he covers that (*upāṁśu* cup) (with his palm), let him cover this as well. Whatever he does (in respect) of that (*upāṁśu* cup) the same is to be done in the case of this (*antaryāma* cup). This has to be offered with the same *mantra* with which the *Upāṁśu* is offered. Both *Upāṁśu* and *Antaryāma* are the same.

11. Now the priests of the Caraka school, offer this with a different *mantra*, saying 'let us make the *prāṇa* and *udāna* posses different vigours'. But, let him not do so. Because they would upset the *prāṇa* and the *udāna* of the Yajamāna, if they offer them with different *mantras*. He may as well offer it (*Antaryāma*), silently (without any *mantra*). As he offers *Upāṁśu* with a *mantra*, this (even if offered silently) is as good as offered with the same *mantra*. Or why he should offer silently? Let him offer with the same *mantra* with which the *Upāṁśu graha* is offered.

12. He offers (saying) "Self-made, thou art; for all prowess divine and earthly; may the mind obtain thee; *Svāhā*; thee, O well-born for Sūrya". The significance of this has been told. He wipes the cup clean downwards. After offering *upāṁśu* did he not wipe it upwards and thereby put the *prāṇa* into him as one tending away from him? Here (in the case of *Antaryāma*), he wipes it downwards and thereby puts the *udāna* into him as one tending towards him. He then rubs (the wiped off *soma*) upon the enclosing stick (in the middle) with his palm upturned. There (in *upāṁśu*) he puts the *prāṇa* which was tending away from him by rubbing towards the east. But here he does so towards the west because he puts *udāna* as one tending towards him. (He rubs) (saying) "Thee for the gods sipping motes of light". The significance of this has been told.

13. He then places (the *Antaryāma* cup) in the southern half (of the altar) (saying) "Thee for the *udāna*". For, this is indeed his *udāna*. He should place them (the *upāṁśu* and *antaryāma* cups) so as to touch one another, whereby he unites the *prāṇa* and the *udāna*.

14. They repose undisturbed till the third worship (*tṛtīya savana*). That is why these creatures sleep. Since these two *grahas* are (again) used in the third *savana*, these creatures wake up, both mobile and immobile. They follow this manner of the sacrifice. This sacrifice is being conceived as all the birds. Its two wings are *Upāṁśu* and *Antaryāma grahas*. The *upāṁśu savana* (the pressing stone) is the body (of the bird).

15. They (the two *grahas*) repose undisturbed until the third *savana*. The sacrifice spreads out. That which spreads out, does move. That is why the birds fly with their spread-out wings, unfolded. Because they (the two *grahas*) are (again) used in the third *savana*, these birds fly (back) drawing in their wings folded. This is the (nature of) the *upāṁśu*. *Upāṁśu* is indeed *prāṇa*. One breaths out the *prāṇas* on this (earth). This *Antaryāma*, is, indeed, yonder sky; for, this *udāna* of *Antaryāma*, is up-breathing and the *udāna*, one breaths, upwards to the sky. The *Upāṁśu savana* is *vyāna* and one who breaths through (in and out) breaths through the aerial region. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. That which is the *Aindra-vāyava graha* (the cup of that name where *soma* is collected for the twin deities Indra and Vāyu) forsooth, is his speech; and as such, it belongs to his self. Now Indra when he hurled the thunderbolt at Vṛtra, thinking himself to be weaker and fearing lest he had not finished him (Vṛtra), hid himself (to escape from a counter-attack). He distanced himself from his enemies. The gods too hid themselves along with him.

2. They, the gods said "We are not sure whether Vṛtra has been slain, whence we are hiding. They told that god who blows (Vāyu) "You find out this, whether Vṛtra is killed or is alive. If he is alive, you being the swiftest will present yourself quickly (here to inform us).

3. He (Vāyu) asked "What shall be my reward then?" They said, "The first *vaṣatkāra* of king Soma shall be thine". "Yes" he said and proceeded. Vṛtra was slain. Vāyu returned.

4. He (Vāyu) said "Vṛtra has been slain. Whatever one does if (his enemy is) slain, you do that". The gods rushed (to the place where Vṛtra lay slain). Just like those who would grab at the property (of the dead), they took possession of him (Vṛtra, the Soma) in the vessels. That part of his which one (god, single-handed), seized, that became *Ekadaivatya (graha* belonging to one deity); and what two of them (together seized), that became *Dvidaivatya* (belonging to two deities) and what many (gods together seized) became *Bahudaivatya* (meant for many deities). Since they collected him separately by these vessels (*Vya-graha*) they are called *grahas.*

5. The Vṛtra is none else than Soma. He emitted stinking odour into them. He was not fit to be offered as oblation, nor for eating (drinking). They told this god who is blowing "Blow thou through him and make him palatable to us".

6. He asked "What shall be my reward then". (They said) 'They shall name those cups after you'. He said, "Be it so; but all of you blow along with me". The gods blew off half (of that stink) and deposited it in the cattle. This is the foul smell in the cattle. Hence one should not close (his nostrils) from that smell (of the cattle). That is indeed, the smell of king Soma. Even though one may feel pierced (unbearable) by it, let him breath windward. Soma is auspicious. To feel repug-

nance is sin. So if one abhores it (the odour of the cattle) it is like a sickening repulsion to an auspicious augury. It is the sin in him that repels this smell. Therefore one who knows thus should not abhore that smell (in the cattle).

7. Then this god (Vāyu) blew through this *soma* juice and made it palatable to them and fit for being offered as oblation; fit for eating (drinking). Hence these vessels though belonging to various deities are called *Vāyavya* (Vāyu's vessels). His *graha* it is, that has the first *Vaṣaṭkāra*.

8. Indra then thought "This Vāyu is having the major share (of this sacrifice), since he has all these vessels and the first *Vaṣaṭkāra*. Well, let me also have a share in this *graha* (of Vāyu)". He desired a share in it (and said) "You give me a share in this *graha*".

9. Then Vāyu asked "What benefit I will have then?" Indra said "The (presiding deity of) speech 'Vāk' will intelligibly express. He said 'yes' if speech will intelligibly express, then I will let you share". From thence it became a *graha* for Indra and Vāyu. It was only *Vāyavya* (belonging to Vāyu) before that.

10. Then Indra claimed "One half (of the *graha*) is mine". Vāyu said "Only one-fourth is thine". (Again Indra said) "Half is mine" and (Vāyu contended) "Only one-fourth is thine". Thus disputing, they went to Prajāpati with their problem and said "Divide this and aportion our shares". Prajāpati divided it into two and said "This one half is for Vāyu" and this (other) half he divided again into two and said "This half is of Vāyu" and this (other) half is of Indra. Thus he made Indra receive one-fourth share. So this *graha* is named *'Aindra-turīya'* (*graha* with one-fourth share for Indra). Before that it was (entirely) *Vāyavya* and it now became *Aindra-turīya*.

11. Now with this libation there are two *Puroruk* chants (*mantras* proceeding the *Upayāma mantra*). The first belongs to Vāyu alone and the second to Indra and Vāyu. It is the same case with the two *Anu vākyā* chants; so also with the two *Praiṣa* chants and the two *yājya* formulas. In each of these pairs, Indra gets only one-fourth share. He said "They have aportioned to me only one-fourth share". Hence, he rendered only the fourth part of speech intelligible. This fourth part of speech which is intelligible is what human beings speak. Another fourth, unintelligible is what animals speak. Yet another fourth unintelliglble (speech) is what the birds speak. The other fourth unintelligible (speech) is what small vermin here speaks.

12. Wherefore also it has been thus spoken by Ṛṣi "Four are the measured grades of speech; The Brahmins who are wise, know them; three deposited in secret, move not; the fourth grade of speech men speak".

13. He draws (the *graha*, saying) "O Vāyu, come near to us! O the sipper of the pure (*soma*); yours are a thousand steeds, O bestower of all boons! Unto thee hath been offered the gladdening juice whereof thou, O God, takest the first draught. To thee Vāyu. O Indra and Vāyu, here is *soma* juice. Come ye hither for the refreshing draught, the drops of which look for you eagerly. Thou art taken with a support. Thee for Vāyu, for Indra and Vāyu. This is thy womb; thee who are closely united". Thus saying, he deposits (the cup). He who is Vāyu, is Indra; and he who is Indra, is Vāyu; therefore he deposits (saying 'To thee who are closely united'. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Mitra and Varuṇa, forsooth, are his intelligence and Will and as such belong to his (inner) self. That which he contemplates in his mind 'let this be mine; I will do this' that is intelligence (*kratu*) and that by which it is accomplished, that is will (*dakṣa*). Now, intelligence, indeed is Mitra and Will is Varuṇa. These are his own self. Brāhmaṇa (priesthood) is Mitra and Kṣatra (ruling class) is Varuṇa. The Brāhmaṇa conceives (ideas) and the Kṣatra is the doer. These two were, in the beginning, separate. Then the Brāhmaṇa could, of course stand without the Kṣatra, the Varuṇa; but not Kṣatra without Brāhmaṇa. Whatever Kṣatra did, if not conceived by Brāhmaṇa, that was not reaching fruition for him.

2. Therefore Kṣatra deliberated "Let us unite Brāhmaṇa and Kṣatra; (and said O Brāhmaṇa come to the front, approved by you I shall do my acts". "Be it so" (said Brāhmaṇa) and they united and out of that Mitrā-Varuṇa *graha* came out. He himself is the Purodhā (priest). Therefore a Brāhmaṇa should never associate with any (low type) Kṣatriya, because together they produce righteous and unrighteous acts (only if the Kṣatra is of high order, the combination can be productive of righteousness). But whosoever Kṣatra is in authority, shall not associate with any type of Brāhmaṇa because together they produce righteous and unrighteous acts (only if the Brāhmaṇa is of high order, a Kṣatriya whether high or low, if happens to be in authority, can be productive of righteousness). Hence it is quite proper that a Brāhmaṇa should be without a king. But were he to obtain a king, it would be conducive to the success (of both). It is, quite improper that a king should be without a Brāhmaṇa, for, whatever act he does, unguided by the priesthood, there he succeeds not. Therefore a Kṣatriya who intends to do a deed ought by all means to resort to a Brāhmaṇa, for he verily succeeds only in the deed in which he is guided by a Brāhmaṇa.

3. Now he draws (the Mitrā-Varuṇa *graha*) (saying)—"This *soma*, O Mitra and Varuṇa, hath been pressed for you". Ye holy ones, hear now my appeal—thou art taken with a support. Thee for Mitra and Varuṇa.

4. He mixes it with milk. Now as to why he mixes it with milk—Soma, forsooth, was Vṛtra. Now when the gods slew him, they said to Mitra 'Thou also slayest!' But Mitra said "No", I am the friend of everybody. Being a friend, I won't become a foe". They said "Thou art so, then we will exclude you from *soma* feast". He said then "I too shall strike (Vṛtra). Thereupon the cattle deserted him saying 'Being a friend he has become an enemy'. Thus he was deprived of cows. This Mitra was enriched with cattle when gods mixed milk (with the *soma* meant for him). That is how, this Yajamāna, enriches him with cattle by mixing it with milk.

5. As to this they say "Surely he (Mitra alone) did not wish to slay". Thus, what milk is there in this (mixture) that belongs to Mitra and only the *soma* is of Varuṇa. These two of course get mixed when it is mixed with milk.

6. He mixes (milk) (saying) 'May we delight in the wealth' we take gained; the gods by the offerings and the cows by the pasture. That unfailing milk cow, O Mitra and Varuṇa, grant ye unto us day by day. This is they womb; thee for truth and life". (Thus saying) he deposits it. The truth is mitra, Brahma is mitra. Brahma is truth. Varuṇa is life. Varuṇa is the year and the year indeed is life. So he deposits (saying) "thee for truth and life". (Fourth Brāhmaṇa Ends)

BRĀHMAṆA V

1. The *Āśvina graha,* forsooth is his ear, hence in drinking it, he turns (the cup) all round. For, with that ear of his, he hears all round. Now, when the Aṅgiras or the Bhṛgus ascended the heavenly world, Cyavana among the Bhārgavas or Cyavana among the Aṅgiras was left behind here withered.

2. Śaryāta belonging to (the clan of) Manavas, just then wandered about that place with his tribe and settled near about where Cyavana was lying. His boys, while playing, saw him (Cyavana) withered and lying; took him for an evil spirit or ghost to be despised, pelted him with clods. He got enraged and engineered dissidence

among the Śaryātas and made them fight (each other). The father fought with the son and the brother with brother.

3. Śaryāta then ruminated "What did I do by which this (situation) has come about?" He arrived at this conjecture. Cyavana of Bhārgavas or of Aṅgiras was left behind only here, withering. He must have been serverely harmed by someone and hence this has come about. He called together the members of the settlement.

4. After calling together the villagers, he said "Whoever among you, the cowherds or shepherds has seen anything (strange), here". They said "Yonder lies a man withered and ghost-like in the forest and him the boys today pelted with clods and we suffered it (kept quiet at it)". He recognised that he is Cyavana. Then he yoked his chariot, took his daughter Sukanyā with him; proceeded and reached where Cyavana was lying.

5. He (Śaryāta) said "Reverence be to thee; O Ṛṣi! Because I did not recognise thee, I offended thee; here (in Sukanyā) by means of her, we attone for that (offence)—Let your wrath be calmed". Then his (Cyavana's) wrath subsided. Then the Śaryātas (who were fighting each other) compromised and the assembled villagers dispersed saying "By any means we shall not hurt him hereafter". Aśvins (the twin gods of medicine) were going about among men curing (ailments). They came there where Cyavana was lying. They entreated this Sukanyā (saying) "Come to both of us. Why do you sleep by this withered worthless (person) ?"

6. She said, "I will not leave him who is alive, for, to him my father gave me". This, that sage knew and said to Sukanyā after they (Aśvins) had gone— "What did those two say?" (She said) "Thus thus (they spoke)". "What reply you gave them" (asked the Ṛṣi). (She said) "I will not abandon him who is alive since to him my father has given me".

7. He (Cyavana) said "If they again speak to you so, you will tell them thus—'You two do not seem to be perfect nor you appear to be fully mature; that

is why you insult my husband'. Then, if they ask you "How we are imperfect? tell them 'you make this husband of mine again youthful and then I will tell you (why you are imperfect)". They came again and said the same (words of courtship).

8. She said, "You two do not seem to be perfect nor fully matured and hence you insult my husband". They asked "How we are imperfect". (She said) "Make this husband of mine again youthful and then I will tell you (how)". They said "Be it so, you hold him up and make him drink this water; let him again get up in that age in which he wants (to become)". (She) held him up and made him drink that water. He got up rejuvenated in that age in which he wanted to. Then they asked "How we are imperfect?"

9. Then Cyavana himself replied "These gods are performing sacrifice at Kurukṣetra; they are keeping you out of that sacrifice. Hence you are imperfect".

10. They accepted this (reason). They came to the gods who were performing sacrifice. They came when the *Bahiṣpavamāna* was completed.

11. They said, "Invite us thereto". The gods said "We will not invite you. You have too much mingled among men when you want about curing. Therefore we will not invite you". Then they (two) said "But surely ye worship with a headless sacrifice". (Gods said) "How with a headless sacrifice?" They said "Assign (*Soma*) *graha* for us; then we will tell you". "So be it" they said. *Soma graha* was drawn for them. They became Adhvaryu priests and restored the head of the sacrifice. That (how the head was restored) will be explained in the Divākirta (XV-1-1-8). Since the Aśvins restored the head of the sacrifice (on their arrival after *Bahiṣpavamāna* chanting), the *graha* for both of them is drawn after the chanting of the *Bahiṣpavamāna*; because they arrived there (at Kurukṣetra sacrifice when the *Bahiṣpavamāna* was over).

12. They (Aśvins) said "Well, but we two, being the Adhvaryus, are the leaders of this sacrifice; transfer ye that *graha* of ours to this earlier time; which is meant for *Dvidaivatya grahas* (club our *graha* with the first lot of *grahas* meant for dual deities). Accordingly they brought their *graha* to the earlier position in sequence, meant for dual deities. Hence this *graha* is drawn as the tenth and is consecrated with *Vaṣaṭ* as third in sequence. As to the these Aśvins, they are manifestly those two; heaven and earth. Then 'Lotus-crowned' they are called; Agni forsooth, is the lotus of this (earth) and the Sun that of yonder (sky).

13. He draws (the Aśvina *graha*) (saying) "Mix Ye the sacrifice, O Aśvins, with that whip of yours, rich in honey and joyfulness! Thou art taken with a support; thee for the Aśvins. This is thy womb; thee for the honey-loving (Aśvins)". Thus (saying) he deposits it. He takes it with *Ṛk mantra* containing the word '*madhu*' (honey) and deposits it with (the words) *madhvibhyām tvā* (thee for the honey-loving). Dadhyaṅg, the Ātharvaṇa, imparted in them (the Aśvins) the Brāhmaṇa (text) called 'Madhu'. That Madhu is their favourite resort, and with that favourite resort of theirs (i.e. Madhu) he now approaches them. Hence he draws it with the *Ṛk* containing the word *madhu* and deposits it with 'thee for the honey-loving'.

14. Now those other vessels (*grahas*) are smooth (except the three meant for dual-deities). The vessels of the *graha* for Indra and Vāyu has a wooden belt around it. This is its second shape, and hence it is *Dvidaivatya* (having two deities). The vessel of the *graha* for Mitrā-Varuṇa is of goat-shape. That is its second shape and therefore it is *dvidaivatyam.* The vessel of the *graha* for Aśvins is lip-shaped. That is its second shape and hence it is *dvidaivatyam.* The Aśvins are indeed, the head (of the sacrifice) and this head-shape is supplied with lips and hence the vessel of the Aśvins is lip-shaped. (Fifth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. The *Śukra* and *Manthins* (the two *grahas* of those names) forsooth, are his eyes. Now the *Śukra*, indeed is he who yonder burns, (the Sun); and because it burns, it is called *Śukra* (the bright). And the *Manthin* indeed is the Moon. He mixes it with barley powder and makes a gruel (*mantha*) of it and so it is *Manthī*. They (Sun and Moon) are the eyes of all the creatures. If these two do not rise, (people) will not see (distinguish) their own palms.

2. One of them is only the eater and the other that which is eaten ; i.e. the *Śukra* is the eater and the *Manthin* the food (eaten). Therefore the eaters (in the world) follow the eaten (Sun) and the eatables (in the world) follow the one eaten (Moon). Now these two *grahas* are drawn for some one and offered for some one else. They are drawn for Śaṇḍa and Marka, the Asura-Rākṣasas and offered to the deities.

3. Why it is so—when the gods drove away the Asura-Rakṣasas, they could not drive away these two (Śaṇḍa and Marka). Whatever rituals, the gods performed, they disturbed them, caused confusion and ran away quickly.

4. They (gods) said "Let us find a way as to how we can get them away ; let us draw *grahas* (*soma* cups) for them as well. They will come (to receive them) and we shall catch hold of them and drive them away". They agreed to this (plan) and drew *grahas* for them. They came. The gods seized them and drove them away. Therefore these two *grahas* are drawn for Śaṇḍa and Marka and offered to the deities.

5. But Yājñavalkya said "Let us draw these *grahas* for the deities themselves. This (that it is offered to the deities) is well-known (so why draw in the name of Śaṇḍa and Marka). Thus he (Yājñavalkya) only speculates. He did not practise it that way.

6. "Let this shining one (Soma) with a placenta-like cover of light, prompt the waters in the Sun, at (the sky) where water is produced". With this they describe him as 'This one who burns' by referring to him as 'with a placenta-like cover of light'.

7. Let (the following) be the *Puroruk* chant for *Śukra*—"In that ancient way, in that earlier way; in that universal way (you draw) that elder, the greatest, the one seated on the *barhis* (grassmat) and the winner of heaven". The eater is here, the elder, the greatest. So he says 'elder the greatest'. 'The one seated on the *barhis* and winner of heaven'. "You who, by shaking us eke out our sins, (we praise) thee in those very performances when you enable the Yajamāna to excel other Yajamānas. Thou art taken with a support. Thee for Śaṇḍa".

8. He deposits it on the southern side (of the *khara*) (saying) "This is thy womb; protect valour". This is for the eater (Sun). The eater is valorous. So he deposits (saying) 'protect the valour'. Now, as to why he deposits on the southern side (of the Khara)—that one who burns yonder moves in that direction.

9. Thereupon, he draws the *Manthin (graha)* (saying) "He the longing, prompted the daughters embedded in the variegated (cloud) in the form of the light-covered, measuring out the darkness. Him the bards kiss like a child at the union of the waters and the Sun. Thou art taken with a support. Thee to Marka".

10. He mixes it with barley powder. Varuṇa once struck Soma right in the eye and it swelled (*aśvayat*). Therefrom came *aśva* (horse). Because it sprang from a swelling it is called *aśva*. A tear of his fell down. That became the barley. So they say that barley belongs to Varuṇa. That (barley) which fell down from his eye, with the same (barley), he now makes him whole, renders him complete. So he makes it with barley powder.

11. He mixes (saying) "At whichever offerings ye two, rushing swiftly like thought, accept with approval the songs—he the manly, who by the reeds of this (one) hath seasoned in the hand the (object) of his desire—and (says) "This is thy womb; protect the creatures"- and deposits it on the northern side (of the *khara*). This is for the one to be eaten (Moon). Creatures are these people who are to be eaten (to serve the nobility). So he deposits it (saying) "Protect the creatures".

12. Now there are two chips of the *yūpa* sprinkled and two unsprinkled. One of those sprinkled, the Adhvaryu takes. One of the unsprinkled, the Pratiprasthātā (takes). Adhvaryu takes the *Śukra (graha)* and the Pratiprasthātā takes the *Manthi (graha)*. Taking them, the Adhvaryu (wipes his cup with the chip of the *yūpa* saying) "Swept away, swept away is Śaṇḍa". Pratiprasthātā (wipes his cup with the chip of the *yūpa*, saying) "Swept away is Marka". Even while taking them these two Asura-Rakṣasas (Śaṇḍa and Marka) are driven away. Adhvaryu walks out (saying) "May the *Śukra*-drinking gods lead thee forward". The Pratiprasthātā walks out (saying) "May the *Manthin*-drinking gods lead you forward". Thus they lead forward those two (libations) only to the deities.

13. Behind the fire-altar, they (Adhvaryu and Pratiprasthātā) go forward with each others shoulders touching. Going round the altar they deposit (the *grahas*) on the high altar. Adhvaryu deposits on the southern hip (of the altar), continuing his hold on it. The Pratiprasthātā deposits on the northern hip (of the altar). (While doing so) they render the high altar uninfested by Rakṣasas (by saying) "Thou art uninfested". Now they pass by the altar and transgress it. But since (they indicate) it is only in the course of propitiating Agni, he does not punish them for this offensive movement.

14. He (Adhvaryu) prays "Thou abounding in heroes and producing heroes, shower the Yajamāna with growth of wealth". Thereby he invokes a boon to the Yajamāna.

15. Then "Thou abounding in creatures and producing creatures, shower the Yajamāna with growth of wealth"—thus (prays) Pratiprasthātā. For, this libation is for the one eaten and creatures are the eaten (food). Hence he says 'abounding in creatures and producing creature shower Yajamāna with growth of wealth'—thereby seeks a boon to the Yajamāna.

16. They (two) closing the cups (with their hands) move forward of the altar, thereby make them hidden by closing them. That which is covered becomes invisible. That is why no one sees the Sun and the Moon while they go forward. They (priests) proceed to the front side and open (the cups) and offer them standing in front. Thus they make them visible. That is why all the creatures see these two (the Sun and the Moon) from the back (when they have already moved to the front). That is why no one sees the seed which is cast forward but that which is being born (out of it) is visible as it emanates.

17. They (Adhvaryu and Pratiprasthātā) put their elbows together behind the *yūpa*; provided the fire does not blaze up. If the fire blazes up, they can put together (their elbows) in front of the *yūpa*; (Adhvaryu saying) "The *Śukra* (light) uniting with the sky, with the earth, with the brightly shining" (and the Pratiprasthātā) saying 'The *Manthin*, uniting with the sky, with the earth, with the *Manthin*-shining'. Thus (saying) they make these two cups the resting places of their eyes (stare at the respective cups). That is why these eyes (of men) are united by bones around here like and here like.

18. Then they throw those two chips of the *yūpa* which are unsprinkled (saying) "Śaṇḍa is thrown away" (says Adhvaryu) and "Marka is thrown away" (says Pratiprasthātā). Thus before the offering, these Asura-Rakṣasas are driven away. Then they place in the fire the two sprinkled (chips); Adhvaryu (saying) "Thou art the abode of Śukra and Pratiprasthātā (saying) "Thou art the abode of Manthi". These two (chips) are the kindlers of the eyes he kindles the eyes with them—hence these eyes are kindled.

19. Then on he chants "May we be the preservers of thy unbroken valour and prosperity, O divine Soma". This is indeed a benediction for that performance; he thereby invokes a boon.

20. Then he says, "Urge thou for Indra the Soma-droughts brought forward, the pure, sweet-flowing, of the morrow's *Prātaḥ savana*, (morning worship). When *Vaṣaṭkāra*, is uttered, the Adhvaryu first offers; then the Pratiprasthātā, then others (Camasādhvaryūs). Now, as to why they offer after going round to the front of the fire (is because) these two libations are his eyes. The eyes they thus put in front. As to why they stand on either sides of the *yūpa* and offer—for, the *yūpa* is the nose.

Hence these two eyes are on both sides of the nose. As to why they offer with a chant when the *Vaṣaṭkāra* is uttered—for, the entire *savana* is offered after these two (libations) and hence they attain this special status. As to why the entire *savana* is offered after these two is because they are verily his eyes and eye is truth and truth is closest to Prajāpati. Therefore the entire *savana* is offered after these two offerings.

21. He offers (saying) "This is the first consecration, assuring all boons: He is the first, Varuṇa, Mitra, Agni—he is the first, Bṛhaspati, the wise; to that Indra offer Ye the juice, *Svāhā*". That being the first, he offers saying 'This is the first' —for, when the semen is cast, the eyes, indeed, come first, they appear first and hence he chants thus.

22. He then directs-"Let the Hotṛ's *camasa* (cup) advance; let the Brāhmaṇa's; then those of the Udgātṛ's (singer's); then the Adhvaryu's *camasas* (cups) advance. You the cup-bearers of the Adhvaryu's come and fill up (the cups) with pure *soma*". Having gone round (the altar) Pratiprasthātā pours the residual *soma* into the vessel of Adhvaryu. Here it is he who pays the first *bali* (tribute). The Adhvaryu pours it into the Hotṛ's *camasa* (cup) for drinking; because the draught belongs to him who utters *Vaṣaṭ*. For the *Vaṣaṭ* is the life-breath; that life-breath turns away from him when he utters *Vaṣaṭkāra*. The nourishment (*soma*) is life-breath. That *prāṇa*, he puts back into his body when he pours it (into Hotṛ's *camasa*). So he pours the food to the utterer of *Vaṣaṭ*. As to why these two cups (of Śukra and Manthin) are not brought back for being filled, while other *grahas* are (brought back) is because, they are the eyes. Therefore only the residue of the Hotṛ's cups are poured (into these two for food).

23. They now fill up the cups of Hotṛs, because these residues are the remains of offered oblations. They are not sufficient for offering. They are, by this, replenished so that they become sufficient for offering.

24. Thereupon they make the Hotṛs offer together. Now the Hotṛs as a team convey the sacrifice to the gods. It is them he thereby pleases, so that thus satisfied and pleased, they may convey the sacrifice to the gods. When the first offering is made (by the Hotṛs) or when all the offerings are made, he addresses them (thus) —"Let the priests' offices be satisfied, now that they have obtained good offering of sweet drinks, well-offered, *svāhā*". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. The *Āgrayaṇa graha*, forsooth, is his self and as such it is his entire *graha*, for, self is one's all. So he draws it by means of this (earth). The *sthālī* (bowl) is (made) of this earth. He draws it (this libation) with the bowl. This *graha* is all and this (earth) is all. So he draws by means of her.

2. He draws it full, for, full includes all and the *graha* is all. So he draws it full. He draws it for the Viśvedevas; for, the Viśvedevas are all. This *graha* is all. So he draws for the Viśvedevas. He draws it in all the (three) *savanas*; for, this *graha* is all and hence he draws it in all the (three) *savanas*.

3. If the king (Soma) becomes exhausted, they extend him out of this bowl; they will enlarge him. This bowl is, indeed his self. It is from the body that all limbs grow. So they can make him issue only from this (*Āgrayaṇa graha*). From this, they expand him (Soma). From this only they draw the last *graha*, namely, *Hāriyojana*. Thus this sacrifice gets established at the end in its own self in this form (of *Āgrayaṇa*). That is why the final *graha, Hāriyojana*, is drawn from this (*Āgrayaṇa* bowl).

4. Now about why it is called *Āgrayaṇa*—that speech which he restrained on holding that pressing stone. Spoke out first at this (libation) and because it spoke out first (*agra*) at this (libation), therefore it is called *Āgrayaṇa*. Why at this that speech speaks out is because (originally) it was restrained out of fear from Rakṣasas.

5. He draws the first six *grahas* first and then this as seventh. Six indeed, are the seasons for a year and the year is all. In this *graha* all are there. When this is conquered and it became free from fear and danger, here the gods first uttered speech. That is why he first utters speech here.

6. Or he draws it (the *Āgrayaṇa graha* from that stream of Soma) (saying) "Ye gods, who are eleven in heaven, who are eleven on earth, and who are eleven dwelling in a glory in the (aerial) waters; do ye graceously accept this sacrifice! Thou art taken with a support; *Āgrayaṇa*, thou art, *Svāgrayaṇa* (*su-āgrayaṇa* or good in marching first, thou art)". By uttering 'ā*grayaṇa* thou art, *svāgrayaṇa*, thou art',

he makes that speech itself fresh. If he were to use the same word repeatedly as *'āgrayaṇosi-āgrayaṇosi'* or *'svāgrayaṇosi-svāgrayaṇosi'*, he would commit (the fault of) repitition.

7. "Guard the sacrifice, guard the lord of the sacrifice"—thus he utters the released speech (meaning) 'protect the sacrifice' when he says 'guard the sacrifice'. He utters the released speech when he says 'guard the lord of the sacrifice' by which he means 'protect the Yajamāna'. Yajamāna, indeed, is the lord of the sacrifice.

8. (He says) "May Viṣṇu guard thee with his might". By this he utters the released speech. Viṣṇu being the sacrifice, (he means) 'may the sacrifice protect you with its power'. He utters only the released speech, when he says, 'guard thou Viṣṇu'—for, sacrifice is indeed Viṣṇu and (he means) 'protect the sacrifice'. When he says 'Protect the same feasts all around', he means this very *graha* (of *Āgrayaṇa*) because it belongs to all the *savanas.*

9. Having wrapped (the *graha*) with the fringe (of the filtering cloth) he utters *'him'*. Now that same speech (*vāk*) being unsupported lay exhausted. She was exhausted and could not move. When she was exhausted, the gods infused breath into her, for, '*him* is breath'. The *'him'* is indeed life-breath. That is why no one can utter *'him'* by closing the nostrils. She by means of this breath rose up again. So it is that (he) infuses breath into her who is exhausted and she by this breath gets revived just as a person exhausted takes breath and gets revived. Therefore he wraps (the *graha*) with the fringe (of the filtering cloth) and utters *'him'*. He utters *'him'* three times since the sacrifice is three-fold.

10. After uttering *'him'*, he says "Soma becomes pure; Soma becomes pure". For that (speech) which, for fear of Rakṣasās, he did not utter earlier, that he now utters when all is conquerred and free from fear and danger. He reveals it (that speech) 'for this priesthood, he becomes pure'; he says for the Brāhmaṇa; 'for this Kṣatra, he becomes pure'; he says for the nobility; 'for this Yajamāna who presses *soma*, he becomes pure'—he says for the Yajamāna.

11. Here now they say "Having said this much, let him deposit (the *graha*), for, as much as the priesthood, fire, notility, Indra and Indrāgni, so much means this all and therefore having said this much let him deposit". This is only a speculation. In addition he says "For the sap and pith, he becomes pure". This he says for the rains because it is from rain that pith or juice comes. (He further says) "For the waters and plants, he becomes pure"—this he says for those waters and plants. "For heaven and earth, he becomes pure"—this he says for those two, heaven and earth whereon this all rests. "For well-being he becomes pure" whereby he says 'For good he becomes pure'.

12. Here now some say (in addition) "For spiritual lustre, he becomes pure", but let him not say so. When said 'for the priesthood (he becomes pure)' that itself he says for the spiritual lustre. So he should deposit after saying upto 'For well-being, he becomes pure'. He deposits it saying "This is thy womb; thee for the *Viśvedevas*". He indeed deposits it for *Viśvedevas*. He should deposit it in the middle of the *khara*. For, this *graha* happens to be his self (body). On the right (south) of it is the *Ukthya* bowl and on the left (north) of it is the *Āditya* bowl. (Second Brāhmaṇa Ends).

BRĀHMAṆA III

1. This *Ukthya (Graha)* is his undefined *prāṇa* (vital air) and as such it is his self. Because this self is undefined vital air and hence his very life-principle. So he draws with this (earth); from this earth is made the bowl. This earth is undecaying and immortal. The life-principle is undecaying and immortal. So with this earth he draws.

2. This life-principle is also the *Dhruva (graha)* by which his body is held together and the joints are knit together. Before drawing this (last cup), the *graha* superior to this for *Acchāvaka* is drawn from that (*Ukthya* vessel). Then he takes the king (Soma) for the midday *savana* and pours one-third of the *vasatīvaris* (into the *Ādhavanīya*). Thus the joint unites; for, indeed, he makes (the *Ukthya* cup) the first of the second pressing and the last of the first pressing. That which belongs to the second pressing he makes first and vice-versa. Thus he interlocks them whence these joints are interlocked. This like that and that like this. In like manner at the midday pressing (when) the last has not yet been drawn. Therefrom for the *Acchāvaka* priest, he pours (the remaining of the *Ukthya* vessel). Then he pours one-third of the *vasatīvaris* (into the *Ādhavanīya*). Thus the joints united, for, indeed, he makes it the first of the second pressing and the last of the first-pressing; that which belongs to the second pressing—he makes whence these joints are interlocked—this one like this and that one like this. And because his body is thereby held together, therefore this (*graha*) is his life-principle.

3. This (*Ukthya graha*) is the wish-yielding cow, Indra's special share. He divides it for the three *Ukthyas* (songs of praise) of the morning *savana* and three for the midday *savana*. Thus they are six. Six are the seasons. Seasons mature all this food. So this is the wish-yielding cow, the special share of Indra.

4. He draws it without (reciting) a *puroruk* chant, for the *puroruk* is an *ukthya* (a song of praise) and the *puroruk* is a *Ṛk mantra*. *Ukthya* is (also) a *Ṛk mantra* and the *graha* is *Sāman* and the other chant he utters is *Yajus*. Formerly these (*puroruk* verses) were different from the *Ṛks*, different from *Yajus mantras* and different from *Sāmans*.

5. They, the gods said, "Let us place these (*puroruks*) among the *Yajus*, thereby this *vidyā* will become still more expanded. Accordingly they placed them among the *Yajus*. Thereby this *vidyā* became still more manifold. That *Ukthya* is *puroruk* and *puroruk* being a *Ṛk* and *Ṛk* being a praise (*ukthya*) and since he divides it for recitation, it is already possessed of *puroruk* (has the effect of *puroruk*) and hence (there is no need for a separate *puroruk*); he draws it without a *puroruk*.

6. He draws it (saying) "Thou art taken with a support; Thou for Indra, possessed of the *Bṛhat Sāman*, possessed of vigorous youth! I draw thee of churning praise"—for, he draws it for the song of praise. By 'Thou Indra possessed of vigorous youth', he only says 'that valour of yours' is what he means by 'Indra the *Bṛhadvata*'. "For that thee, for Viṣṇu—thee". For, sacrifice is Viṣṇu and this he draws for the life of the sacrifice. Hence he says 'For that thee for Viṣṇu'. "This is thy womb; thee for the songs of praise"—(thus saying) he deposits. For, it is for the *ukthyas* (songs of praise) he draws this *graha*.

7. He divides it (among the three *Ukthya* vessels of the assistants) (saying) "Thee, the one who pleases gods, I draw for the gods; for the life of the sacrifice". One should not divide it like this. It will (amount to) be his ordering (the gods) (putting oneself above the authority) if he divides that way. He is after all drawing it for the life of the sacrifice. So only with this he should divide it (only with the latter part of the *mantra*)

8. (He says) "Then the one pleasing to the gods, I take for Mitrā-Varuṇa, for the sake of the life of the sacrifice". (He takes the share) for Mitrā-Varuṇa; for, in verses to Mitrā-Varuṇa. They (the Udgātṛs) sing praises for this (libation) and he (the Hotṛ) afterwards recites chants for Mitrā-Varuṇa for the *śāstra* and offers with the *mantra* to Mitrā-Varuṇa.

9. (He says) "Thee, the one pleasing to gods, I take for Indra, for the life of the sacrifice", for, the *Brāhmaṇācchaṁsin*", (he takes the share), for, in verses addressed to Indra, praises of this (libation) are chanted and verses to Indra are afterwards recited as a *śāstra* and offering made with a *mantra* to Indra.

10. (He says) "Thee, the one pleasing to the gods, I take for Indra-Agni, for the life of the sacrifice". (He takes the share) for the *Acchāvāka*, for, in verses of Indra-Agni, praises are chanted for this (libation); and verses to Indra-Agni are recited as a *śāstra* and offering is made with a *mantra* to Indra-Agni.

11. "I take thee, the one pleasing to the gods, for Indra, for the life of the sacrifice". Thus only in the midday *savana* for all (gods). The midday *savana*, indeed, belongs to Indra. This is the rule. And the *Carakādhvaryus* divide it in this way.

12. "Thou art taken with a support, thee, the one who pleases the gods, I take for the gods, thee, the one pleased by praises, for *ukthyas* (praises), agreeable to Mitrā-Varuṇas I take thee. This is your womb; thee to Mitrā-Varuṇas". (Thus saying) he deposits it. Then he touches the *sthālī* saying "Thou art again an offering".

13. "Thou art taken with a support; thee, the one pleasing to the gods; I take thee for the gods; thee the one pleased by praises; I take then the agreeable to Indra". (Thus saying) he deposits it. Then he touches the *sthālī* (saying) "Thou art again an offering".

14. "Thou art taken with a support; thee, the one pleasing to the gods. I take thee, for the gods; thee the one pleased by the praises; I take then the agreeable to Indra-Agnis".—(Thus saying) he deposits it and places down the *sthālī*, silently.

15. "Thou art taken with a support, thee the one pleasing to the gods, I take thee for the gods, thee the one pleased by praises. I take thee the agreeable to Indra. This is thy womb. Thee for Indra-Agni". (Thus saying), he deposits it and then touches the *sthālī* twice saying "Thou art again an offering". The third (*sthālī*) he deposits silently. He does not take it with a support. Only at the first, he is taken like that (with a support). Nor he deposits it saying 'this is thy womb'. Because, at the first occasion, he has done so. So it would be a repitition if he says again here, it would be a repitition. His touching it saying 'Thou art again an offering', would involve drawing it once more, indeed, this need not be headed. Let him silently deposit. (Third Brāhmaṇa Ends).

BRĀHMAṆA IV

1. This is his vital air which is in front and is forsooth, the *Vaiśvānara (graha)*. That which is behind is the *Dhruva (graha)*. Formerly, indeed, these two *grahas* were drawn separately, as the *Dhruva graha* and as *Vaiśvānara graha*. Now this one (*Dhruva*) alone is drawn. If one comes to learn (that both the *grahas* are to be drawn again) from *Carakas* (priests belonging to the *Caraka* school) or from others, then let him pour that (second one, namely the *Vaiśvānara graha*) into the Yajamāna's cup and this one (*Dhruva graha*) into only the Hotṛ's *camasa* (cup). Now what part of him there is below the navel, that is part of his self and that is his life-principle. So he draws it by means of this (earth), because the bowl (*sthālī*) is of earth. He draws it with a bowl, for, undecaying and immortal is the life principle. Hence he draws it by means of her (earth).

2. He draws it full; for full means all and the life-breath means all. Hence he draws it full. He draws for *Vaiśvānara; Vaiśvānara* is the year and the life-principle is the year. Therefore he draws it for *Vaiśvānara* (Agni).

3. Having been drawn in the morning *savana*, it reposes aside since that time. Therefore the entire life-principle, it acquires. Let him not pour it (into the Hotṛ *camasa)* while it is being praised (while the *stotra* is being recited). The Yajamāna would not live through that year if poured while being praised. It should be poured while the *śāstra* is recited; then it guides him safely over the twelve-fold chant of *stotra*. Thus he obtains continued life-span. The Yajamāna then lives long.

4. Therefore the Brāhmaṇa (*dīkṣita*) should sit through (the twelve-fold) praise of *Agniṣṭoma* and he must not move from there until this offering (of the *Dhruva graha*) is made. Nor he shall discharge urine because with that his entire life-span gets discharged. He who knows thus sits through the *Agniṣṭoma* recitations by (determining) not to discharge urine till the *Dhruva* offering, he becomes one who sits through the *Agniṣṭoma*. Or, what part of him there is below the navel, that part of his self is this (*Dhruva graha*). Hence were he to move away or discharge urine before the offering of this (*Dhruva*) libation, he would be casting away the *Dhruva* (the firm and lasting one). Hence, lest he should lose the *Dhruva* (the firm and lasting) he sits through the praise (*Agniṣṭoma*). This applies only to the Yajamāna, because this (*Dhruva graha*) is part of the Yajamāna's self.

5. Again, as to why he sits through the *Agniṣṭoma* is, Soma is glory; Soma, indeed, is glory. So those who partake of Soma and those who do not, both approach to behold that glory. That Soma, which is glory, when the Brāhmaṇas have crept near together, take into themselves and drink (the *soma*), whosoever knowing this, drinks (*soma*) becomes glorious. For that reason (to avoid its being drunk by others) one should sit through it *Agniṣṭoma*.

6. Now, he becomes one who sits through *Agniṣṭoma*, because when (the others) while passing by (after beholding it) deposit that glory on this *Agniṣṭomasad* (Yajamāna) and turn away from that glory and thereby he takes that glory unto himself unshared (by anybody). He who knows thus becomes one who sits through *Agniṣṭoma*. He emerges after becoming most glorious among all. Therefore one should become an *Agniṣṭomasad*.

7. And again, as to why he should be an *Agniṣṭomasad*—the Gods and Asuras, both of them progenies of Prajāpati contended. They quarrelled in respect of this sacrifice, before Prajāpati, saying "Let this be ours; let this be ours". Then the gods devised this process of *Agniṣṭomasad* and with that they gained the entire sacrifice and kept out the Asuras, their enemies, from a share in this sacrifice. In like manner, this one (Yajamāna) gains the entire sacrifice from the hands of hateful enemy and thus keeps out his hateful enemy from a share in this. Thus, he who knows excludes (his enemy). So he becomes an *Agniṣṭomasad*.

8. Having drawn it (the *Dhruva graha*) he deposits it in the northern cart. The *grahas* are the vital airs; lest he should confound the vital airs (he deposits there). Others he deposits on the raised mound. But this one (*Dhruva*) he deposits after sweeping (the dust) without having as much as a blade of grass underneath. That which is above the navel (the other *grahas*) it is as it were above his self or that which is above his self is as it were above the navel. That which is raised, therefore one deposits on the raised mound. That which is below the navel, which is as it were below one's self, it is as if held below the navel and that one deposits after sweeping and without giving room for even blade of grass below. Therefore he sweeps without leaving even a blade of grass below and then deposits.

9. Now, that sacrifice which is being performed is Prajāpati, from whom these creatures in earth have been born; and indeed even now they are born after this (sacrifice). Now were he (the Yajamāna) to deposit it (*Dhruva graha*) on an unswept (mound) after this (act), these creatures will be born who will stand on this (earth) by means of (a support) something different from their bodies. Those creatures which stand on hoofs are standing on this earth by means of something separate from their self and they are the *paśus* (cow, goat etc). If after his (cleaning, the *graha* is deposited) the creatures that are born (after that sacrifice) they stand by themselves on this (earth) (like) men, other wild animals etc.

10. Moreover, when he heaps the dusts to form the *khara* (mound), he virtually produces an upward-facing elevation (separate platform) on this earth. So those creatures that are born from that elevation are standing on something different from their own bodies, namely the hoofs. Now when he sweeps and leaves not even a blade of grass, before depositing the *grahas*, those creatures that are born of (the original earth surface) are standing on their own (parts of the body) like the men and other wild beasts.

11. And, on the other hand, when they offer in the *Āhavanīya*, a *puroḍāśa*, parched barley grains, porridge, sour curd etc. It amounts to pouring into one's mouth. But this (*Dhruva* libation) stands apart (being) of one form like water. Hence while he eats the different forms of food with that mouth, he lets flow from that opening this uniform (libation) like a stream of water. That is why it is called *Dhruva*.

12. Now, once a time, the gods while performing sacrifice, were afraid of an attack from the Asura-Rākṣasas from the southern front. The Asura-Rākṣasas did hit from the southern side and overturned those *soma* cups placed on the southern side; they overturned the southern *soma* cart. Only this *soma* cart on the northern side, they could not overturn. That northern cart held steady the southern *soma* cart. And because they could not overturn this (northern cup) therefore it is called *Dhruva* (firm).

13. They, indeed, guard it; for this cup is the head of this Gāyatrī. Gāyatrī being the sacrifice—there are twelve prayer chants (*stotras*) and twelve recitations (*śāstras*); that make twenty-four Gāyatrī, indeed, consists of twenty-four syllables. This (*Dhruva* cup) is her head. The head means prosperity. He who is most prosperous in a section (on a clan), he is called the head of that section. And, indeed the excellent (among a group) would come to harm and if this (cup) were to be affected, and the excellent one being the Yajamāna, they guard this Soma cup, lest the Yajamāna should suffer any harm.

14. This (*Dhruva graha*) is the calf of Gāyatrī. Gāyatrī being the sacrifice—there are twelve prayer chants (*stotras*) and twelve recitations (*śāstras*); they together make twenty-four and Gāyatrī consists of twenty-four syllables. This (cup) is her calf. When they guard this (*graha*) they are guarding those calves so that they can milk her (cow). As they (cows) yield milk (when the calves are nearly safe), so may this Gāyatrī yield all the wishes of the Yajamāna—that is why they guard it (cup). When the Adhvaryu and the Pratiprasthātā walk out of (the *Havirdhāna*) and (later) enter (again) it is symbolising the entry of the cow with the calf-tied to it.

15. Then he pours it out (the *Dhruva graha*) to mark the milking. The cow yields milk thereon (when the calf is near). In like manner, this Gāyatrī when milked, let it yield all the wishes for the Yajamāna.

16. He pours it out (saying) "O, the *soma* of the *Dhruva*, I pour thee out with a firm mind and speech". Or (he says) "I take thee...", "Now may Indra make these our creatures, the people, rid of enemies, and of one mind". This is only a boon he seeks. "For our prosperity and nourishment". "Let these creatures be rid of enemies and be endowed with one mind"—thus a boon is prayed for.

17. He collects it (*soma* from the stream) (saying) "The crest of heaven, the disposer of the earth, O Agni, *Vaiśvānara*! born in the eternal truth of this ritual, thou art the wise the supreme ruler, the guest (thou art one) converted by gods as a vessel into their mouths. Thou art taken with a support. Thou art the firm (*dhruva*) of firm position, the steadiest of the steady, the most unshakable among the solidly founded. This is thy womb—thee for *Vaiśvānara*". Therewith he deposits it. He indeed takes it for *Vaiśvānara*, after cleansing (the surface) and not leaving so much as a blade of grass. (Fourth Brāhmaṇa Ends)

(Chapter Two Ends)

Chapter Three

BRĀHMAṆA I

1. Now that he draws these cups of *soma*, he goes out (of *Havirdhāna*) and offers the oblation drops (an expiatory oblation) for the *soma* spilt during pressing). The reason why he offers the oblation of drops is this—whatever drops of *soma* were spilt here, whatever parts of Soma plant were (scattered during pressing), to them, he now makes an entry into the *Āhavanīya*, for, the *Āhavanīya* is the resting place of all offerings; that is why he offers the oblation of drops.

2. He offers (saying) "Whatever particle of thine spills; whatever stalk (of Soma plant gets scattered)"—whatever drop of Soma is spilt, that is a particle; that indeed he now directs into the *Āhavanīya*. 'Whatever stalk of yours' - (by this he means) whatever stalk of the Soma plant that has been thrown out by the pressing stone. "From the lap of the pressing bowls" for, when thrown out by the stone, they (stalks) leap out of the *soma*-collecting bowls. "Be it from the Adhvaryu or from the *pavitra* (strainer)", for, it leaps out either from the Adhvaryu's hands or from the strainer. "That I offer unto thee by my mind consecrated by *Vaṣat*, *Svāhā*". Thereby it becomes an offering (regularly) consecrated by *Vaṣaṭ* and (sanctified) by *Svāhā*.

3. Thereupon he (the Adhvaryu) takes two stalks of grass from the covered altar. The two Adhvaryus proceed first as the—*prāṇa* and *udāna* of the sacrifice. Then the Prastotā (follows) as the voice of the sacrifice. Then the Udgātṛ as the self (body), the Prajāpati of the sacrifice; then the Pratihartā as either the physician or as the *vyāna* of the sacrifice. The Yajamāna proceeds (behind) with those five priests ahead for as much as those five priests are, so much is the sacrifice. The sacrifice, is indeed five-fold. Therefrom the Yajamāna proceeds, holding on to the sacrifice.

4. He then throws one of the two stalks of grass towards into the *Cātvāla* (saying) "Thou art the ascent of the gods". For, when the gods reached the heavenly world by means of sacrifice, it was from that *Cātvāla* pit they went upwards. Thus he shows to the Yajamāna, that same route to heaven which was the path of the gods.

5. Now when the Udgātṛs sit down, he throws the other stalk of grass before them. For this sacrifice is a collection of sacrificial *Ṛks* in the form of Udgātṛs. When all these (*Ṛks*) (or Udgātṛs) are collected, all this sacrifice (materialises). Therefore to him this stalk is offered. Thus he does not mix up (collect) this one (Adhvaryu) and (Prajāpati) does not become one with him (Adhvaryu). (Adhvaryu is not merged into the *yagña* just as the Udgātṛs are); (Adhvaryu is kept separate by throwing the stalk of grass before the Udgātṛs). When he (Yajamāna) desires that they may chant, the Udgātṛs mutter the chants.

6. Then he delivers the *stotra* (chant of praise) (saying) "Soma becomes pure". He makes the chant in one go and they (also) chant in one go. For, these *Pavamāna* chants are addressed to the gods and the gods reached the heavenly world by means

of them in one go (straight away). So he chants them in one stretch. (After saying) "Turn yee back", he chants the other chants (called *Dhuryās*) and therefore they chant the *Dhuryās* turning back (repeating) for, these *Dhuryā stotras* are meant for these creatures. That is why these creatures are born here repeatedly nearer to their previous forms.

7. And as to why they chant the *Bahiṣpavamāna* here (near the *Cātvāla*)—in the beginning forsooth, yonder Sun was here on earth. The seasons embraced him and ascended upwards. Firmly established in the seasons, he (the Sun) burns. And in like manner, do the priests embrace the Yajamāna and ascend from here (to the heaven). Therefore here (before the *Cātvāla*) they praise with *Bahiṣpavamāna* chants.

8. He should keep out of the *Bahiṣpavamāna* any unworthy priest. This (*Bahiṣpavamāna*) is a boat bound towards heaven. The rudders and oars, the means to reach the heavenly world, are the priests. He who happens to be an unworthy priest is the one who causes this boat bound to heaven, sink. Just as one (undesirable person) having got into a boat that is full and make it sink, so this unworthy (priest) makes the Yajamāna drown. Therefore an unworthy (priest) should be kept out of the *Bahiṣpavamāna*. And indeed, the entire sacrifice is a boat bound heavenwards and hence an unworthy (priest) should be excluded from the sacrifice. (More so) when they praise (by *Bahiṣpavamāna*).

9. Thereupon (after the *Bahiṣpavamāna* chant is over), he gives directions—"*Agnīdh*, spread the fires; strew the *darbhās (barhīs)*, prepare the cakes; get on with the *paśu*"— The *Agnīdh* (accordingly) spreads the fire. That is to say, kindles them. He strews the *barhīs* thinking "When the *barhīs* are strewn and the flame produced, I will offer to the gods". 'Prepare the *puroḍāśās*' (he says) because it is with the *puroḍāśās*, they are to start. (He says) "Get on with the *Paśu*" because he is about to seize the *paśu*.

10. There after drawing the *Aśvin graha*, he goes out and slains the animal (*paśu*). Thereby he infuses juice (*rasa*) into him (Soma) and makes it palatable. Therefore this *paśu* slain during the morning *savana* lies till the third *savana* continuously being cooked. Thus he infuses juice (*rasa*) in the whole sacrifice. The entire sacrifice, he endows with flavour.

11. Therefore let him at the *Agniṣṭoma*, slay (a *paśu*) which is sacred to Agni; for there is harmony when at the *Agniṣṭoma*, he slays the one sacred for Agni. If it be an *Ukthya* sacrifice, let him slay one sacred to Indra-Agni in the second place, for the *ukthyas* (songs of praise) are on Indra-Agni. If it were *Ṣoḍaśī* sacrifice, let him slay one sacred to Indra, as the third in order; because the sixteen fold chant (of *ṣoḍaśī*), is of Indra. It is *Atirātra*, let him stay one sacred to Sarasvatī, as fourth in the order, because Sarasvatī is speech and speech (*Vāk*) is female. So too the night (*rātri*) is female. Therefore the one sacred to Sarasvatī is to be slain as the fourth. He thus distinguishes the forms of sacrificial offerings in this sequence.

12. Thereupon he proceeds with (the offering of) the *puroḍāśās* of the respective *savana*. Now as to why he proceeds with the *puroḍāśa* of the *savana*? Soma is indeed, in the heaven and Soma is a god—"Soma, forsooth was Vṛtra. These that happen to be the mountains and rocks are his (Vṛtra's) body. Thereon grows that plant called *uśanā*"—so said Śvetaketu, the son of Uddālaka. They bring that (plant) hither and press. Now when he slains the *paśu*, he imbrues *rasa* (flavour) into it and when he proceeds with the offering of the *puroḍāśās* of the *savana*, he puts sap into it and then, indeed it becomes *soma*.

13. All those (*puroḍāśās*) belong to Indra, since Indra is the deity of the sacrifice. Therefore all of them belong to Indra. And as to why *puroḍāśā*, parched barley grains, a porridge, sour curds,—it is that those deities of the sacrifice shall be well-pleased. For, when they have eaten the *puroḍāśa* here, they wish let us eat the barley grains, "let us eat the porridge and let us drink the curds". It is in order that those deities of the sacrifice shall be well-pleased. And now, as to why only in the morning *savana*, the *payasyā* (a preparation of curd and milk) belonging to Mitrā-Varuṇa offered and not in the other two *savanas*.

14. Gāyatrī, forsooth, bears the morning *savana*; the Triṣṭubh the midday *savana* and the Jagatī, third *savana*. But then, the Triṣṭubh does not bear the midday *savana* all alone, but with Gāyatrī and Bṛhatī, Jagatī bears the third *savana* with Gāyatrī, Uṣṇik, Kakubh and Anuṣṭubh, Gāyatrī, all alone bears the morning *savana*. But she bears with these Pankti chants and so not alone. The five-fold *stotras*, the five-fold oblations and indeed with *Bahiṣ-pavamāna* and four *Ājyas*—they make the five-fold *stotras*. The Pankti metre is five-footed and with those five-fold *stotras*, it (Gāyatrī) bears (the morning *savana*) not alone. The *puroḍāśa* is for Indra, the barley grains for the two steads; the porridge for Pūṣan, the curd for Sarasvatī; the *payasyā* (curd mixed with milk) for Mitra and Varuṇa. Thus there are five oblations. With the five-footed Pankti metre and with those five-fold oblations, she (Gāyatrī), not alone, bears (the morning *savana*) for the sake of completion of that (Pankti-hood). Therefore, only in the morning *savana*, the curd with milk (*payasyā*) for Mitrā-Varuṇas is ordained and not for the other two *savanas*. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Then, when they say, "We are invited together", the Adhvaryu stands up with a piece of the *puroḍāśa* and approaches the Acchāvāka priest who is seated and reciting and into his hand he places the *puroḍāśa* piece and says "O Acchāvāka, say, what thou has to say". Since he gives the *puroḍāśa* piece to him, Acchāvāka is eliminated (for Soma).

2. Indra and Agni preserved him for the production of creatures; whence the Acchāvāka priest belongs to Indra and Agni. It is by means of that sacrificial *havis*, the piece of *puroḍāśa* now put into his hand and by means of that (*mantra*) of the Ṛṣis which he now recites, it is thereby they (Indra and Agni) preserve him (Acchāvāka).

3. When the Acchāvāka is seated, the Adhvaryu moves with the *Soma grahas* (cups) meant for the seasons. Now, as to why he moves with the *Ṛtu grahas* when the Acchāvāka is seated—the Acchāvāka represents a sexual union because he is the combination of Indra and Agni; Indra and Agni are two and two constitute a productive pair and only from that same productive pair, he produces the seasons and the year.

4. And again why he proceeds with the *Ṛtu grahas* (cups of libations for the seasons) is because he produces the seasons and the year. The seasons and the year constitute everything. So he produces everything.

5. Let him draw twelve of them (*Ṛtu grahas*) for, there are twelve months for a year. So he should draw twelve (cups). But he may also draw thirteen for, they say there is a thirteenth month. Let him nevertheless draw only twelve; for, that is the practise and that is completeness.

6. He draws them from the *droṇakalaśa* (*soma* trough) for, the *droṇa kalaśa* is the Prajāpati among the vessels. So he is producing these seasons and year from Prajāpati. Therefore he draws from the *droṇakalaśa*.

7. He draws with double-mouthed cups, for where is the end of those two (cups) which have mouths on either side? That is why this year revolves endlessly. He deposits them (after drawing the *soma*). Whence this year is ceaselessly rotating.

8. He recites no invitatory chant. One invites with an *Anuvākya* (invitatory chant), that which is yet to come. Here this season has already arrived, either by day or by night. Lest he should twin away the seasons, they (the Adhvaryu and Pratiprasthātā) simultaneously draw the two first and two last libations. Thus everything here is encompassed by means of the year. One (Adhvaryu) walks out (of the *Havirdhāna*) and the other (Pratiprasthātā) follows his steps; whence these months pass one after the other. But were both of them to walk out together, these months would surely go separated (not in succession). Therefore the one walks out (first) and the other follows his steps.

9. "With the season" (so saying) they perform six times; thereby the gods created the day. "With the seasons" (so saying) they perform four times; thereby they created the night. Were it to be confined to this much (four times saying 'with the seasons'), there would be only night; it would never pass away. Again (saying) "With the season" they perform twice, thereby the gods subsequently generated the day (again) and hence now we have the day here, then it will be night (later) and (again) the day is to come tomorrow.

10. "*Ṛtunā*—with the season"-(so saying) the gods created men; "With the seasons"-(so saying) the beasts. Since they created men on either sides (of the beasts), these beasts are bracketed on both sides and are submissive to (controlled by) men.

11. Having performed with "With the season" (or having performed six times thus), they both turn round their vessels. They turn round their vessels after performing with "With the season" from one side they create day and from the other side, night; from one side, man and from the other side, beasts. That is why they turn round and draw the *grahas.*

12. Or they draw only thus—"Thou art taken with a support" (so saying) the Adhvaryu (draws saying) "Thou for *Madhu* (months)", "Thou art taken with a support" (So saying) the Pratiprasthātā (draws saying) "Thou for *Mādhava* (month)" They (*Madhu* and *Mādhava*) are the spring season. It is indeed in the spring, plants sprout and trees ripen. Therefore these two are *Madhu* and *Mādhava* (the sweet one and the one after that).

13. "Thou art taken with a support"—(so saying) the Adhvaryu (draws saying) "Thee for *Śukra* (month)". "Thou art taken with a support". The Pratiprasthātā (draws) (saying) "Thee for *Śuci* (month)". They two form summer season. Because during those (months) it burns severest. Therefore they are *Śukra* and *Śuci* (they afflict).

14. "Thou art taken with a support"—(so saying) the Adhvaryu (draws saying) "Thee for *Nabhas* (month)". "Thou art taken with a support". The Pratiprasthātā (draws) (saying) "Thee for *Nabhasya* (month)". They are the two rainy (months). In that (season), it rains from yonder sky. Hence they are *Nabhas* and *Nabhasya* (they cause rain from *nabhas* or sky).

15. "Thou art taken with a support"—(so saying) the Adhvaryu (draws saying) "Thee for the month of *Iṣ* (sap)"; "Thou art taken with a support". The Pratiprasthātā (draws saying) "Thee for the month of *Ūrj* (food)". These two are the autumn season. Because in autumn, food grains grow (big *ūrj*) and juicy plants (*iṣ*) ripen. Therefore these two are *Iṣa* and *Ūrjā.* (They cause production of food and nutrition).

16. "Thou art taken with a support—(so saying) the Adhvaryu (draws saying) "Thee for *Sahasya* (month)". "Thou art taken with a support". The Pratiprasthātā (draws saying)- "Thee for *Sahasya* (month)". These two form the winter season; because the winter by force (*sahas*) brings these creatures into his power; therefore these two are *Sahas* and *Sahasya.*

17. "Thou art taken with a support" (so saying)—the Adhvaryu (draws saying) "Thee for *Tapas* (month)". "Thou art taken with a support". The Pratiprasthātā (draws saying) "Thee for *Tapasya* (month)". These two are the months of the decay season; because during them it freezes most severely; therefore these two are *Tapas* and *Tapasya* (they cause shrinking).

18. "Thou art taken with a support thee to the Aṁhasaspati"— (Thus saying)-if he draws the thirteenth (cup) then the Pratiprasthātā pours his residue into the Adhvaryu's vessel or the Adhvaryu pours into the Pratiprasthātās (vessel). He (the Adhvaryu) takes it (to the Sadas) for the purpose of drinking. Thereupon, the Pratiprasthātā draws the *Aindrāgna graha* with the vessel not used for drinking. As to why he draws the *Aindrāgna graha* with the vessel unused for drinking is that no second *Vaṣaṭkāra* is pronounced in the case of *Ṛtu graha*. He, by this *Aindrāgna graha* make them consecrated by the second *Vaṣaṭkāra*, so he draws with the vessel unused for drinking.

19. And again why he draws with the vessel unused for drinking—By drawing the *Ṛtu grahas* (cups to the season) he has generated this All; and having generated this All, he establishes it on the *prāṇa* and *udāna*. These sky and earth are the *prāṇa* and *udāna* and within these two, this All is established.

20. And again why he draws with the vessel unused for drinking—By drawing the *Ṛtu grahas*, he has generated this All and having generated this All, he lays the *prāṇa* and *udāna* into this All, hence these two, *prāṇa* and *udāna* are laid into (as beneficiaries) this All. Therefore he draws with the vessel unused for drinking.

21. He draws (saying) "O Indra and Agni, come Ye hither to the *Soma*, rendered desirable by our songs like the Sun. Requested by our thoughts (requested to the extend we can wish) take part of this *Soma*. Thou art taken with a support, thee to Indra and Agni" (so saying). "This is thy womb; thee to Indra and Agni" (so saying) he deposits.

22. Then he draws the *Vaiśvadeva graha* (the *soma* cup for *Viśvadevas*). As to why he draws the *Vaiśvadeva graha* — By drawing the *Ṛtu grahas*, he generted this All. If it had been that much (stopped with that) whatever creatures were thereby generated at the beginning, that much alone would have been there and they would not have procreated. *Viśvedevas* are all and that all he reproduces and hence these creatures are born in the respective forms.

23. He draws it with the *Śukra* cup, for the *Śukra* (bright) is the yonder one who burns (sun). What happens to be his rays are *Viśvedevas*. Therefore he draws with the *Śukra* cup.

24. He draws it (saying) "Ye protectors and supporters of men, O *Viśvedevas*, come hither, Ye givers (off boons) towards the *Soma* of this benovalent (Yajamāna). Thou art taken with a support; there to the *Viśvedevas*". (Then saying) "This is thy womb, thee to the *Viśvedevas*", he deposits it. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Now truly when the Hotṛ recites the *śāstra*, he sings and to that singing (the Adhvaryu) responds and so it is called *pratigara*. That (Adhvaryu) who is seated facing east, is called upon by the Hotṛ. Other priests perform their priestly duties while facing the east, except the Udgātṛs. In this manner that priestly duty (of *pratigara*) is performed facing east.

2. He (Adhvaryu) turns round and responds (*pratigara*). The Udgātṛ is verily Prajāpati and the Hotṛ being the *Ṛk* is a female. So when he sings, the Udgātṛ, that is Prajāpati, implants seed in *Ṛk*, namely the Hotṛ, who is a female. When he sings, this Hotṛ reproduces (from) the implanted seed. When the *śāstra* is recited, it gets sharpened; just as this man gets heated (sharpened), so it is. Therefore it is called *śāstra*. (*Śāstra* acts as a catalyst for implantation of the seed). This seed so implanted by Udgātṛ, he (Adhvaryu) quickens (cheers up) by turning towards it. Had he responded with his face turned away, this seed that gets cast from the Yajamāna falls astray and perishes. They both (female and male) face each other and bring forth the implanted seed.

3. Now, as to why he utters *pratigara*. The vitality of the metres was used up by the gods, because they attained the heavenly world by means of them. What ecstasy there is in the *Ṛk* or in the *Sāman*, that ecstasy indeed, is the essence that is *pratigara*. He now lays that essence into the metres themselves. He again revitalises them and endows them with freshness. With those (metres) revitalised, he performs the sacrifice. Therefore he utters the *pratigara*.

4. Hence if (the Hotṛ) recites by half *Ṛks*, for each half *Ṛk*, let him respond (with *pratigara*). If he recites by *pādās* (quarters of *Ṛks*), let him respond for each *pāda* (quarter). For whenever, in reciting, he (the Hotṛ) draws breath, there the Asura-Rakṣasas rush in. That (breach caused by drawing breath), the Adhvaryu closes up by uttering the *pratigara*. Thereby the Rakṣasas do not rush into the sacrifice. This (*pratigara*) thus cuts off the world of the Yajamāna's enemies (keeps out the enemies).

5. In the beginning, the metres consisted of four syllables. Then Jagatī flew up towards Soma and returned with one syllable, leaving three syllables. When the Triṣṭubh soared up, it returned with three syllables leaving one syllable. Then the Gāyatrī flew up, she came back bringing all the syllables and also the Soma. Hence Gāyatrī became eight-syllabled. By means of her they kept up the continuity of the

sacrifice. Therefore the morning *savana* pertains to Gāyatrī. With her, they kept up the string of continuity (to) the midday *savana*.

6. That Triṣṭubh told her, "To thee will I come with three syllables; do not exclude me; take me in (get me united with you). "Be it so" (said Gāyatrī) and took her in. That Triṣṭubh came to be one with eleven syllables. That became the midday *savana* belonging to Triṣṭubh. By means of that (Triṣṭubh), the string of continuity of the third *savana* was kept up.

7. That Jagatī told her "To thee will I come with one syllable; do not exclude me; take me in (get me united with you). "Be it so" (said Gāyatrī) and took her in. She became the twelve-syllabled Jagatī. That became the third *savana* belonging to Jagatī. That is why they say, all these *savanas* pertain to Gāyatrī, since Gāyatrī alone went on increasing.

8. At the morning *savana*, he should utter *pratigara* (respond) with a complete chant; because Gāyatrī in fullness returned. When the Triṣṭubh chants are used in *śāstra*, since she (Triṣṭubh) has returned after leaving one syllable and so with that one chant (of *pratigara*) he then completes her; makes her whole. In the third *savana*, (*pratigara* is) with three chants containing the expression *mad* (to rejoice), because she (Jagatī) returned after leaving three syllables and so with those (three chants containing the expression *mad*), he then completes her; makes her whole. When the Heaven and Earth are addressed in the *śāstra*, he utters the *pratigara* with '*mad*' (to rejoice). Now, these creatures subsist on those two, namely Heaven and Earth. He thus imbues those two with vigour. They imbued with *rasa*, become sustaining and these creatures subsist on them. He responds (*pratigara*) with *Om*; for that is truth. That the gods knew. Now, some utter the *pratigara* "*othamo devaiḥ*", wishing for speech, since it contains (the word *vāk*). One should not do so. Speech is not offended (even if the *pratigara* does not contain the word *vāk*). In whichever way one utters *pratigara*, he does so only by speech (even *Om* is a speech). Therefore the *pratigara* should be only with *Om*. That is indeed truth which the gods knew. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He presses out (The *soma* juice) (saying) '*iha! iha*' (hither, hither). Whereby he draws nigh Indra himself. (By saying) '*bṛhat! bṛhat*' (great, great) he draws nigh Indra himself. The *Śukra* and *Manthi grahas* he first draws, because this *savana* is indeed, with pure *soma (Śukra).*

2. Then he draws the *Āgrayaṇa graha* because it is drawn in all the *savanas*. So he draws the *Āgrayaṇa*. Then he draws the *Marutvatīya graha*. Then draws the *Ukthya*, for him also there are *ukthyas* (songs of praise). Here some say that *Ukthya* should be drawn before *Marutvatīya*. But *Marutvatīya* is drawn first and then *Ukthya*.

3. There are the five *grahas* he draws; that he draws these five *grahas* is because this midday *Pavamāna* (chant) is a thunderbolt. Therefore it is a fifteen-fold (*stoma*). For thunderbolt is fifteen-fold. He (*Pavamāna*) is so by means of these five *grahas*, for, five are the fingers and with the fingers Indra hurled the thunderbolt at Vṛtra. He hurled and by that killed Vṛtra. With that he conquered. Having won freedom from fear and safety they led forth the sacrifice to happy completion. Therefore here too, when he praises with the midday *Pavamāna* chants, they lead (the sacrifice) to happy completion. Thus conquered, it is taken to completion free from fear and quite safe. That is why he with these five *grahas*, hurls this thunderbolt (of *Pavamāna*), at his hateful enemy. By that he kills the hateful enemy. Thus he conquers. That is why he draws these five *grahas*.

4. Now, as to why he draws the *Marutvatīya grahas*—This midday *savana* is indeed, the special *savana* of Indra. By that he strove to attack Vṛtra. By that he strove to vanquish. Indra is the *kṣatras* (modility) and the Maruts are the *viś* (people). It is with the people, *kṣatra* becomes strong.

5. He, Indra, called on those Maruts who were situated, on an *Aśvattha* tree (to join him in vanquishing Vṛtra), therefore those two *Ṛtu* cups (so they say) may be of *Aśvattha* wood. But they are actually of *Kārṣmarya* wood. (He said) "Do you join me so that with you as my army, I may kill Vṛtra".

6. They (Maruts) asked "What will happen to us then". He (Indra) drew these two *grahas*. They are the two *Marutvatīya* cups.

7. They (Maruts) said "Having put aside this one (cup) for our vigour, we will join thee". "Be it so" (said Indra). Having thus put aside one cup for their vigour, they joined (Indra). But Indra coveted that (cup put aside) realising 'these *Maruts* have joined after putting aside their vigour'.

8. He (Indra) said "Do not put aside that (vigour of yours); join me along with your vigour". They (Maruts) said "For that, you assign another share for us". Hence he assigned this another share (saying) "Thou art taken with a support, for the vigour of the Maruts; to thee (Maruts) with vigour". They joined him along with their vigour. With that strength he struck Vṛtra.; with that he conquered. Indra is indeed, the *kṣatra* and Maruts are the *viś* (people). Kṣatriya becomes strong by the people. Now (the Yajamāna) endows *kṣatra* with that strength.

9. They (*grahas*) are drawn for Indra, the *Marutvat* (Indra accompained by *Maruts*). If they were drawn exclusively for Maruts, (it would amount to) the commoners rising up as equals to Kṣatriya. Here the Maruts only subserve Indra (by drawing for Indra, the *Marutvat*). So there is no rising up as equals on the parts of the commoners with Kṣatriya (nobility). (Actually) Indra feared that these (Maruts) might desert him. (So he thought) "How these (Maruts) will not go out of my control". And made them non-deserters (loyal) so (the *graha*) is drawn only for Indra associated with Maruts and not to the Maruts (exclusively).

10. He draws them with the two vessels of the seasons (the *Ṛtu grahas*). The seasons are the year, the sacrifice. They (the seasons) are directly attended to in the morning *savana*. In so far as he (now) draws in the *Ṛtu grahas* during the midday *savana* he attends to them (seasons) indirectly (covertly). So he draws the two *Marutvatīya grahas* in the two vessels of the seasons. The Maruts are the *viś* (commoners) and food means commoners and the seasons, indeed, cook all this food. So he draws with the *Ṛtu grahas*.

11. He draws (saying) "O Indra, leader of the Maruts, drink thou the *soma* here; to thee accompanied by Maruts; the mightest bull; for the vigour of the Maruts".

12. Then he draws this *Māhendra graha*. Now as to why he draws the *Māhendra graha*. For, Indra was then bound up by sin since he got associated with *viś* (the commoners), namely the Maruts. Because when they drew for both (Indra Marutvat) in the same vessel, it amounted to Kṣatriya eating from the same vessel with the commoners for the sake of victory (as an expediency). After the victory was achieved, at a place free from fear and safe, drew out (from Indra) that sin (of sharing the same vessel with the commoners), by drawing the *Māhendra graha*, just as a reed could be pulled out of the sheeth. In like manner this one by virtue of the *Māhendra graha*, separates him (Yajamāna) from sin after victory (at a place), free from fear and safe in the manner of pulling out a reed from its sheath. He was only Indra before slaying of Vṛtra. Just as one (a king) vanquishing (his enemies) becomes *Mahārāja* (emperor), he (Indra) became *Māhendra* (after killing Vṛtra). So he draws the *Māhendra graha*.

13. He draws it in the *Śukra* vessel. That one who burns yonder (Sun) is *Śukra* (bright). He is indeed, Indra. Therefore he draws in the *Śukra* vessel.

14. He draws (saying "Great is Indra and hero-like, gladdening the people, of double stature and unimpaired in power. For our sake, he waxed strong for herioc deed—great and broad was he, and well-shapen by the makers:— Thou art taken with a support; thee to *Māhendra*". "This is thy womb; thee to *Māhendra*"-(so saying) he deposits. After depositing he offers praise. Having offered praise, he gives directions—"*Soma* pressers, press on and make the mortars resound; Agnīdh, stir the sour milk (*āśira*); be mindful of *soma's* (pap)". They do as they are directed. As to why he gives these directions now and get them done now (at the midday *savana*)—These two *savanas*, the morning and midday *savanas*, are indeed, rich in juice, that is rich in pure *soma*. That which is the third *savana* is the one where the pure *soma* is dried up (emptied). That is, the third *savana* is formed only from the midday *savana*. By these (preparatory directions) the third *savana* becomes one with juice, pure *soma*. That is why here (in the midday *savana*) these directions are given and these (preparatory acts like pressing) are got done. (Fourth Brāhmaṇa Ends)

(Chapter Three Ends)

Chapter Four

BRĀHMAṆA I

1. In the name of spreading out (performing in detail) this sacrifice, they slay the sacrifice. For, when they press out the king(Soma) they kill him; when they strangle the *paśu* and quieten it, they slay it; with the mortar and pestle and with the upper and lower pounding stones, they kill the oblations (materials for oblations). When thus slain, that sacrifice was no longer vigourous. The gods invigorated him (sacrifice) by means of *dakṣiṇā* (gifts to the priests), so it is called *Dakṣiṇā*. By means of them they invigorated (*adakṣayan*). That is why *dakṣiṇā* is given. By giving *dakṣiṇā*, whatever part of the sacrifice is afflicted while being slain, that part is invigorated by these *dakṣiṇās*. Then the sacrifice, indeed, becomes abundant.

2. Now at the Haviryajña, indeed they give that *dakṣiṇā* in the order of six or twelve (cows). But no *Soma* sacrifice shall be without *dakṣiṇā* of hundred (cows). For, this Soma is the visible Prajāpati and man is nearest to Prajāpati. This man is of hundred years life-span and giver of hundred and so he invigorates him by hundred and not by any the less. Therefore the *Soma* sacrifice shall not be without one hundred as *dakṣiṇā*. Nor should any one officiate as a priest in a sacrifice without one hundred as *dakṣiṇā*; nor should one be an eye-witness to it. (Because those who do so) will be only slaying it and will not invigorate it.

3. There are only two types of gods; the gods (well known) are gods (of one type) and these learned Brāhmaṇas well-versed in Vedic lore are the human gods (gods of the second type). Between them the sacrifice is divided into two. The oblations are only for the gods and *dakṣiṇā* for the human gods; (namely) the learned and well-versed in Vedic lore. He propitiates the gods with oblations and with *dakṣiṇā* the human gods, learned and well-versed in Vedic lore. They, both types of gods, get pleased and immerse him in nectar (give him immortality).

4. This *dakṣiṇā* is only for the officiating priests and not for those who are not officiating. It is they (the officiating priests) who refine him into another self of him (Yajamāna) in the form of (abundance of) *Ṛk*; in the form of (abundance of *Yajus*) and in the form of (abundance of oblations). This (refined) form of his becomes his self in the other world. 'It is they who have generated me (transformed me into the divine form)'. So thinking he shall propitiate with *dakṣiṇās* only the officiating priests and not the non-officiating. Therefore the *dakṣiṇā* is only for the officiating priests and not for the non-officiating.

5. Having gone back to the *Gārhapatya* fire (which is actually the old *Āhavanīya* in the front door of the *sadas*), he offers the gift offerings (*dakṣiṇā*). Taking four ladle full of *ghee* and having tied a gold piece to the fringe of a cloth (usually used in oblations) and placed it on the *sruk*, he offers the oblations pertaining to *dakṣiṇā*. This same sacrifice of his goes to the world of the gods in advance. The *dakṣiṇā* follows suit the sacrifice. Following that *dakṣiṇā* which he gives, the Yajamāna (ascends to the world of gods).

6. Now, there are four kinds of *dakṣiṇā*—gold, cow, clothes and horse. If he were to place the foot of the cow or for that matter the foot of the horse on the laddle, it won't be possible (he cannot ascend to the heaven holding on to them). So he ties a piece of gold to the fringe of the sacrificial cloth and that alone he places on the laddle and offers. (The idea seems to be that he can easily hold on to the fringe of the cloth that is tied to the foremost of the *dakṣiṇā* that is gold, and ascend clinging to the cow's foot or horse's foot).

7. He offers with the chants to the Sun. For, yonder world is shut off by (intervening) darkness, Sun is the dispeller of darkness. Therefore, with this (Sun's light) he dispells the darkness and reaches the heavenly world. So (he offers) with chants meant for Sun. (He says) "The lights bear on high that divine knower of beings, Sūrya, that all may see him—*Svāhā*". Thus with this chant in Gāyatrī metre (he offers). For Gāyatrī is this earth, which is a safe resting place on which he stands firm with her (Gāyatrī's) help.

8. Another four laddle full of *ghee* he takes and offers (saying) "The brilliant front of the gods has risen, the eye of Mitra Varuṇa and Agni; Sūrya the soul of the movable and immovable, hath filled the heaven, the earth and the air—*Svāhā*". With this chant in Triṣṭubh metre, he reaches the heavenly world.

9. He then makes an offering to Agni on the *Āgnīdhra* fire. He offers ten (offerings) or one. As to why he offers in the *Āgnīdhra* for Agni—Agni is ruling over the hearth. They stay surrounding him (Agni) on all sides. Him this offering pleases. He (Agni) pleased with him (Yajamāna) approves the gifting away of cows. He gives that (cow) approved by him (Agni). Therefore he offers to Agni on the *Āgnīdhra* (saying) "O Agni, lead us on a good path unto prosperity; thou O God, that knowest all rites! keep thou from us the sin that leadeth astray and we will offer unto thee plenty of adorations—*Svāhā*"... Now the horse (if he wishes to give) harnessed or unharnessed.

10. He then may make a second offering (saying) "May this Agni make wide room for us (in the heaven). May he march ahead smiting the haters. In giving strength let him excel the strong. Fiercly advancing, let him conquer the enemies-*Svāhā*". Horse is that which is endowed with strength. Therefore he says 'let him in giving strength, excel the strong'.

11. The *dakṣiṇās* (cows) stand confined to the southern side of the altar. He approaches them and addresses (thus) "Your form is also my form". Now in the beginning, the cows did not yield to them being gifted away. They having concealed their original forms stood on the southern side (of the altar) with their bear bodies; lest he should give them away as gifts.

12. Them the gods liked. They brought them from the southern side with those very forms (which they had concealed). They recognising their own forms came and in their minds agreed to be given as gifts. That is why this one (Yajamāna) brings them in their own forms from the southern side. They recognise their own forms and agree in their minds for being gifted. That is why he says "Your form is also my form". (He says) "May the all-knowing Tutha distribute you"—Now, Tutha is the Brahman, the all-knower. Brahman, is the one who knows who is fit to be given *dakṣiṇā* and who is unfit. Therefore no part of this *dakṣiṇā* happens to be given to one unfit to be offered *dakṣiṇā*.

13. "Go ye forward in the path of truth" for, whosoever walks in the way of the gods, treads the path of truth; so he says, 'Go ye forward in the path of truth'. "Ye of shining (*candra*) gifts" whereby they walk with that lustre of *candra*, namely, gold.

14. He then looks at the *sadas* (saying) "Behold them the heaven, behold the aerial region". He only says 'let me, by means of you, (*dakṣiṇā*) see the world (of heaven)'. When he says 'Behold them the heaven, behold the aerial region'. (Then he says) "Unite with those in the *sadas*". By this he only means 'let not anyone in the *sadas* by-pass you". Then all those there of (in the *sadas*) become pleased.

15. He then approaches the Agnīdh (saying) : "Let me this day get a Brāhmaṇa who has father and fore-fathers (of repute)". Those who are from well-known ancestry, even if they are few in number, to them he offers the *dakṣiṇā*. Only, by means of them (*dakṣiṇās* given to Brāhmaṇas of good ancestry) he gains great (heaven). Therefore he says "Let me this day get a Brāhmaṇa who has a father and fore-fathers (of repute)". "(Let me get) a Ṛṣi, a scion of Ṛṣis" (he says). He who is well-known and learned in Vedic lore is a Ṛṣi a scion of Ṛṣis. "Of well-bestowed gifts" (he says) for, he (a Ṛṣi, a scion of Ṛṣis) alone happens to be one of well-bestowed gifts. So he gets seated near (the Agnīdh) and gives gold (as *dakṣiṇā*). (He says) "Given by us, proceed to the Gods". "Enter ye into the Giver". For, whatever *dakṣiṇā* he gives unhesitatingly with a large heart, it is with that he gains the great (heaven). Therefore he says "Given by us, proceed to the Gods". "May there be (room) for me too in the world of gods"—so thinking indeed, he performs sacrifice. So, that (*dakṣiṇā*) makes him a sharer in that heavenly world. (When he says) "Enter ye into the giver" he says 'enter Ye into me', so that those (cows) do not go astray. Then (to the Agnīdh), whatever his mite, he gives as *dakṣiṇā*. As to why he gives first to the

Agnīdh is because it was from thence (*Āgnīdhra*) the gods destroyed the sin.

16. He then approaches the Ātreya (priest born of Atri *gotra*) calling out "Who (knows) Ātreya; who (knows) Ātreya; who (knows) Ātreya". Approaching him, he gives gold (as *dakṣiṇā*). (Saying) "Given by us, you proceed to the gods; enter into the giver". The import of these *mantras* has been explained. As to his giving gold to Ātreya— Atri was the Hotṛ of the Ṛṣis. When the morning prayers were being chanted sitting in front, at that time the Hotṛ (Atri) sitting in front recited the *śāstra*. Then darkness enveloped the *sadas* from behind.

17. They (Ṛṣis) said "Darkness has, enveloped this *sadas*, so you (Atri) come back here". He came back and dispelled that darkness. (They thought) "This (Atri) is light (splendour) indeed and hence it could drive away darkness". Therefore they made him this splendour, gold, a sacrificial *dakṣiṇā*. That sage (Atri) destroyed darkness, with the power and splendour of that (gold). In like manner, this Ātreya (scion of that Atri's *gotra*) by means of this gold which is splendour, dispels this darkness. Therefore then gold is given to Ātreya.

18. Then he gives (*dakṣiṇā*) to Brahman, for Brahman is the protector of the sacrifice on the southern side. Then to Udgātā, then to the two Adhvaryus seated in the *Havirdhāna*; then to the Prastota, afterwards to Maitrā-Varuṇa and then to Brāhmaṇacchamsin; then to Potā, and then to Neṣṭā; then to the Acchāvāka; then to Unnetā, then to the Grāvastat and then to the Subrahmaṇya. Then after giving (*dakṣiṇā*) to others there about, lastly he gives to Pratihartā. Pratihartā is the one to whom this (*dakṣiṇā*) ultimately reaches and does not become left over and from him it does not return (to the Yajamāna) undistributed.

19. Then he says "Recite (the invitatory prayer) to Indra the *Marutvat*". Thereafter he should not give (*dakṣiṇā*). As to why he should not give thereafter. Now, in the beginning, when Prajāpati gave (*dakṣiṇā*). Indra thought 'This one will gives away everything (without leaving anything for me)'. Hence he raised this thunderbolt (of *Indra-Marutvat* chant), thinking 'he won't give any more'. Thereafter (Prajāpati) did not distribute (*dakṣiṇā*). That same thunderbolt is now being raised when he addresses the invitatory prayer to *Indra-Marutvat*. So he should not give any more (*dakṣiṇā*).

20. There are only four types of *dakṣiṇā.* Gold is *āyus,* life—span. By (giving) it he preserves himself—life-span is gold. That he gave to Agni, the one who officiates as Agnīdh.

21. Then (by giving) cow, he saves his life-breath. Cow is food and food is *prāṇā* (life-breath). So he gave her (cow) to Rudra, the Hotṛ.

22. Then (by giving) cloth, he saves his skin; for skin is cloth. That he gave to Bṛhaspati, the Udgātṛ.

23. Then (by giving) the horse, which is a thunderbolt, the leader. He gave it to Yama, the Brahman. Thereby he registers his wish to reach the world of Yama. Yama, indeed is Brahman. So he gives the horse (as *dakṣiṇā*) to Brahman. Other *dakṣiṇās* he gives, with the hope "May these stand me in good stead in the other world". Only with this wish he gives.

24. When gold is offered (to Adhvaryu), he should approach it (receive it) (saying) "Let Varuṇa give thee to me who are Agni". He indeed, gave it to Agni so that he could attain immortality. "To the giver you be (the giver of) *āyus* or life-span and to me the recipient you be (the giver of) joy (*maya*)".

25. When cow is offered (as *dakṣiṇā* to the Hotṛ) he should approach it (receive it) (saying) "Let Varuṇa give thee to me who are Rudra". He indeed gave it to Rudra, so that he could attain immortality". "To the giver, you be (the giver) of *prāṇa* (life-span) and to me, the recepient, you be (the bestower of) joy (*maya*).

26. When cloth is offered (as *dakṣiṇā* to Udgātṛ), he should approach it (receive it) (saying) "Let Varuṇa give thee to me who am Bṛhaspati". He indeed gave it to Bṛhaspati so that he could attain immortality. "To the giver you be (the bestower of) slain and to me, the recepient, you be (the giver of) joy (*maya*).

27. When horse is offfered (as *dakṣiṇā* to Brahman) he should approach it (receive it) (saying) "Let Varuṇa give thee to me who am Yama". He indeed gave it to Yama so that he could attain immortality. "To the giver you be (the bestower of) strength and to me, the recepient you be, (the giver of) joy (*maya*).

28. And whatever other (*dakṣiṇās*) he gives, let it be accepted (saying). "Who hath given it? To whom hath it been given? Wish (Kāma) hath given it. To Kāma it hath been given. Kāma is the giver and Kāma the recepient. Kāma, to thee this". He indeed gave it to (achieve) a wish and it is received only by desire (on the part of the recepient). That he assigns to (various) deities. Whatever is assigned to a deity, that deity flourshies (gets enthused) more and more. Whatever is put into the fire, more and more the fire glows with that. Whosoever knowing this, accepts (*dakṣiṇā*) becomes day by day more glorious. This is what Āsuri also said; "Learning this (the efficacy of *dakṣiṇā* giving), one should bear it in mind". So he said. Just as one offers in kindled fire, so one gives (*dakṣiṇā*) in a recepient who is effulgent (deserving) "Thus he who understands, gives in that manner". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Now, there are three kinds of gods—the Vasus, the Rudras and the Ādityas and between them the (three) *savanas* are divided. The morning *savana* for the Vasus; the midday *savana* for the Rudras and the third *savana* for the Ādityas. But then the morning *savana* was exclusively for the Vasus, the midday *savana* was exclusively for Rudras and the third *savana* was exclusively for Ādityas.

2. Those Ādityas said "As that morning *savana* belongs exclusively to Vasus (because only Gāyatrī metre is used; it is unmixed) and that midday *savana* belongs exclusively to Rudras (because though there are other metres used, the deity is only Indra; and hence unmixed), so offer Ye now to us a libation before the mixed *savana* (the evening *savana* is a mixed one where different metres are used and belong to different deities and so Ādityas do not exclusively have it". 'Be it so' said the gods. When the midday *soma* pressing is completed, they offered to them (the Ādityas) that (special) offering (of *Āditya graha*) before the starting of the third *savana* (proper). Therefore this *graha* is even now offered in that manner, as the gods did (then).

3. The Ādityas realised "Neither in the one *savana* have we a share nor in the other; what is to be done lest the terrible Rakṣasas might attack us". They said to the *grahas* meant for twin-deities "We are afraid of Rakṣasas. May we enter into you". Those *grahas* of twin-deities asked "What will be our reward then?" They (Ādityas) said, "By us you shall be supplied with the *Anuvaṣaṭ* (secondary exclamation of a *Vaṣaṭ*)". 'So be it' (said the *grahas*) and they entered into the cups meant for twin deities. Hence when at the morning *savana*, he the Adhvaryu proceeds with the twin-deity-cups, the Pratiprasthātā draws (*soma* juice) into the *Āditya* vessel. "Thou art taken with a support"—this much he utters (at that time) and pours (his juice into the fire) after the other (i.e. after the Ādhvaryu's libation). "Thou to the Ādityas", this much he utters and pours the residue (into the vessel of Āditya). Thus it is done with all (*grahas* of twin deities). Now, they (the Ādityas) entered into the *grahas* of twin deities but there is no *Anuvaṣaṭkāraṇa* (secondary *Vaṣaṭkāra*). But Ādityas had assured "Ye shall be supplied with secondary *Vaṣaṭkāra* by us". (Here) it is for the *Sviṣṭakṛt*, the secondary *Vaṣaṭkāra* is done; when this second oblation is offered, it is offered to *Sviṣṭakṛt* and by this they become *Anuvaṣaṭkāraṇa* (supplied with secondary *Vaṣaṭkāra*) having the oblation to Sviṣṭakṛt (i.e. Agni and not Ādityas). Therefore they offer this oblation on the northern part (of the fire) for that is the region of that god (Agni, the Sviṣṭakṛt). Now, why the Pratiprasthātā draws the *soma* juice). They entered into the *Dvidevatyas* and from those which they entered, he thereby draws them out. He then covers it (the *Āditya* cup) (with the *Āditya sthālī*) for were they not afraid of Rakṣasas?

4. He covers (the *Āditya* cup with *Āditya sthālī*) (saying) "O Viṣṇu Far-strider, here is thy *soma*, protect it lest they should injure it". For Viṣṇu is the sacrifice. To the sacrifice he entrusts it for protection so that it will be well protected.

5. Now, after the completion of the midday *savana* and before the third *savana* he (Adhvaryu) says "Come hither, Yajamāna". They enter together (the *Havirdhāna*). The Adhvaryu, the Yajamāna, the Pratiprasthātā, the Unnetṛ and whosoever assistant is there (enter together). After entering, they close both doors and draw the *Āditya* cup. Were they not afraid of Rakṣasas, hence he draws the *Āditya graha* after closing both doors (of the *Havirdhāna*). He draws (holding the cup and the *sthālī*) over the *pūtabhṛt* (the large vessel to receive *soma* after it is strained) lest (any *soma* juice) should be spilt.

6. He then draws (*soma* from the *sthāli* into the *graha* cup) (saying) "At no time art thou useless and never failest thou the worshipper, O Indra, but more and even more is thy divine gift increased. O mighty lord—Thee to the *Ādityas*"—He does not draw it with a support (*Upayāma*); for, it was already drawn with a support and if again he takes it with a support, it will be a repitition. "At no time are you indifferent but watches over both the births (here and above of the Yajamāna). O Āditya in the form of the Fourth *savana* (as it is separately drawn before the third *savana* and after the midday *savana*, it is called the fourth *savana*); the nectar is ready for thee in the heavens. Thee to the Ādityas".

7. Thereupon he takes curd, for cattle are after the Ādityas and this curd is milk. So he puts this curd into the cows because this milk is beneficial in the cows. He should pour it in the middle (of the *Āditya graha*) for this milk is said to be in the middle part (of the body) of the cow. But let him pour it in the back part (of the cup) for that milk is in the hind part of the cows. These (*soma* juice) poured are the remains of what has been offered. That is not enough for oblation. So they are again made sufficient. So he takes curd.

8. He takes (curd, saying) "The sacrifice draweth might to the glory of the gods; be you merciful, O Ādityas. Let your favour turn to us, so that it may set us free from all trouble. Thee to the Ādityas".

9. He mixes it by means of the *Upāṁśu savana* (stone). For, indeed, that *Āditya-Vivasvat* (the sun) is really the same as the *Upāṁśu savana* and this being an *Āditya graha*, he makes him delight in his own share. These two *savanas*, the morning *savana* and the midday *savana* are rich in pure *soma* and rich in juice, while this third *savana* is emptied of pure Soma. Neither he touches it with the fingers (of the straining cloth) nor with the *pavitra* (strainer). It will be as it is drawn. If he were to touch it with the fringes or the strainer, therewith this *savana* will become one with pure *soma* and juice. So he (only) mixes it with the *Upāṁśu savana*.

10. He mixes it (saying) "O Āditya-Vivasvat, this is thy draught of *soma*; feast thou upon it". Thereupon he drops in the pressing stones. He drops them either into the *Ādhavanīya* or into the *Sambharaṇī* (*soma*-storing vessel). For the stones are Ādityas and this third *savana* is of Ādityas, he thus makes them delight in their own share.

11. Then he closes the *Graha* cup with his palm, for, they the Ādityas were afraid of Rakṣasas. Then he opens both the doors (of the *Havirdhāna*) and walks out saying (to Maitrā-Varuṇa) "Recite (the invitatory prayer) to the Ādityas". (Then he says) "To the pleasing one; to those with pleasing abodes etc.". He may, if he wishes, look into the *graha*. (It implies that he should not look into the *graha* before uttering invitatory prayer of *Āśrāvaṇa*). After he has called for the *Śrauṣaṭ*, the offering prayer to the Ādityas (he says)- "To the beloved, to these of pleasing abodes; to those who like the rites (*vratas*); to the lords of the seat of glory; to the rulers of the wide aerial region". He offers as the *Vaṣaṭ* is pronounced. He (the Hotṛ) does not utter the secondary *Vaṣaṭkāra*.

12. The cattle are after Ādityas. Lest he should consign the cattle to the fire (he does not utter *Anuvaṣaṭkāra*). Then he hands over the *Āditya* vessel to the Pratiprasthātā. Again they enter (the *Havirdhāna*). The Adhvaryu draws the *Āgrayaṇa graha*. They spread a straining cloth over the *pūtabhṛt*. The Adhvaryu pours out of the *Āgrayaṇa* and the Pratiprasthāta brings the residue of the two *Āditya grahas*. The Unnetṛ adds thereto (*soma* Juice) from the *Ādhavanīya* by means of the *Udañjana* (a *camasa* meant for drawing *soma*). From these four streams, he draws the *Āgrayaṇa*.

13. The cattle are after the Ādityas, whence this milk of cows is of a fourfold nature. Hence he draws the *Āgrayaṇa* from four streams. As to (the Pratiprasthātā) drawing the residue of the *Āditya graha* and as to his not uttering the secondary *Vaṣaṭkāra* to the *Āditya graha*, it is because he draws the *Sāvitragraha* from out of the *Āditya graha*. By that *Sāvitra graha*, it becomes one for which secondary *Vaṣaṭkāra* is uttered. Before that mixed *savana* (third one) they offered this *graha* to them. This is the *savana* of Ādityas. It is also (apart of the third *savana*) because this *graha* is drawn (for being utilised) in the third *savana* (evening *savana*). Through this the Ādityas again enter the *savana*. So it is not excluded from the third *savana*. Therefore here, he (Pratiprasthātā) holds out the residues of the *Āditya graha*. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Savitṛ, forsooth, is his mind. Therefore, he draws the *Sāvitra graha*. *Savitṛ* is indeed his life-breath. When he draws the *Upāṁśu graha*, then he puts into him that life-breath in front, because life-breath is *Upāṁśu*. Subsequently he puts into him that life-breath (while drawing the *Sāvitra graha*). So it has *prāṇa* (life-breath) on either side as beneficiaries; that is, above as well as below. Hence the *Sāvitra graha* is drawn.

2. As to his drawing this *Sāvitra graha*—the seasons constitute the year, the sacrifice. They are directly attended to in the morning *savana*, when he draws the *grahas* for seasons. At the midday *savana*, he covertly attends to them (seasons), because it is from the *Ṛtu grahas* he draws the *Marutvatiyas*. Here (in the third *savana*), he neither draws the *Ṛtu grahas* nor any other *graha* is drawn from the *Ṛtupatras* (vessels of the seasons).

3. Savitṛ, forsooth, is the yonder one that burns (the Sun) and he indeed, is all the seasons. By this (*Sāvitra graha*) it is that the seasons, the year are attended to in the third *savana*. Therefore also he draws the *Sāvitra graha*.

4. It should be drawn with the *Upāṁśu*. Or (he may draw) with the *Antaryāma* vessel, because both *Upāṁśu* and *Antaryāma* are one and the same. So he may draw it either with *Upāṁśu* vessel or with *Antaryāma* vessel.

5. He draws it from the *Āgrayaṇa graha*, for, *Savitṛ* is his mind and *Āgrayaṇa* is his body. So he puts this mind into the body. *Savitṛ* is *prāṇa* (life-breath) and *Āgrayaṇa* is his body. So he puts this *prāṇa* into the body.

6. He draws (saying) "Bring thou forth boons for us this day, O Savitṛ, boons tomorrow, boons day by day. O God, through this our prayer, may we be sharers of boons of a good and plenteous abode. Thou art taken with a support. Thou art of Savitṛ, the joy-giver; give me joy; enthuse the sacrifice, enthuse the Yajamāna".

7. He does not deposit it (the *Sāvitra graha*) for, *Savitṛ* is the mind. So this mind restlessly goes about. The *Savitṛ* is *prāṇa*. Therefore this *prāṇa* restlessly goes about. He then says (to Maitrā-Varuṇa) "Recite (the invitatory prayer) to the god Savitṛ". When *Vaṣaṭ* is pronounced, he offers.

8. There is no secondary oblation. For, *Savitṛ* is mind and lest he should consign his mind to the fire (he does not do the secondary oblation). *Savitṛ* is life-breath and lest he should consign his *prāṇa* to the fire (he does not do the secondary oblation). Then with the same vessel, undrunk, he draws this *Vaiśvadeva graha*. As to why he draws the *Vaiśvadeva graha* with that undrunk vessel is because he does not do the secondary *Vaṣaṭkāra* and by this *Vaiśvadeva graha*, it becomes one for which secondary *Vaṣaṭkāra* is uttered. So he draws with undrunk (vessel)

9. Again why he draws with an undrunk vessel—*Savitṛ* is the mind. *Viśvedevas* are the All. All these he makes subordinate to mind. All these are subordinate to the mind. *Savitṛ* is *prāṇa* and *Viśvedevas* are the All. Into all these here, he puts *prāṇa*. So this *prāṇa* is deposited (or becomes beneficial) in everything here. So he draws with the undrunk vessel.

10. As to why he draws the *Vaiśvadeva graha*—This *savana* which is the third, belongs to the *Viśvedevas*. In the third *savana*, the (*śāstras*) are from *Sāman*, the gods (addressed) are from the *Ṛks* and those by way of preparatory rites are from the *Yajus*. That is why he draws the *Mahāvaiśvadeva graha*.

11. He draws it from the *pūtabhṛt* for the *pūtabhṛt* belongs to *Viśvedevas*, because therefrom they draw (*soma*) for the gods, for the *Pitṛs* and for men. Therefore he draws it from the *pūtabhṛt*.

12. He draws it without a *Puroruk* (*mantras* preceding *Upayāma Gṛhītosi*); for, he draws it for *Viśvedevas* and *Viśvedevas* are everything (all-inclusive), the *Ṛk*, the *Yajus* and the *Saman*. With all these, that *graha* becomes one having *Puroruk*. Therefore he draws it without a *Puroruk*.

13. He draws (saying) "Thou art taken with a support; thou art well-gaurded, well-established. Homage to the great bull". The great bull is Prajāpati. So pays homage to Prajāpati. "Thee to the *Viśvedevas*.(All-gods). This is thy womb—thee to the *Viśvedevas*". (Thus saying) he deposits it. After depositing it, he sits facing the east (in the *sadas*). He calls for the Hotṛ (to praise). The Hotṛ praises. Whereupon he praises "With one and ten for thine own sake, with two and twenty for the offering; with three and thirty for carrying up (the sacrifice to the gods); with they team, O Vāyu, do thou here release them"—during the recitation of this prayer to Vāyu, the drinking vessels are released. As to why he releases the vessels on the chanting of this *Ṛk* to Vāyu—the beasts have Vāyu as their leader; the beasts move about due to Vāyu. He (Vāyu) once went away from the gods along with the beasts.

14. The gods invited him (Vāyu) at the morning *savana*. He did not return. They invited him at the midday *savana*; he again did not return. They invited him at the third *savana*.

15. He (Vāyu) said "By returning, what will I gain, so that I may return to you". They (gods) said "By thee these vessels would be yoked and by thee they would be released". When he draws the *Aindra-vāyava graha*, these vessels are yoked by him (Vāyu) and here now on (the chanting) of the prayer to Vāyu, if the vessels are released, they are released by him (Vāyu). As to why he said 'with thy teams, O Vāyu, do thou, here release them'—teams means cattle and he only says '(release) by means of cattle'.

16. Now, had he (Vāyu) returned at the morning *savana*, the morning *savana* being one belonging to Gāyatrī and Gāyatrī being the metre of Agni and Agni being the Brāhmaṇa (priesthood), the cattle would have come to be with Brāhmaṇas only. Had he returned at the midday *savana*, the midday *savana* being one belonging to Indra, Indra being Kṣatra (nobility) the cattle would have come

to be with the Kṣatriyas. Since he (Vāyu) returned at the third *savana*, the third *savana* being one that belongs to *Viśvedevas, Viśvedevas* being everything (all encompassing), these cattle come to stay everywhere (in all castes). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He proceeds with (the offering of) the *cāru* (rice-pap) for Soma. As to why he proceeds with the *cāru* to Soma is this—*soma* is the *havis* (food) for the gods and here he prepares *havis* for that Soma (himself). Thereby, Soma is not left unfed since that *cāru* is *havis* for Soma. It is evidently the food, since *cāru* is cooked rice. Cooked rice is direct food. Therefore it is a rice-pap.

2. Therefore they proceed with this (*Saumya cāru*) in the third *savana*, for Soma has *Pitṛs* as his deity. The other two *savanas*, are exclusively for gods; the morning *savana* and the midday *savana*. If he were to proceed with this (*Saumya cāru*) in the morning *savana* or the midday *savana*, he will cause discord between gods and *Pitṛs*. Since the third *savana* is mixed one, there is no conflict. Therefore they proceed (with the *Saumya cāru*) in the third *savana*.

3. He recites no invitatory prayer (in offering *Saumya cāru*) for, the Pitṛs have passed away once for all. Having taken four ladlings of *ghee* and having called (on the Agnīdh), or the *Śrauṣat*, he says "Recite the offering chant of the *ghee*" and then offers as the *Vaṣaṭ* is uttered. Whatever oblations have been offered prior to this, therefrom he separates this one (to Soma) and thus he avoids any conflict (between the gods and *Pitṛs*). Again he continues (after the offering of *cāru*). Another four ladle full of *ghee* he takes and having called for the *Śrauṣat*, he says "Recite the offering chant of the *ghee*". Whatever offerings he makes after that, therefrom he separates this one (to Soma) and thereby avoids any conflict (between gods and *Pitṛs*). Thus he offers *ghee* either time (once before and once after the offering of *cāru*).

4. Some say that the *ghee* offering should be only once; that is before (the *cāru*). There is a *sruk* called *Pracaraṇī*. Having taken four ladlings of *ghee* in that (*Pracaraṇī*), (the Adhvaryu) sprinkles (*ghee*) on the *Dhiṣṇya* hearths by means of *śalākas* (brushes made of grass). Now why he sprinkles on the *Dhiṣṇya* hearths with *śalākas* is this—Once the gods told (the Gandharvas, the guardians of Soma)—"At the third *savana*, you should receive only an offering of *ghee*; but not *soma* offering; because the *soma*—draught has been taken from you, wherefore you are not worthy of a *soma*-offering". Therefore that *ghee* offering reaches them in the third *savana* since they do not deserve *soma*-offering, since *soma*-draught has been taken away from them. With those same *Yajus* formulas with which they were thrown up, with the same ones he sprinkles them with *ghee*. The uttering of *Svāhā* too as before.

5. Some say "the final sprinkling should be on the Āgnīdhra hearth, for, in the north shall this sacred work of ours be accomplished". (No); the sprinkling (of Āgnīdhra hearth) should be earlier and the final (sprinkling) shall be only at *Mārjālīya* hearth. While he thus sprinkles (the hearths); with *śalakas*, Pratiprasthātā draws the *Pātnīvata graha*. The creatures are born from sacrifice. Those that originate from sacrifice are born of productive pair. Those born of productive pairs finally originate from the productive union of sacrifice. Thus ultimately, the productive union of sacrifice is made the (point) of origin. Therefore from the productive nature of the union of sacrifice, ultimately, these creatures are born. Therefore from the pair that is the source of production which is ultimately the sacrifice, these creatures are born.

6. If he draws the *Sāvitra graha* with the *Upāṁśu* vessel, this (*Pātnīvata graha*) should be drawn with the *Antaryāma graha* and if he draws the *Sāvitra* with the *Antaryāma graha*, this (*Pātnīvata*) should be from the *Upāṁśu graha*. These two are the same; the *Upāṁśu* and *Antaryāma*. They are the *prāṇa* and *udāna*, forsooth.

7. He draws it without chanting a *Puroruk*. Because the *Puroruk* is indeed Manliness-lest he should bestow manliness on women—therefore he draws it without a *Puroruk*.

8. He draws it (saying) "Thou art taken with a support; of thee, divine Soma, begotten by Bṛhaspati". (By this) he only says 'born of Bṛhaspati'. When he says 'Begotten by Bṛhaspati O divine Soma, 'Soma, thee the one with verility'—'of the powerful' is what he means when he says "Soma thee the one with verility". "May I prosper the draughts of thee, the one with the mate". Thereby he does not directly draw it for the wives. Lest he should bestow manliness on women, he does not directly draw it for the wives.

9. What (*ghee*) is left over, smeared on the *pracaraṇī* (spoon), he (Adhvaryu) mixes it. When he mixes the other libations he augments them, but in this case, he diminishes (reduces its potency). For, *ghee* is a thunderbolt. By that thunderbolt i.e. *ghee*, the gods struck the wives and impoverished them. They (the wives) thus struck and impoverished, became ineligible for a share in the paternal property and ceased to have right over their own bodies (ceased to be independent). And in like manner does he now by that thunderbolt, the *ghee*, smites the wives and impoverish them. Thus struck and improverished, they have no right over heritage nor are owners of themselves. That is why he (now) mixes with the residual *ghee* (of the *pracaraṇī*).

10. He mixes (saying) "I am above, I am below; and what space there is between, that was my father; —I saw the Sun on both sides; I am what is highest to the gods in secret". Thus he mixes with (repeating) *"aham', 'aham'* ('I', 'I'), and he bestows manliness on men. Thus having bestowed verility in men, he calls 'Agnīdh'; pronounce the offering prayer of the *Pātnīvata*'. Agnīdh is the same as Agni. The wife is a female and Agni is male. This forms a productive couple. So he says "O Agnīdh, pronounce the offering prayer of *Pātnīvata.*

11. He offers (saying) "O Agni! speech (thy) wife". Wife is a female and Agni is male. They form a productive couple. "Together, with the divine Tvaṣṭṛ", for Tvaṣṭṛ transforms the seed that is implanted, thus thereby he transforms the seed that is cast, "Drink *soma—Svāhā*" therewith he offers on the north part of the fire when the *Vaṣaṭ* is pronounced. What other offerings there are, they are the gods and these are the wives; thence it is a pair well-formed. It is in the north (left) side that a woman lies with the man. So he offers in the northern side (of the fire).

12. Then the (Adhvaryu) takes (a draught of *soma*) to be served to Agnīdh; because it is indeed the drink of one who pronounces *Vaṣaṭ.* He (Agnīdh) says "O Adhvaryu, invite me". He should not invite him because, how he who is smitten and impoverished be invited?" No; he should, nevertheless, invite him. Should he not be invited, when offering is made in the fire, for him and *Vaṣaṭ* is pronounced for him. Therefore he should be invited so that he can partake (in the *Soma*).

13. He then gives directions. "O Agnīdh, sit on the lap of Neṣṭṛ. Neṣṭṛ! make the wife go to and exchange look with the Udgātā. O Unnetṛ, fill up the Hotās' cup and let no *soma* juice be left". Thus he should direct, if it is *Agniṣṭoma* sacrifice. If it were *Ukthya, Ṣoḍasī, Atirātra* or *Vājapeya,* he should only say "Enlarge the Soma". That Agnīdh, even while holding that vessel, sits on the lap of Neṣṭṛ—for he, the Agnīdh is in reality Agni and the Neṣṭṛ is indeed the wife. A wife is a female and Agni is male. This forms a productive couple. The Neṣṭṛ takes the lady and makes her exchange looks with the Udgātā (saying) "Thou art Prajāpati, the male, the implanter of seed; cast (your) seed in me". (Fourth Brāhmaṇa Ends)

(Chapter Four Ends)

Chapter Five

BRĀHMAṆA I

1. He now draws the *Hāriyojana graha*. As to why he draws the *Hāriyojana* is this—The metres, forsooth, are the cattle of the gods. Just as the cattle, when harnessed, carry (draw) for men, so do the metres harnessed, draw the sacrifice for the gods. As the metres gratified the gods, the gods gratified the metres through this (*Hāriyojana graha*). Previously the metres conveyed the sacrifice to the gods and thereby gratified them. Now he (Yajamāna) gratifies the metres when he draws this *graha*. Therefore he draws the *Hāriyojana graha*.

2. He draws it as an additional *graha*, because he draws it when the Hotṛ pronounces the chant "*śamyo* etc." (which marks the completion of the offering proper). As to why he draws it as an additional *graha* is because, here are the gods and the metres are in addition to them, and there are men and beasts in addition to them. So he draws it in addition to these.

3. (He draws it) in the *droṇa kalaśa*. Soma was *Vṛtra*; him the gods, contained in vessels. His head flew-up and it became to *droṇa-kalaśa*. In that (head) what little of, (what little of the juice) got stuck, that much was in excess and that excess juice was collected in the excess (additional) part (which is *droṇa-kalaśa*).

4. He draws it without a *Puroruk* chant. This (*graha*) is indeed being drawn for the metres. Since this is for the metres, it is one endowed with a *Puroruk* (by virtue of that). Therefore he draws it without a *Puroruk* chant.

5. He draws (saying) "Thou art taken with a support; thou art green (in colour); harnessed are Ye two green steads—thee to the pair of steads"—for, *Ṛk* and *Sāman* are the pair of steeds. So he draws it only with the *Ṛk* and the *Sāman*.

6. He then throws some parched grain into it (saying) "Ye art the steeds' grains, mixed with Soma for Indra". Whatever metres are there, both measured and unmeasured, they all thereby drink (of the Soma).

7. Then the Unnetṛ calls for the *Śrauṣat*. For, this *graha* is an additional one and the Unnetṛ is also additional; because he does not call for *Śrauṣat* anywhere else. So this extra libation is born by the extra (Unnetṛ). He (calls for *Śrauṣat*) placing the *graha* on his head; or, this vessel (*Droṇa kalaśa*) is the head of Soma (i.e. *Vṛtra*).

8. (He says to Maitrā-Varuṇa) "Recite the invitatory prayer for Soma draughts with parched grains". Having called for the *Śrauṣat*, he says "prompt (the Hotṛ) to pronounce the offering chant for the Soma draughts with parched grains". Then he offers as the *Vaṣaṭ* is pronounced; offers when the *Anuvaṣaṭ* (secondary *Vaṣaṭ*) is uttered.

9. Then they divide the grains (between them) for consuming. In the case of other draughts, they are consumed according to the *camasa* cups (by the respective priests). But this *graha* being an additional one, there are the grains for all (the priests). So they divide the grains.

10. Or sometimes, the Hotṛ, asks for the *droṇa kalaśa* and smells it saying "This is the draught for the one (me) who has done the *Vaṣaṭkāra*. That is not permissible. Only the grains are to be divided. These grains are to be consumed with the breath (only swallowed) and not with the teeth (not to be bitten and eaten). For, these (grains) are cattle; 'Let us not bite the cattle'—so thinking they gulp it with their breath and do not bite with their teeth.

11. He inhales (smells) it (the grains) (saying) "O divine Soma, this draught of yours is winner of horses and winner of cows". For, these (grains) are cattle and hence he says "O' Divine Soma, this draught of yours is winner of horses, winner of cows". "Of that draught offered with *Yajus* formulas, praised with *Stoma* chants"—(This means) the *Yajus* formulas have indeed been chanted already and the *Stoma* hymns have been uttered. "Thou sung by hymns of *Ukthas*" for the *Ukthas* have already been sung. "Of the invited, do I drink invited" — because it is the one invited who drinks this draught. They (the grains after being drunk by the process of smelling) should not be thrown into the fire. Soma throw it into the fire. These which are drunk become as it were *ucciṣṭa* (remainings after being eaten and hence stale). So if he were to throw it into the fire, it would amount to throwing the stale (*ucciṣṭa*). Therefore it should be kept only on the high altar.

12. Thereupon they touch the vessels filled (with water) which some others call *Apsuṣoma* (Soma draughts in the form of water). Just as harnessed (cattle) would carry, in the same way those who perform the priestly duties are carrying. The cattle that carry get broken (tired). Waters are soothing medicine. So with the soothing waters, he cures them and make them healed by water.

13. They touch them (water vessels) (saying) "With lustre, with sap, with bodies have we united; with happy mind. May Tvaṣṭā, the giver of boons, grant us riches and may he smoothen the injured (parts of our) body". Thus they get healed and then they touch their (own) faces. (First Brāhamṇa Ends)

BRĀHMAṆA II

1. Now he offers these nine *Samiṣṭayajus*. As to why he offers nine *Samiṣṭayajus* is that those *stotra* verses at the *Bahiṣpavamāna* chant are nine (in number). Thus there at both ends are incomplete *Virāj* for the sake of production; it was from that same incomplete source of production on both sides that Prajāpati produced the creatures—from the one (he created) those that grow upwards and from the other those tending to the ground. And in like manner, does he (Adhvaryu) now create creature from that lower source of production on both sides—from the one the upward-growing and from the other those tending to the ground.

2. That *hiṁkāra* (the chanting of '*him*') is the tenth of the *stotras* and the *Svāhā* (chanting) is (the tenth) of these *Samiṣṭayajus* and thus this *Virāj* becomes non-deficient, consisting of tens and tens. Whatever deities he invites by this sacrifice and for whatever deities this sacrifice is performed, they all are thereby collectively sacrificed to (*saṁ-iṣṭa*). Since offering is made when all of them are collected together, these are called *Samiṣṭayajus.*

3. And as to why he offers the *Samiṣṭayajus*— The one who has sacrificed, has, as it were become emptied (exhausted) since he gives away his own self. The first three offerings (of the *Samiṣṭayajuṣ*) fills up the exhausted Yajamāna. And as to the three offerings which he makes next, whichever deities he invites at this sacrifice and for whichever deities this sacrifice is performed, they keep on waiting thinking 'these *Samiṣṭayajus*, they will offer to us, they will (definitely) offer us'. These (same deities) he thereby duly disposes off (after offering) to their respective ways. Thereafter the three last offerings which he makes (by them) he establishes that very sacrifice which he performed, that very one which he created. This is that abode (resting place) for it. Therefore too he offers the *Samiṣṭayajus.*

4. He offers (saying) "With thought lead us, O Indra, to meet with kine"—(By saying) 'With thought' he thereby fills with thought, him who was exhausted. 'With kine'—he thereby fills with cattle, him who was exhausted. "With benefactors, O mighty Lord, with well-being; with Vedic hymns divinely inspired"—(by saying so) he fills with hymns, him who was exhausted. "With the favour of the gods adorable by sacrifices".

5. "With lustre, with sap, with bodies" (so saying)—he fills the exhausted one with lustre. 'With sap' (he says), for, sap is vigour—him who was exhausted, he fills with sap. "We have united with happy thought (mind). May Tvaṣṭā, the giver of boons, grant us riches and may he smoothen our bodies which are injured".

6. "May the gracious Dhātā, Savitā, Prajāpati, the guardian of treasures and the divine Agni accept this offering. May Tvaṣṭā and Viṣṇu, bestowers of children, grant wealth to the Yajamāna. (By saying) 'May Ye grant wealth to the Yajamāna'—he fills (the exhausted)—

7. "Welcoming homes have we readied for you O Gods, who have kindly presented yourselves for this Soma *savana*". He means 'We have prepared conjenial abodes for you who have graced this sacrifice", when he says 'Welcoming homes have we readied for you O Gods, who have kindly presented yourselves for this *Soma Savana*. Carrying and taking forward the offerings' (so saying he means) they are going ahead carrying on their vehicles. (So he says) "Being drawn and carrying the *havis*". They indeed are carrying and moving forward and are having vehicles. This is what he says 'driven forward with their *havis* being carried". "Bestow rich gifts on him" (so saying) he sends them off in their own ways.

8. "The willing gods whom thou broughtest hither, speed them each to his own abode O Agni!", Thus he addressed Agni (earlier)— "Bring hither such and such gods; bring hither such and such gods" so he said to Agni (in the beginning) and to him he now says "See them off; to their respective abodes". That is what he means by saying "Speed them each to his own abode O Agni". "They have eaten and drunk all". (He means) they have eaten the animal and the *puroḍāśa* and have drunk *soma*. So he says "They have eaten and drunk all". "Draw Ye nigh to the air, to the heat, to the light". Thus he sends them off to where they have abodes.

9. "Thee, O Agni, have we chosen here for our Hotṛ at the opening of this sacrifice; severally hast thou offered to them and severally hast thou toiled; well-knowing the sacrifice, draw thou neigh, thou the wise"! (By saying so) he sends off Agni himself to whichever is his abode.

10. "Ye, knower of the path (sacrifice), having found the path (sacrifice), go Ye in the path (enter into the sacrifice)" thus saying he dismisses them. "By that righteous (path) O Lord of mind! enter this divine sacrifice— *Svāhā*". "Give this to the wind"—so saying he utters another *Svāhā*.

11. "O Sacrifice, go to the sacrifice; to the lord of the sacrifice". The Yajamāna is indeed *Yajñapati* (lord of the sacrifice). He thereby establishes it (the sacrifice) in the Yajamāna. "Go to thine own womb-*Svāhā*"—Thus he establishes it in its own womb. "This is thy sacrifice; O Lord of the sacrifice, along with the songs of praise and with all heroes, do thou accept it;—*Svāhā*". Thus the already established sacrifice, he ultimately establishes with all vigour in the Yajamāna. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He enters (the water) for *Avabhṛtha* (final ablution). The reason why he enters for *Avabhṛtha* is this—what vital sap was (used) in the offerings, that he produced (extracted from Soma plant). So it (Soma) has only the body and no sap in it. It is fit to be thrown away. But that he takes down to the waters. Waters are indeed his sap. So he unites him with his *rasa* (by taking to the waters). Then he (again) produces him. He (Soma) even when produced, produces him (the Yajamāna). Therefore he enters for the *Avabhṛtha.* Since he takes him (Soma) down to the waters, (*avahṛ*) it is called *Avabhṛtha.*

2. This (*Avabhṛtha*) he does when the *Samiṣṭayajus* are offered, for, *Samiṣṭayajus* are the end of the sacrifice. Now these (*soma* husks) are lying all around and so he collects them and having collected them he approaches the *cātvāla* pit. The grass girdle (worn by the Yajamāna) and the black-deer's horn (used by him for scratching the body when needed), he throws into it (*cātvāla* pit) (saying) "Do not become a serpent, nor assume the appearance of a serpent". The disposal (returning to its abode) of the squeezed *soma* stalks is by taking them (husk) into the water. For these two (the girdle and the dark-deer's horn) throwing into the *cātvāla* is the disposal (returning to their abodes). The girdle is like a serpent. The well is the abode of serpents. So he says 'Do not become a serpent nor assume the appearance of a serpent. There is enmity between men and serpents. 'Lest that should spring therefrom (as a serpent)' he thinks (and says do not become a serpent etc.).

3. He makes (the Yajamāna) says "Wide forsooth, is the path which king Varuṇa hath made for the Sun to tread on"—whereby he means to say 'even as there is for the Sun that wide path-way, free from danger and risk, so may there be for me here a wide pathway free from danger and risk'. "For the lame hath he made foot to put down"- Even though the Sun is footless, he puts down (his foot, and walks); and him (Yajamāna) it frees from all the offence done to Varuṇa. "He who forbids all that woundeth the heart" (so saying) he frees him from all the sins including those sins in the heart.

4. He then says "Sing the *Sāman* or say the *Sāman*" or let him say 'sing (the *Sāman*)' because the *Sāmans* are only sung. As to why he sings the *Sāman* is that the evil Rākṣasas may not injure that body of his (now that it is) outside the sacrifice. For, with the *Sāmans*, the evil Rākṣasas are repelled. So he (Prastotṛ) sings (a *Sāman*) dedicated to Agni; for, Agni is a repeller of Rākṣasas. He sings in—Aticchandas (a metre having more than forty-eight syllables). So he sings—By this he vanquishes the terrible Rākṣasas. They then (walk out) northwards in front of the Āgnīdhra, by the back-side of the *cātvāla* pit. That is the door of the sacrifice.

5. They go in whatever direction the water is. He (the Yajamāna) descends at a place where the flowing waters are collected as a pool. There waters are holden by Varuṇa and that is why though flowing, they are stagnant. For, *Avabhṛtha* belongs to Varuṇa. Therefore he should enter them. If such (collected pool) waters are not available, he may enter into any water. He then makes himself engulfed by water (saying or making him say) "Homage be to Varuṇa, the noose of Varuṇa, has been trampled upon. Thereby the noose of Varuṇa does not bind him.

6. Thereupon, throwing down a *samidha*, he takes four ladle-full of *ghee* and offers (into the water saying). "The face of Agni entering the waters. The face of Agni entered the waters. O Sun of waters. You escaped from the demons. In every household consume the fire-wood O Agni! Let thy tongue dart forth towards the *ghee—Svāhā*". Once, the gods made so much of, so much of Agni enter into the waters so that the terrible Rākṣasas could not rise up from there. That is what this one (Yajamāna) does now with this *samidha* which he—throws (into the waters) and with this *ghee* offering, (thinking) "On the kindled fire, I will offer to the gods".

7. Then, having taken four ladle-full of *ghee* for the second time, and having called for the *Śrauṣat*, he says "pronounce the offering chant for the *samidha*". He offers four fore-offerings, omitting the one for the *Barhis*. The *Barhis* being offspring, and the *Avabhṛtha* belonging to Varuṇa, he offers four fore-offerings omitting the one to *Barhis*, lest Varuṇa should seize upon his off-spring.

8. Then he says "Recite to Varuṇa". Here the one potsherd of *puroḍāśa* is for Varuṇa. That one pot-sherd of *puroḍāśa* is for Varuṇa because whatever sap there had been in him (Soma) that sap he has produced (extracted) for the offerings. Now it is only the body of the Soma that is here; there is no sap in it. This *puroḍāśa* is verily the sap. So he invests him (Soma) with sap and thereby produces him (in proper form with sap). He (Soma) thus produced, produces him (Yajamāna). Therefore this *puroḍāśa* on one potsherd for Varuṇa.

9. Having smeared the bottom (of the offering *sruk*) with *ghee*, he cuts the *puroḍāśa* into two. Here some make two cuttings of the *soma* husk. But that is not to be done. For that (*soma* husk) is not fit for offering. There is no sap in it. So the *soma* husk should not be cut. He sprinkles *ghee* (on the *puroḍāśa* cuttings) and annoints the cut ends (of the *puroḍāśa*) and having called for the *Śrauṣat*, he says "Recite the offering chant to Varuṇa" and offers as the *Vaṣat* is uttered.

10. Then he says "Recite the invitatory prayer to Agni and Varuṇa". It is the share of the Agni-*Sviṣṭakṛt* and so he does not say 'To Agni'. *Avabhṛtha* is of Varuṇa. Lest Varuṇa might seize upon Agni, he does not say merely 'To Agni'.

11. He spreads the *ghee* on the upper side. Only once he applies (*ghee*) on everything. If he has (already) cut two times the *soma* husk, he should cut it once now. If he did not, he need not mind it. He then sprinkles *ghee* twice and having called for the *Śrauṣat*, he says "Recite the offering prayer to Agni and Varuṇa" and offers it when *Vaṣat* is uttered.

12. Now thus he offers six oblations. There are six seasons for a year and year is indeed Varuṇa. Therefore he offers these six oblations. If he so desires he can offer one only. This (*Avabhṛtha* rite) is the observance of Ādityas because these *Yajus*, they say, belong to the Ādityas. If the Yajamāna tells (to do otherwise) he should do otherwise. He may perform those four fore-offerings (*Prayājas*) barring the one to *Barhis*, two *Ājya* portions; (two *puroḍāśa* oblations) one to Varuṇa and one to Agni-Varuṇa and two after-offerings (*Anuyājas*) barring the one to *Barhis*. This comes to ten. Now the Virāḍ is of ten syllables and the sacrifice is indeed Virāḍ; thus he makes the sacrifice a Virāḍ. This is the observence (practice) of *Aṅgiras* (which is told hereafter).

13. Having made the offerings either way (the Adhvaryu) having brought that pot in which the husks are, holds it and throws it (saying)— "In the ocean, in the waters is thy heart (O Soma)"—for, the ocean is the waters and waters are his (Soma's) sap. Therefore he says 'in the ocean, in the waters is thy heart'. "May the plants and the waters enter into you"—thereby he unites him with waters and plants and (endows him) with the sap of both (water and plants). "Let us, O Lord of the sacrifice, engage in singing of praises and in uttering of obeisance-*Svāhā*". Thus whatever is good in the sacrifice, with that he unites him.

14. Thereupon, letting it go, he stands in reverence by it (saying) "Ye divine waters, this is your child, bear him, well-loved, well-protected"—(thus saying) he entrusts him to the waters. "This, O Divine Soma, is thine abode"— for, waters are his sap and so he says 'O Divine Soma, this is thine abode' by which he says 'be thou there for our safety and for out happiness'.

15. He caresses it and chants "O Avabhṛtha, flood, thou glidest along as flood, May I, with the help of gods, be saved out of the sins committed against the gods". That (sin) is gone with the help of King Soma. "Save me with the help of mortals, for the sins committed against men". For, the sin against mortals is washed off by the sacrificial *paśu* and by the *puroḍāśa*. "Preserve me O God from injury from the fiercely—howling (demon)". Where by he means 'let me be protected from all injuries'. Having bathed and worn fresh pair of garments, even as a snake casts off its slough, he emerges from that *Avabhṛtha* pertaining to Varuṇa freed from all sins. In him there is no sin remaining, not even that much as in a child yet to develop teeth. Returning home, he puts a *samidha* (in the *Āhavanīya*) saying "Thou art the *samidha* of the gods". He thereby kindles the Yajamāna himself for that *Yajña* has gained glory along with the glorification of the gods. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He proceeds with the *caru* to Aditi called *Udayanīya* as the concluding oblation. Why this (*Āditya caru*) now—Because once, the gods said "Yours, forsooth, shall be the opening oblation and yours should be the concluding oblation". That share of hers, he now prepares. He (in the beginning) while going about to buy the king (Soma), offers with this (*Āditya caru*) and hence it is called *Prāyaṇīya* (oblation while going forth). Now after emerging from the *Avabhṛtha*, he offers with this and hence it is called *Udayanīya* (oblation while emerging). They both are the same (meant for Aditi).

2. He at first (in the *Prāyaṇīya*) offers to Pathyā, the benefactor (the goddess Pathyā for well-being on the way). Pathyā is speech. Then (the gods), through speech recognised (that sacrifice) which was then otherwise unknown. Now it is well-known and he does it as before (in the *Udayanīya*). He first offers to Agni, for, Agni is the mouth of the gods; then to Soma, then to Savitṛ and then to Pathyā, the benefactor; then to Aditi. Pathyā, the benefactor is indeed speech. This earth is Aditi. On this, the firmly settled one (earth), he establishes speech. Thus established on her, the speech speaks (reveals itself).

3. Then he slaughters a barren *Anubandhyā* (fit to be tied for the occasion) cow for Mitrā-Varuṇas. This indeed is a separate sacrifice that is performed, called *Paśubandha*. Because, *Samiṣṭayajus* marks the completion of (Soma) sacrifice. Why this barren cow is slaughtered for Mitrā-Varuṇa is this—Whatever part of the sacrifice is well-offered by the sacrificer, is taken by Mitra, and whatever ill-offered Varuṇa takes. So they ask "What has become of the Yajamāna?" Whatever well-offered part, Mitra took, he now returns to him (the sacrificer), pleased by this (*Paśubandha*) and whatever ill-offered part of the sacrifice, Varuṇa took, Varuṇa makes into a well-offered one by this (*Paśubandha*) and being pleased restores it to him (the sacrificer). Thus this is his own sacrifice and it becomes his merit.

4. Now why the barren cow is prescribed here—when once, the gods caused the cast sermon to the born, coal (*aṅgāra*) came to be produced and from there the Aṅgiras came into being and following them the cattle were born. Whence, particles of ashes came out and from them the ass was born. That is why, whenever there are ashes strewn, people call it a place for asses. When no sap whatever was left over, then come into being the barren cows. Therefore barren cows do not bear calves. It is from sap that the seed is produced, and from seeds these creatures are born. Because she (barren cow) came into being at the very end, it follows the end of the sacrifice. So the barren cow is most appropriate here (after the *Samiṣṭayajus* and after completion of the Soma sacrifice). If a barren cow is not available, it may also be a bullock (castrated bull). (Whatever was left behind after the barren cow) that the *Viśvedevas* pressed (into a pulp by their hands) and from that the second *Vaiśvadevī* cow was produced and then the *Bārhaspatyā* (which is as good as not produced). That is the end, for Bṛhaspati is the end.

5. One may give a thousand or more (cows as *dakṣiṇā*), he can slaughter all these (*paśus* mentioned above) —for, everything is obtained by him who gives many (thousand or more cows). So one who gives thousand or more, he can slaughter all these (*paśus*).

6. Those who perform *Dīrghasatra* (a sacrifice extending to a long period), for a year or more, they slaughter all these (*paśus*). Because everything is obtained by them, who perform the *Dīrghasatra* for a year or more. Therefore they can slaughter all these (*paśus*).

7. Then he performs the *Udavaśanīya Iṣṭi* (completing oblation) which is to Agni. He prepares a *puroḍāśa* in five potsherds for Agni. Its invitatory prayer and offering chants are five-footed Paṅktis.

8. By this time, the sacrifice of the one who performed it (*Soma Yāga*) has become as if exhausted (stale) in vigour and as it were, turns away, from him. For, sacrifice is Agni because it is in the Agni that all the sacrifices have been performed. Now he starts a sacrifice again. Lest the sacrifice of his does not become exhausted in vigour and does not turn away from him, (he performs this *Udavasanīya Iṣṭi*). Why the *puroḍāśa* is in five potsherds is because the Paṅkti metre is five-footed in which the invitatory prayers and offering chants are (uttered). The sacrifice is indeed, five-fold. He thus again starts the sacrifice. Thus his sacrifice becomes one not exhausted and it does not turn away from him. Gold is the *dakṣiṇā* for it, for, this sacrifice belongs to Agni and Agni is seed, gold. Alternatively an ox (may be the *dakṣiṇā*) because an ox (is also a carrier) like Agni, in so far as its shoulder is considered. The shoulder of the ox is as if charred by Agni. Then he should make the offering taking four ladle-full of *ghee* with the *Ṛks* praising Viṣṇu. "Stride thou widely O Viṣṇu, make wide room for our stay. Thou born of *ghee*, drink the *ghee* and prompt the lord of the sacrifice (Yajamāna) ever onwards—*Svāhā*". For, Viṣṇu is the sacrifice. He thus starts again the sacrifice. Thus his sacrifice becomes one not exhausted of vigour. Here, on this occasion, let him give (as *dakṣiṇā*) whatever he can.

Whatever be the duration of night, by that very night he should complete and offer *Agnihotra* and even though it (*Agnihotra*) is in the afternoon, it is virtually a morning offering. (Fourth Brāhmaṇa Ends)

(Chapter Five Ends)

Chapter Six

BRĀHMAṆA I

1. The *Ṣoḍaśī graha* is Indra. At one time, so they say, other beings surpassed him (Indra). The creatures are the other beings. They assumed as it were, equal status with him.

2. Then Indra be-thought himself "How can I excel all these (creatures claiming equality), so that all others shall be below me". He saw this *Soma graha*. He drew it and with that he excelled all other creatures and all others became submissive to him. The heaven did not suffer from the ignominy of (bearing) the buttacks of any other than that of his (Indra) and he prevailed over (no other being than Indra had a sway over the heavens).

3. Accordingly it was said by a Ṛṣi. "The heaven did not experience any infamy to your greatness, caused by any affronts by another's buttocks. (O Indra! your greatness is not affected by anybody else claiming equality in status with you)" —Knowing this, he who draws the *Ṣoḍaśī graha*, excels all others and all others become submissive to him.

4. He draws it with a *Harivat verse* (a verse addressed to Indra—*Harivat*). They (the Udgātṛs) sing the praise of Indra—*Harivat* and the Hotṛs follow with their recital of verses to Indra—*Harivat*. Hara means fury. Indra seized upon the fury of his enemies and in like manner does he (Yajamāna) now seize upon the Hara, fury, of his enemies by offering with this (*Harivat* chant). So he draws it with a verse addressed to Indra—*Harivat*.; they (Udgātṛs) sing the praise of Indra—*Harivat* and (the Hotṛs) follow with recitals for Indra—*Harivat*.

5. He draws it with an Anuṣṭubh verse, for the morning *savana* belongs to Gāyatrī; the midday *savana* to Triṣṭubh and the third *savana* to Jagatī metre. The Anuṣṭubh is over and above those and he exceeds them by her (by using the Anuṣṭubh metre).

6. He draws it in a square vessel, for, these worlds are three (in number) and these three he gains by three corners and by that fourth corner he makes it (Soma) excess.

7. That *graha* drawn at the morning *savana*, it lies aside since then. It out-lasts all the *savanas*. So he makes it excess (overflow). Some, therefore, say that one should draw it only at the third *savana*, after drawing the *Āgrayaṇa graha*, draw this. (Some say) after the drawal of the *Ukthyā graha*, following *Ukthyā*, then it will out-last; bringing it near the *Pūtabhṛt*". So they say. This is only a speculation. It should be drawn only in the morning *savana*.

8. He draws it (saying) "The bay steads have been harnessed by prayer". "Mount thy chariot O slayer of *Vṛtra-ṣoḍaśin* (Indra the sixteen fold)". This is thy womb—To Indra—the *ṣoḍaśin*". (So saying) he deposits it. After depositing he offers the prayer "Turn back. Soma has been left over". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. At the beginning all the gods were alike. When all were alike, these three Agni, Indra and the one who burns (Sun) desired "Let us be above (others)". They saw these *Soma grahas*. They drew them. So they are called *Atigrāhyās* (those to be drawn in excess). They (all gods) though equal and meritorious, these three became superior, as it were. He who knows this and draws them becomes superior.

2. And in the beginning, this (much of) lustre was not in Agni, which, is there now. This lustre he desired for (thinking) 'let me have this lustre' and saw this *(Atigrāha) graha*. He drew it and then this lustre came into him.

3. And (in the beginning) this (much of) vigour was not there in Indra, which is there now. He desired 'let me have this vigour' and he saw this *graha* and drew it. Then this vigour came into him.

4. And (in the beginning) this (much of) splendour was not there in Sun, which is there now and by which he burns. He desired 'let me have this splendour' and he saw this *graha* and drew it. Then this splendour came into him. One who knows thus and draws these *grahas*, comes to possess those powers.

5. He draws these (*grahas*) only after drawing the *Āgrayaṇa graha*, for, the *Āgrayaṇa* is the self (body), because it is in the body that these many parts like lung, heart and skin are. So only after drawing *Āgrayaṇa*, he draws these (*grahas*). Some say that these should be drawn only after drawing the *Ukthya graha*, because this *Ukthya* is the undefined vital air. This body (self) is the undefined vital air. So only after drawing *Ukthya*, these (*grahas*) are to be drawn". Nevertheless, let him draw these after drawing *Āgrayaṇa*.

6. They (*Atigrāhya grahas*) are to be offered following the offering of the *Māhendra graha*. For, that (*Māhendra*) is Indra's special *graha* and hence it has special *stotra* and special *śāstra*. The Yajamāna is Indra and these (*Atigrāhyās*) are drawn for (fulfilling) the wish of the Yajamāna. Therefore they are offered after the *Māhendra graha*.

7. He draws (saying) "O Agni, becoming pure, bestow upon us long-life, vigour and health; afflict our enemies. Thou art taken with a support—thee to Agni, for lustre. "This is thy womb; then to Agni for lustre" (so saying) he deposits it.

8. "Uprising by thy power amidst thou move thy jaws. O Indra, drinking the juice drawn in the cup—Thou art taken with a support—Thee to Indra, for vigour;—this is thy womb—Thee to Indra for vigour" (so saying) he deposits it.

9. His beacons have appeared, his beams, wide and far over the people, shining splendidly like fires—Thou art taken with a support; thee to Sūrya for splendour—this is thy womb. Thee to Sūrya for splendour" (So saying) he deposits it.

10. Then he (Yajamāna) drinks these (*grahas*) (saying) "O Agni the lustrous, lustrous art thou among the gods, let me become lustrous among men".

11. Then (he drinks) the one for Indra (saying) "O Indra, the vigorous, those art vigorous among gods; let me become one with vigour among men".

12. Then (he drinks) the one for Sūrya (saying) "O Sūrya, the splendid; thou art splendid among gods; let me become splendid among men.

13. These (*Atigrāhya grahas*) are drawn on the first three days of the *pṛṣṭhya ṣaḍaha*. The one to Agni is drawn in the first day; the one to Indra on the second day and the one to Sūrya on the third day. Thus for three days one each day. But *Carakas*, however draw them on the last three days. But he should draw them only on the first three days. If he so desires he may draw in the last three days. In *Viśvajit-sarvapṛṣṭha* all are drawn in one and the same day. (Second Brāhmaṇa Ends).

BRĀHMAṆA III

1. He now draws the *Āśvin graha*. Then makes the (Yajamāna) (look at the *Avakāśās* (*upāṁśu* etc.) and chant the *Avakāśa Mantras*. For, the *Avakāśās* are the vital air. So he infused *prāṇa* etc. in them by this. Prajāpati, forsooth, is that sacrifice, which is here performed. Only from this, these creatures were produced and in like

manner are they produced here now. He fashions this entire sacrifice i.e. Prajāpati and collects it and takes into him. He holds it in his self. Therefore he makes the Yajamāna chant the *Avakāśa mantras*.

2. He makes him chant thus—"Thou art the giver of lustre to my *prāṇa*; be pure for my lustre" (so saying he makes him look at) the *Upāṁśu graha*. "Thou art the giver of lustre to my *vyāna*, be pure for my lustre" (so saying he makes him look at) the *Antaryāma graha*—"Thou art the giver of lustre to my speech, be pure for my lustre" (so saying he makes him look at the *Aindra-vāyva graha*. "Thou art the giver of lustre to my intelligence and will; be purified for my lustre" (so saying he makes him look at) the *Maitrā-Varuṇa graha*. "Thou art the giver of lustre to my ear; be purified for my lustre" (so saying he makes him look at) *Āśvina graha*)— "Ye two are the givers of lustre to my eyes, be purified for my lustre (so saying he makes him look at *Śukra-Manthis grahas*. "Thou art the giver of lustre to my self be purified for my lustre". "Thou art the giver of lustre to my self be purified for my lustre" (so saying he makes him look at) the *Āgrayaṇa graha*. "Thou art the giver of lustre to my vigour, be purified for my lustre" (so saying he makes him look at the *Ukthya graha*. "Thou art giver of lustre to my life-span, be purified for my lustre" (so saying he makes him look at) the *Dhruva graha*. "Ye two are givers of lustre to all my progeny, be purified for my lustre" (so saying he makes him look at) the *Adhavanīya* and the *Pūtabhṛt* vessels.

3. He then approaches the *droṇa kalaśa*. "Thou art '*kaḥ*' (who), thou art '*katama*' (which are)—Here 'Kaḥ' means Prajāpati—and *droṇa kalaśa* is Prajāpati. So he says '*kosi katamosi*' (who are you? whose art thou). Prajāpati is '*kaḥ*' and Prajāpati is the *Droṇa kalaśa*. Therefore he says, "Whose art you? Of what name art thou?" Thou upon whose name we have thought and thou whom we have gladdened with Soma". For, indeed he thinks upon his name and gladdens him with Soma. "May I be bestowed with good offsprings"—thus he wishes for offspring. "May I be bestowed with good heroes"—thus he wishes for heroes. "May I be endowed with good food"—by this he wishes for nourishment. Thus having fashioned the Prajāpati, i.e. the sacrifice in entirety, he collects him and takes into his self. Holds him in him. He should not of course, chant for everybody. For, all these are blessings (it would amount to) 'everything from everyone, I shall do', only for him who is known, he should wish (all these). He should be one well-versed in Vedic lore or who is very dear to him (to him he may wish everything) and not to every one. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Now he extracts the omentum (*vapā*). Then he tells the slaughterer "Search and find out the womb. If the *vapā* is eight-feet (long) then he performs this rite. This is an atonement". He keeps apart the thighs and skinning it, produces it (saying) "Let the embryo, ten-months old, move along with the placenta". If it is not ten-months old, then the embryo will be unknown, for, it is only the ten-months old, embryo is born. So he makes it fully ten months old and causes it to be born, when he says 'let the ten-months old embryo move along with the placenta', the embryo indeed, moves with the placenta. So he makes it ten months old and then only causes it to be born.

2. Having cut it below the neck and allowing the fat juice flow, he cooks (that juice) near the cut pieces. He spreads that (cooked) juice where they proceed with the *havis* and spreads it (cooked juice). He divides it into two and sprinkles it with *ghee* and smears *ghee* on the cut sides.

3. After (the Adhvaryu) offers *havis*, he (Pratiprasthātā) makes the offering (saying) "Thou whose embryo is fit for sacrifice; thou whose womb is golden". The embryo is unfit for sacrifice and no one offers embryo as a sacrificial offering. Now he renders it fit for sacrifice. "Whose womb is golden"— so saying he furthers that idea (of making it fit for sacrifice). "Him whose limbs are unbroken" (he says). For, he was as if with broken limbs, not yet grown full (ten) months and whose embryonic existence is unknown". Him, thereby, he makes one with unbroken limbs. "I have brought together with its mother— *Svāhā*". Till the mother and child remain separated they are referred to as separate. When they are together they are referred to as one (entity). Just like the word *dhenu* (the cow with calf).

4. Now when he offers to the lord of trees, he smears it with *ghee* once, pours the juice on it. Twice sprinkles *ghee* and smears the embryo with *ghee*.

5. He offers the oblation to Sviṣṭakṛt (saying) "Thou (the embryo) of great exploits and multiformed, the courageous, thy interior hath been invested with greatness by (*soma*) drops. May the worlds spread along the one-footed, two-footed, three-footed, four-footed and eight-footed—*Svāhā*".

6. Now when they proceed with this, they (do so) as if it is one and gratify it. But they are (already) two. If it is not two, that which is gratified cannot be thrown away. It is the essence of all the limbs and so it happens to be done with all the limbs.

The sacrifice is of that extent as the extend of the *havis* and of the Sviṣṭakṛt. This thus spreads over to entire sacrifice. So being in excess, it is not in excess.

7. "May the eight-footed spread along the worlds—*Svāhā*"—This sacrifice is afflicted because it is exceeding. The affliction of the sacrifice is followed by the affliction of the Yajamāna and following Yajamāna, the creatures (become afflicted). So this blessing is sought for the Yajamāna only. He does not get afflicted when he says "May the eight-footed spread along the worlds". Now he covers the head with a cloth (turban) or a tree-bark. After doing the cooking of the *paśu*, he keeps (the head) by its side. 'Verily, O Maruts, in whose so ever house you drink, the heroes of the sky, he is the best-protected man'. Those who eat in houses are people (common folk) and Maruts are people. So he establishes it in Maruts themselves, or between the heaven and earth (saying) "The great Heaven and Earth may mix this our sacrifice and enrich us with nourishments". This is one extra (rite) and nothing exceeds the heaven and earth. So he establishes between these Heaven and Earth. Thus, even though it is an extra, it does not become one in excess. (Fourth Brāhmaṇa Ends)

BRĀHMAṆA V

1. When at that *Trirātra* sacrifice, he gives those thousand (cows as *dakṣiṇā*) this one becomes the thousandth (i.e. the thousandth will be extra after equally dividing between three). On the first day he gives three hundred and thirty-three as *dakṣiṇā*. On the second day the same (number), same on the third day. So one remains (out of one thousand). That which remains is made the thousandth.

2. She (the thousandth) shall be three-coloured because it belongs to *Trirātra*. She should be a red one and spotted and unmated (with a bull). For, she, the thousandth, is in reality the *Vāk* (speech) and *Vāk* is also of unimpaired vigour, she is also of unimpaired vigour since she is unmated. She should have unpierced ears, should be one eyed and without horns, short-statured; lame and having seven hoofs. She is the one with unimpaired vigour.

3. He may lead her up (to the *Yāgasālā*) on the first day, because it is from her, the speech, these thousand are born. And on the last day, she walks at the head (of the 333 meant for that day) and her progeny follow her. Even if he leads her on the first day, its purpose is only on the last day.

4. He makes her smell the *droṇa kalaśa*, (stationing her) in front of the Āgnīdhra, behind the *cātvāla* pit, north of the *Havirdhāna*. *Droṇa kalaśa*, is indeed, sacrifice. Thus he makes her see the sacrifice itself. This one (Yajamāna) becomes as it were emptied by giving away one thousand (cows). She (the thousandth cow) (by smelling the *droṇa kalaśa*) replenishes, as it were, the Yajamāna himself.

5. He does not bind her (with a rope to lead her). For, rope belongs to Varuṇa and if bound (with a rope) Varuṇa will seize upon her. So he goads her with his

hands and brings her and makes her smell (the *drona kalaśa*). (He says) "Smell the vessel; may the sacred drops enter thee. Return, again with sap". Thereby he replenishes (the Yajamāna) when he says "Return again with sap". "Milk us a thousand fold"—this also (he says) by way of replenishing him when he says "Thou milk us a thousand fold; richly flowing; milk-abounding—may wealth come back to me".

6. Then he mutters in her (*Vasā's*) right ear "O adorable, lovable, blothesome, bright, shining, Aditi (inviolable) Sarasvatī (full of sap), mighty, glorious—these are thy names, O Agni (cow), tell thou the gods about me as a doer of good"—these are of course, her names (familiar) among the gods. He calls her by those very names when he says "These are thy names; tell thou the gods about me as a doer of good".

7. They then release her. If by herself she moves eastwards, then one can conclude that the Yajamāna has succeeded (in earning) the happy world of gods. If it goes northwards, let him know that the Yajamāna will be the one who enjoys in this world (i.e. will be prosperous). If (it proceeds) westwards, he becomes bountiful among the rich. If it moves southwards, the Yajamāna would depart to the other world soon. Such are the inferences.

8. And to those three cows that are in excess of three hundred and thirty (gifted away on the three days), on each of the three days (nine in all), this one (*Vasā*) they add. In the middle of the chanting of the Virāḍ, he gives that tenth. For, the Virāḍ consists of ten syllables. By this, he splits her (Virāḍ) and separates. This (thousandth cow) which he divided (aportioned) into three (for the three days), he now unites (or makes it whole).

9. He shall give it to the Hotṛ, because the Hotṛ is thousandfold. (There are thousand hymns for the Hotṛ in the Ṛgveda). Or, he shall appoint two Unnetṛs and give her to one among them who does not call for *Śrauṣat*. He shall give it to him (that Unnetṛ who does not call for *Śrauṣat*). Since this Virāḍ is split and has not been joined again (and so defective). Similarly, this priest (that particular Unnetṛ) is also defective, since he does not perform the priestly duty, despite being a priest. So the defective is given to the defective.

10. Nevertheless, he should give (that thousandth cow) to the Hotṛ himself, for, the Hotṛ is thousand fold. Regarding the others (cows numbering 999) he should give only in tens. Those to whom he gives at the rate of one each, he should give to ten of them (from Brahmā to Pratihartṛ). To those five, to whom he gives two each (from Brāhmaṇācchaṁsin to Potṛ; Brāhmaṇācchaṁsin to Pratihartṛ omitting Potṛ and from Brāhmaṇācchaṁsin to Pratihartṛ again omitting Potṛ) he should give in tens at each lot. For Virāḍ has ten syllables and Virāḍ is speech and this thousand is Virāḍ and is plenty. It becomes the bestower of all desires in the other world. This limit of thousand is not to be exceeded. One thousand can well be given. He attains that desire (of his) by one-thousand. But if one, out of his desire, gives more (than thousand) that which he gives in excess goes back to him (does not go to gods).

BRĀHMAṆA VI

1. When they make him perform a twelve day's sacrifice with transposed metres (Dvādaśāha with Vyūḍhacchandas), then he transposes these *Soma grahas*. On the first three days, he draws the *grahas* starting from *Aindra-Vāyava graha* itself, in the order already known.

2. On the fourth day he starts drawing with the *Āgrayaṇa graha* because this fourth day belongs to Bṛhaspati. *Āgrayaṇa* is *Ātman* (self) and self is Prajāpati. So he starts with *Āgrayaṇa graha*. He does not deposit it (down). He hands it over to somebody and after having drawn the other *grahas*, when the turn for that (*Āgrayaṇa*) comes, he utters '*him*' and deposits it.

3. On the fifth day, he starts with the *Aindra-Vāyava graha* which is already known.

4. On the sixth day he starts with the *Śukra graha* or with the *Aindra graha*. This sixth day is indeed, this brilliance. (*Śukra*) that burns (Sun). He (Sun) forsooth, is Indra. So he starts with the *Śukra graha*. He does not deposit it. He hands it over to somebody and after drawing the other *grahas*, he deposits it only when its turn comes.

5. On the seventh day he starts drawing with the *Śukra graha*. This day which is the seventh belongs to the Bṛhatī metre. This *graha* is *śukra*, the brilliant, who burns. It is big (*bṛhat*). So he starts with the *Śukra graha*. He does not deposit it. He hands it over to somebody and after drawing the other *grahas*, he deposits it when its turn comes.

6. On the eighth day he starts drawing only with the *Aindra-Vāyava graha*, which is already known.

7. On the ninth day, he starts drawing with the *Āgrayaṇa graha*. This day which is the ninth, belongs to the *Vaiśvedevas*. Self is the *Āgrayaṇa graha* and self is Prajāpati. Self (soul) is all, and *Vaiśvedevas* (encompass) all. So he starts drawing with the *Āgrayāṇa*. He does not deposit it. He hands it over to somebody and after drawing the other *grahas*, when its turn comes, he deposits it uttering "*him*".

8. On the last three days, he starts drawing only with the *Aindra-Vāyava graha*, which is already known. Thus he transposes the *grahas*.

9. Some say—One should not transpose the *grahas*. For, the *grahas* are vital airs (*prāṇa*). Nevertheless, let him transpose them. These *grahas* are, forsooth, the limbs. Man (while sleeping) lies down with his limbs turned (transposed). So let him transpose them. No, he shall not transpose, for, the *grahas* are vital airs. (So he should not) Lest the vital airs get transposed. But here they are transposed. When in the morning *savana* he starts drawing with the *Aindra Vāyava graha*, in the midday *savana* he starts with *Śukra-graha* and in the third *savana* with the *Āgrayaṇa graha*, they (*grahas*) do get transposed (otherwise). So no (further) transposing is involved. (Sixth Brāhmaṇa Ends)

BRĀHMAṆA VII

1. This Prajāpati, forsooth, is sacrifice which is performed here. From this, these creatures are born and in the same manner they are being produced again and again. From that *Upāṁśu graha*, the goats are produced and that is again employed in sacrifice. Therefore these creatures are again produced in the same forms. So these creatures (goats) are nearest to Prajāpati. They are again produced. This *Upāṁśu* vessel belongs to Prajāpati. They are produced thrice a year or they are born in three (triplets). They are nearest to Prajāpati and are produced again and again.

2. From the *Antaryāma graha* sheep are produced. That *graha* is again employed in the sacrifice. So these creatures (sheep) are again produced in the same forms. Since the *Upāṁśu graha* is offered first before the *Antaryāma*, when the goats and sheep move together, the goats walk ahead. It is because it (the *Upāṁśu*) is offered first and these goats are born of it.

3. From the *Śukra-graha*, humans are produced. It is again employed in the sacrifice. So these creatures are born again in the same forms. This *Śukra* is the one who shines (Sun). He is indeed Indra. So among the creatures, human beings belong to Indra. So they are the lords of all (other creatures). Those who belong to Indra are indeed the masters.

4. From the *Ṛtu graha*, the single-hoofed (animals) are produced. This is again employed in the sacrifice. So these creatures (single-hoofed) are again produced in the same forms. Such like is the *Ṛtu graha* vessel (shaped as a bowl with spouts on both sides) and such like is the head of the one-hoofed.

5. From the *Āgrayaṇa, Ukthya* and *Āditya* vessels, the cows are produced. These animals are again employed in the sacrifice. Hence these creatures are again born in the same forms. These cows are produced from many *grahas*. So (even though) each one gives birth to one every year, (still) they are numerous,because they are produced from numerous vessels.

6. He then draws the *Hāriyojana graha* in the *Droṇa kalaśa*. *Droṇa kalaśa*, forsooth, is Prajāpati. It indeed, belongs to Prajāpati. After creating these creatures, he turns into these creatures, he carasses them (by smelling on their heads) he fosters them. Therefore *Hāriyojana* is drawn in the *Droṇa kalaśa*.

7. From these vessels, these creatures are produced. Since these creatures are produced after these vessels, these (*graha* cups) are called Prajāpati.

8. Now, these are five vessels from which these creatures are produced. *Upāṁśu* and *Antaryāma* being same are reckoned as (one vessel). With the *Śukra* vessel, the *Ṛtu* vessel, *Āgrayaṇa* and *Ukthya* (they become five). Sacrifice is five-fold. The animals are five-fold. There are five-seasons for a year. Therefore these creatures are produced from those five vessels.

9. Some say 'There are six seasons for a year'. If six are the seasons for the year, the *Āditya graha* becomes the sixth one. Only with that (*Āditya graha*), he achieves what he desires for. But indeed, there is only that one *graha* after which creatures are produced here; with the *Upāṁśu graha*. For *Upāṁśu* is the life-breath and life-breath is Prajāpati. Only from the *prāṇa*, these creatures are born. So only from the *Upāṁśu graha*, these creatures are produced. (Seventh Brāhmaṇa Ends)

(Chapter Six Ends)

Chapter Seven

BRĀHMAṆA I

1. *Graha*, forsooth, is *prāṇa* (vital air). All these are collected by the *prāṇa*. It is the *prāṇa* that has collected all these. Hence *prāṇa* itself is *graha*.

2. For that *prāṇa*, food is the source. This *prāṇa* is collected by food. It is from food that *prāṇa* emanates. Therefore food itself is *graha*.

3. For that food, waters are the source. This food is collected by the waters. It is from waters that food emanates. Hence waters are themselves, *graha*.

4. For those water, Agni is the source. These waters are collected by Agni. It is from Agni, the water emanates. Therefore Agni itself is *graha*.

5. For that Agni, *prāṇa* itself is the source. This Agni is collected by *prāṇa*. It is from *prāṇa*, that the Agni emanates. So *prāṇa*, itself is *graha*. Thus these deities are sustainers of one another and it is thus these deities get emanated. In the same manner these deities are got emanated by this one (Yajamāna) and thus he attains oneness (*sāyujya*) with these deities and attains share in their worlds (*salokatā*). (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. They say that one should start with *Aindrāgna*. Agni is all the gods and Indra is the deity of the sacrifice. Thereby he obtains (the presence of) all the gods (as well as) that of the deity of the sacrifice.

2. And in *Agniṣṭoma*, only the *Āgneya pāśu* should be slaughtered. It is the one with the hairs and so *Āgneya pāśu* should be slaughtered in *Agniṣṭoma*. If it be *Ukthya* sacrifice, let him seize as the second *pāśu*, the one for Indra and Agni; for the *Ukthyas* belong to Indra and Agni. If it is *Ṣoḍāśī*, let him seize as the third *pāśu*, the one for Indra, because Indra is *Ṣoḍāśā*. If it is *Atirātra*, let him seize as the fourth *pāśu*, the one for Sarasvatī. For, Sarasvatī is *Vāk* (speech) and *Vāk* is female and so is *rātri* (night) female. Therefore let him seize as the fourth *pāśu*, the one for Sarasvatī. Thus he duly distinguishes between the sacrificial performances.

3. Some say, let him proceed with the *Ekādasin* (a sacrifice involving eleven *yupas* or eleven *pāśus*). Then the *pāśu* for Agni should be slaughtered first. The *pāśu* for Varuṇa to be at the end. Then in the same order (as before) whatever *pāśus* are left over in the *Udayanīya Atirātra*—all these can be seized here. Thereby those that were in excess become non-extras. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Those who sit in (perform) the *Satra* sacrifice, they reach him who is yonder shining (Sun). He is the one existing (Sun) and he is the heavenly world too. That is why those who are sitting, sleeping or going—they are (referred to) as *Āsata* (they are). They (those who perform *Satra Yāga*) reach (*yānti*) upto (*ā*) the (world of) one existing (*sataḥ*).

2. They reach him in six months. Therefore it is that the upward (moving) *grahas* are drawn; the upward (pointed) *stotras* (are adopted) and the upward (pointing) *śāstras* (are employed).

3. They reach him (the Sun) in the sixth month. They are given the form (lustre) of this (Sun) by the *Ṛks*, by the *Sāmans* and by the *Yajus*. Therefore the *pāśu* belonging to Sūrya, fit for being slaughtered (in that occasion) is seized. He draws the *graha* for Sūrya (saying) "The lights bear on high" or "His rays are invisible". They get established in this heavenly world. Having established them (those who perform *Satra Yāga*) in the heavenly world, they (*grahas, stotras* and *śāstras*) come back. Therefore the *grahas* return, the *stotras* also return, the *śāstras* too return. They come and settle in the human world, till they have here the life-span of a man. When they (*grahas* etc.) go to the other world, they go only (as escorts) to that heavenly world which has been won by him (the *Satra* performer) (so they return). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Prajāpati who creates the living beings had his joints dislodged. Prajāpati is forsooth, the year and days and nights themselves are his joints. With his dislodged joints he could not move about.

2. The gods treated him, the year. His joints got set. Having joined his joints they (the gods) gave him this food by drawing the *grahās* (called) *Mahāvratīya* (pertaining to *Mahāvrata*). That pleases him (Prajāpati). What is food for men is the *vrata* (food to be taken during fast) for gods.

3. They say "Great indeed is this *vrata* by which (they) pleased him (made him happy). Hence it is called *Mahāvratīya* (the one pertaining to the great *vrata*). He with his joints set right, approached this food, which is the food of Prajāpati. He thus became the eater of food. In like manner, these (Yajamānas) who perform *Satra Yāga* treat themselves. To them this food is given for which is this *Mahāvratīya graha*, they are drawing. He (each of the performers of the *satra*) becomes the eater of food. Since he is an eater of (that) food, he becomes one with Prajāpati and shares his world with him.

4. He draws it (*Mahāvratīya graha*) with *Vimṛdh* chant. (A *Ṛk* chant that averts destruction). By this destroyer (Vimṛdh hymn) all those destroyers of those who sit in *Satra* sacrifice are killed. And then (they draw) with the *Vaiśvakarman* hymns. Every action is got done by those who sit in *Satra Yāga*. "Shatter those who scron us O Indra" (so they say) or "(Let us invoke) for protection, Vācaspati Viśvakarmā". Thus either the one to Indra or the one to Viśvakarmā should be employed and by that (that *graha*) should be drawn.

5. Now there are thirty-four *vyāhṛtis* (utterances). They are expiations. This Prajāpati, forsooth is sacrifice, which is performed here. From this, these living beings are born and in like manner they are produced again. There are eight Vasus, eleven Rudras, twelve Ādityas—together they are thirty-one. With these heaven and earth they are thirty-three. These are the gods who (collectively) are called thirty-three gods. Prajāpati is the thirty-forth. This (team of thirty four) exists and it is immortal. That which is immortal that exists. He is Prajāpati and Prajāpati is everything. From him these thirty-four *vyāhṛtis*. Some say that these (*vyāhṛtis*) which are expiations are the forms of the sacrifice. They are the joints of the sacrifice. The sacrifice which is performed takes the forms of (these) divinities (in the form of *vyāhṛtis*) and go (to the heaven).

6. If that sacrifice is afflicted (due to the failure to give milk) by the cow (that gives warm milk for *pravargya*) another cow should be chosen. That so chosen is brought in front of the *dīkṣita's* shed, where they appease it. It should be stationed facing east or facing north as told. Those two bones with hair-tufts, protruding on either sides of the tail bone—on the right one among them, he offers these thirty-four offerings with these *vyāhṛtis*.

7. Those he offers because the cow (*Gharmadughā*) indeed, bears the sacrifice. So much is the sacrifice as these thirty-four offerings; that much number of deities are there and so much is the sacrifice. So he deposits this sacrifice in that cow (*Gharmadughā*). So these *vyāhṛtis* are the forms of the sacrifice. This is the expiatory act.

8. So in similar manner, whichever sacrifice is afflicted (by the cow failing to yield milk), he should take note of it and whichever deity he feels (is the cause), he should identify that deity as "This is the deity and this is the offering and offer (*prāyascitta*) for that. But when Āgnīdhra is conducted, in the rites pertaining to *dīkṣā* (imitation) (if any aspect of the sacrifice is afflicted), then whichever is the deity connected with that sacrifice, by that same deity that sacrifice has to be treated. By that he sets right and by that he makes it alright.

9. If clotted *ghee* (*ghee* mixed with milk) be spilt, let him pour water saying 'everything here being pervaded (obtained) by waters', because only with waters he obtains this. Waters are (producers of) tranquility. The *Ṛk mantras* pertaining to Viṣṇu and Varuṇa are also (bestowers of) tranquility. Varuṇa is the inflictor (of affliction). It is Varuṇa who has caused whatever (affliction) has befallen. Sacrifice is Viṣṇu and it is on that sacrifice this (affliction) has befallen. So he who inflicts and he who is inflicted, by those very two (*Ṛk mantras* pertaining to those two deities) he treats this joint (of the sacrifice); by those two he makes it alright. Therefore with the *Ṛk mantras* pertaining to Viṣṇu and Varuṇa (he treats). "They by whose vigour the spheres were supported, who are in prowess the strongest and the mightest, who exercise authority unrestricted, to (those) Viṣṇu and Varuṇa hath it gone at the earlier offering".

10. Then he touches (the afflicted part of the spilt material) (saying) "To the gods, to the sky hath the sacrifice gone; may wealth thence accrue to me. To the men, to the air hath the sacrifice gone; may wealth thence accrue to me. To the *pitṛs*, to the earth hath the sacrifice gone. May wealth thence accrue to me". Whatever gets spilt, it settles down only in (one of) these worlds. 'To whatever world the sacrifice hath gone, thence happiness (may) come to me". This is the blessing he seeks thereby. Here now Āruṇi said, "Why should one perform sacrifice if he is not to get benefit, if the sacrifice is to be afflicted or flowed (by unforeseen) miscarriage?". Therefore it is said that he obtains (the aforesaid) blessings. (Fourth Brāhmaṇa Ends)

BRĀHMAṆA V

1. Bṛhaspati desired 'let me acquire glory and brahminic lustre and attain the chief priesthood of the gods. He saw this *stoma* (song of praise). He conducted this *sava* (rite). He became glorious and possessed of brahminic lustre and attained chief priesthood of the gods.

2. He who desires 'May I become glorious and possessed of brahminic lustre and attain chief priesthood'; let him perform this (*stoma*). He attains glory and brahminical lustre and attains chief priesthood.

3. The *stoma* happens to be three fold. Three fold *stoma* becomes glory and brahminic lustre. It includes glory and brahminic lustre. He gets established in glory and brahminic lustre.

4. *Rathantara* becomes the *pṛṣṭha* (supporting *Sāman*). *Rathantara* is glory and brahminic lustre. It includes glory and brahminic lustre. He gets established in glory and brahminic lustre.

5. There are one hundred and eight *Stotriya Sāmans (Sāmans* which contain trio of *Ṛks* in each). This man is of hundred years life-span with hundred fold vigour and hundred-fold glory. It only fashions this man.

6. Or there are eight *stotriya Sāmans.* For, Gāyatrī has eight syllables. Gāyatrī is glory and brahminic lustre. It fashions the man and puts this glory and brahminic lustre into him.

7. It gets connected with Bṛhatī. It is by means of Bṛhatī, the gods attained the heavenly world. That is why it is *bṛhat* (big) by which one attains the heavenly world.

8. They bathe him (anoint him) with *ghee. Ghee* is brilliance. So it puts brilliance into him. But they say that *ghee* being brilliance, one should not bathe him with *ghee.* Because it will burn him. So only with *soma* juice, he should be bathed. This one so bathed becomes *Somābhiṣikta* (bathed in *soma*). There they say that Soma is thunderbolt and so one should not bathe him with *soma* lest he should injure him with thunderbolt. No, he should be bathed only with *soma* juice. In his case it becomes sober and benificial. He should bathe only with (*soma*) which is remanent in the *graha.* That they say is sober. Thus it is said he achieves that wish which he could get by *Somābhiṣikta* (even though it may be only with remanent of Soma in the *graha*). It becomes beneficial and sober for him.

9. He should be bathed by that (*soma*) which trickles from the *Śukra* and *Manthi grahas.* These (*Śukra* and *Manthi grahas*) are offered at every *savana.* These two *grahas* are everything. To become everything and to become whole (he should be bathed by those two). These two *grahas* are creation. He is born along with issues and cattle. So he should be bathed by what trickles from *Śukra* and *Manthi grahas.*

10. Seated on a back antelope's skin, he bathes him. This is the abode of the Ṛg Veda and Sāma Veda, which is the black antelope's skin. So he bathes him seated on the Ṛg Veda and Sāma Veda.

11. These become *Devasus* (rites of Devas). They, the *Devasus* are the feast for the gods and hence they are *Devasus.* He who is born of these very *Devasus,* is bathed by this *sava.*

12. (On this occasion) there are thirty-three (cows) as *Dakṣiṇās.* All the gods together, come to thirty-three. To achieve (win over) all those gods (thirty three cows are to be gifted). Prajāpati is the thirty-fourth among the gods. The horses does indeed, belong to Prajāpati. By (giving) that he attains (wins over) Prajāpati. The *Bṛhaspatya graha* is an extra *graha* drawn. The *pāśu* for Bṛhaspati happens to be seized as a supplement, for the completion of the sacrifice. Thus all these are explained. This and this *sava* of his becomes complete (wholesome). (Fifth Brāhmaṇa Ends)

BRĀHMAṆA VI

1. Now once on a time, the gods while planning to perform a sacrifice, were afraid of an attack from the Asura-Raksaṣas from the southern direction. They said (unto themselves) "We are scared of an attack from the Asura-Rakṣasas from the southern direction. Whoever is mightiest amidst us, let him protect us at the southern side. We shall move to the northern side and perform the sacrifice at a secured place free from fear". They agreed.

2. They told Indra, "Thou art the mightiest amidst us. So you protect us on this southern side. We will perform the sacrifice in the north at a secured place free from fear.

3. Then Indra asked "What then will be (the benefit) to me?" They said "Brahmanhood shall be yours. Thou shelt officiate as *Brāhmaṇācchaṁsin*". So Indra accepted the office of *Brāhmaṇācchaṁsin.* He is Brahmā because he is a Brāhmaṇa and thus this *Hotra* (office of the Hotṛ) belongs to Indra. Therefore whosoever is the most powerful among the Brāhmaṇas shall be Brahmā. Whosoever is the most learned (in Vedic lore) is the most powerful among Brāhmāṇas. He sits at the southern side (of the sacrificial hall). Then these (others) perform sacrifice at the northern side at a secured place free from fear.

4. When he (Prastotṛ) says "O Brahman, the commander, let us praise" and then Brahmā mutters "O Divine Savitṛ, they have announced the sacrifice for Brahman, the Bṛhaspati. So protect this sacrifice. So protect the lord of the sacrifice. So protect me. May my mind touch the glow of *ghee.* May Bṛhaspati conduct this sacrifice. Let him make this sacrifice free from affliction. Let the all gods (*Viśvedevas*) enjoy here; O those born of Savitṛ, praise". The explanation of this *mantra* is the same as said in the context of the *Darśapūrṇamāsa.* When he says, "O those born of Savitṛ, praise". It means this Savitṛ is indeed the impeller (progenitor) of the gods. So he only says "Praise Ye, those born of Savitṛ". They say that Brahmā should mutter only this much.

5. Some others say "O divine Savitṛ, this O Bṛhaspati, forwards"—upto this, Brahmā should mutter. For, Savitṛ is the impeller of the gods. This is only hastening Savitṛ to impell, when he mutters "O divine Savitṛ prompt this Bṛhaspati". Bṛhaspati is the Brahmā for the gods. So whoever is the Brahmā of the gods, to him this is addressed; to him this appeal. He does not have any suffering nor any affliction. Therefore he says Brahmā should mutter only upto "O Bṛhaspati forwards".

6. These the Maitra-Varuṇa (priest) mutters. "Impelled by the divine Savitṛ, acceptable to Mitra and Varuṇa". This is Maitrā Varuṇa. Mitra and Varuṇa are its own deities. Thus he announces it to those who are the deities of Maitrā-Varuṇa. He appeals to them. So he says 'acceptable to Mitra and Varuṇa'. (Sixth Brāhmaṇa Ends)

(Chapter Seven Ends)

Chapter Eight

BRĀHMAṆA I

1. The *Aṁśu graha* is, forsooth, Prajāpati. That (*graha*) is the self of this (sacrifice); for, Prajāpati is the self. Therefore when they draw that *Aṁśu graha*, they fashion that self of his. Thus having fashioned his self, they put in, these vital airs. As these vital airs are (infused) they are (becoming) *grahas*.

2. For whomsoever they draw this *Aṁśu graha*, his vital airs get established at the commencement itself, as it were. And for whomsoever they do not draw it, his vital airs as it were, are not-well-commenced and not well-spread. For whom he draws, he becomes whole and fully shaped in the yonder world. So the *Aṁśu graha* should be drawn.

3. For whomsoever, they draw this (*graha*) this becomes the self of his. For whomsoever it is not drawn, for him the Soma itself becomes the self. Soma is Prajāpati. Because they draw these *grahas* for this *sava* (rite); these vital airs happen to be installed in the self of this (Yajamāna). As and when these *grahas* which become the self, are drawn, then he becomes whole and fully fashioned in the other world.

4. He draws it with a vessel made of *Audumbara* wood. This (*graha*) is indeed, Prajāpati and *Udumbara* belongs to Prajāpati and Prajāpati is *Aṁśu graha*. So he draws it with an *Audumbara* vessel.

5. He draws it with a square vessel. For, here are the three worlds and Prajāpati is the fourth. So he draws with a square vessel.

6. Again why he draws with a square vessel is this—Prajāpati is these quarters. These four sides (of the square vessel) install Prajāpati in all these (four) directions (in the four sides of the vessel). That is why these creatures are born in each of the quarters.

7. Again why he draws it with a square vessel is this—Prajāpati being these quarters, i.e. the four sides (of the vessel) he provides with food, energy and vigour to all these quarters. Hence he draws with a square vessel.

8. He silently throws down the *aṁśus* (*soma* plants); silently he takes up the (pressing) stone; silently he drenches it (with water) and after silently pressing (the stone) once, he offers. Thereby he makes him (Yajamāna) to be Prajāpati. Then he smells a piece of gold (placed on it). Gold is immortal life. When he inhales Prajāpati's life-breath along with his in-breathing, he disarranges (the Prajāpati's

prāṇa) and hurts him. So he unites him with immortal life and makes him wholesome. Therefore he smells the piece of gold.

9. Now Rāma, son of Upatasvin said "My very learned preceptor told me otherwise. (He has said) let him freely breath out and freely breath in". "That he silently throws down the *aṁśus*, silently takes up the stone, silently drenches it and after silently pressing it once, he offers it and thereby makes him (the Yajamāna) to be Prajāpati—thus that the entire action to be done silently"—the significance of this has been told.

10. Now Buḷila, the son of Āśvatarāśvi—"Let him not press (the stone)". He further said "They do press for other deities and if he does the pressing here too, it would amount to equating him (Soma) with other deities. He should draw it after (only) raising (the pressing stone). That (raising) itself makes it (as if) subjected to pressing.

11. Now Yāgñavalkya spoke. "Let him press" he said, "The unpressed *soma* delighted not the mighty Indra, nor the outpressed draughts without prayer"—Thus spoke the Ṛṣi (in Ṛg Veda). As long as he is not pressed, it does not hold (give) the juice to that extent and what (it gives) will not be enough for oblation. Only when he is pressed, he holds (gives) that much juice enough for the oblation. Therefore he has to be pressed. While pressing, he presses (only) once. When he thus presses (once) he bears (gives) juice and then it becomes sufficient for oblation. While pressing, he presses (only) once and thereby he does not equate it with other deities. Therefore let him press it.

12. Twelve young cows, pregnant for the first time are the *dakṣiṇā* (for the priest for this *graha*). Now there are twelve months in the year and Prajāpati is the year and the *aṁśu* is Prajāpati. Therefore twelve young cows pregnant for the first time are the *dakṣiṇā*.

13. They along with their calves in the wombs make twenty-four. There are twenty-four half-months for a year and Prajāpati is the year and the *aṁśu* is Prajāpati. So it (the *dakṣiṇā*) becomes twenty-four with the calves in the wombs. Indeed twenty-four of these (cows and calves together) in first pregnancy, did Kaukusta give, besides a bull and gold (as *dakṣiṇā*).

14. This (*graha*) should not be drawn for everybody, since this is the self of his (sacrifice). Self is everything and everything should not be done for everybody (indiscriminately). For him who is well-known (to the Adhvaryu), it can be drawn. One who is learned (in Vedic lore), by him it is achieved (even) by his study itself.

15. It should be drawn at (a sacrifice) where thousand (cows are *dakṣiṇā*). Because thousand (cows for *dakṣiṇā*) is everything and this *Aṁśu graha* is everything. In *Sarvavedas* (it can be drawn where everything is given as *dakṣiṇā*). Because *Sarvavedas* is everything and this *Aṁśu graha* is everything. In the *Satra Yāga* it can be drawn, because *Satra Yāga* is everything and the *Aṁśu graha* is everything. It can be drawn in *Vājapeya*, *Rājasūya* and *Sarvapṛṣṭha* sacrifices. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Now the *Aṁśu graha* is indeed, Prajāpati and it is the body of this (sacrifice) for Prajāpati, indeed is the body. And the *Adābhya graha* is no other than *Vāk* (speech). When he draws the *Aṁśu graha* and then draws the *Adābhya Graha*, he thereby fashions the body of this (sacrifice) and then establishes that speech therein.

2. Now the *Aṁśu* is indeed the mind and the *Adābhya* is the speech. The *Aṁśu* is the out-breathing and the *Adābhya* is in-breathing, *Aṁśu* is the eye itself and *Adābhya* is the ear. He draws these two *grahas* for the sake of wholeness and completeness.

3. Now the gods and the Asuras, both of them born of Prajāpati, were quarelling. It was for this very sacrifice they clamoured with Prajāpati (saying). "This one shall be ours; this one shall be ours". Then the gods saw this *graha*, this *Adābhya graha*. They captured the (three) *savanas* (Soma services) and took possession of the whole sacrifice. They excluded their enemies, the Asuras from the sacrifice.

4. They said "Surely we have destroyed (*adabhāma*) them (the Asuras)". Hence (this *graha*) called *Adābhya*. "They (Asuras) have found us undestroyable (*adābhyas*)". Therefore also it is called *Adābhya*. The *Adābhya* being speech, this speech is indestructible. Therefore also it is (called) *Adābhya*. He who knows this and draws it (the *Adābhya graha*) captures the entire sacrifice from the spiteful enemy. He drives away his spiteful enemy from the sacrifice itself and excludes him from it. In which vessel (the *Audumbara* vessel) he draws the *Aṁśu graha*, in that same vessel, he brings water from the *Nigrābhya* (water kept in the square vessel of the Hotṛ for drenching the Soma plant) and in that (water) he puts those *aṁśus* (Soma plants).

5. "Thou art taken with a support. For Agni I take thee possessed of the Gāyatrī metre" for, the morning *savana* belongs to Gāyatrī, he thus comes to possess the morning *savana*. "For Indra, I take thee possessed of the Triṣṭubh metre" for, the

midday *savana* belongs to Triṣṭubh, he thus comes to possess the Jagatī metre, for, the third *savana* belongs to Jagatī; he thus comes to possess the third *savana*. "Anuṣṭubh is thy song of praise". Whatever is subsequent to the (three) *savanas* they belong to the Anuṣṭubh metre. That he now comes to possess. He does not press this (Soma plants) for, the (pressing) stone is thunderbolt and the *Adābhya* is *vāk* (speech). Lest he should injure speech by thunderbolt (he does not press).

6. He merely shakes (the vessel) with the Soma plants (saying) "In the flow of the streaming (waters) I waft thee; in the flow of the girgling (waters) I waft thee; in the flow of the jubilent (waters) I waft thee. In the flow of the most sweet (waters) I waft thee. These doubtless are the divine waters.. With these which are divine waters and with these which are human waters—with both of them, he bestows sap (into that *graha*). (He further says) "Thee, the bright, I waft in the bright (waters)" for, he indeed wafts the bright one in the bright (waters). "In the light of the day; in the rays of the Sun"—he thus wafts it both in the light of the day in the rays of the Sun. To the Sun (who showers rays) (who is a bull) this form of a hump (a ball) is quite pleasing. Soma is the leader of *soma*. The bright is the leader of the bright". Thus *soma* juice is made the leader of Soma, the bright one for the bright. "O! Soma, that name of *Adābhya* which you have, awaken (in that form), I am drawing you for that (*Adābhya graha*). This is to activise his name of *Adābhya* which is *vāk* (speech). So he draws speech for the speech. So he says "I am drawing you for that".

7. Then stepping out (of the *Havirdhāna*) he offers (in the *Āhavanīya*) (saying) "To you that Soma—*Svāhā* to Soma"—Thus he offers *soma* juice unto Soma himself and so does not throw speech into the fire. Then he smells the piece of gold. Its significance has been told. For this the (amount of) *dakṣiṇā* is the same (as for the *Aṁśu graha*).

8. He then puts back the Soma plants (in the heap of Soma plants in the *Havirdhāna*) (saying) "Enter thou gladly Agni's favourite seat, O divine Soma; enter thou willingly into Indra's favourite seat; O divine Soma. Because you are our friend. You O divine Soma enter into the favourite seat of the *Viśvedevas*". On the former occasion he captured the (three) *savanas*; he now restores them again and make them fresh. With them so refreshed, he performs that (part of the) sacrifice which is yet remaining. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Now, once on a time, the gods sat down (to perform) a *satra*, (sacrificial session), thinking "May we attain excellence, may we attain fame and may we be eaters of food". That same food gained by them wished to get away from them. Food being cattle, it was the cattle which wanted to get away from them (thinking) "These gods are tired and they may eat us up; (can't say) how they will treat us".

2. This the gods saw through and they secured them in the houses. Hence this food (cattle) did not get away from them. In like manner, now these (Yajamānas) are sitting down in a *Satra yāga*. They sit down (to perform) a *Satra yāga* (thinking) "May we attain excellence, may we attain fame and may we become eaters of food". The food gained by them wishes to get away from them. Food is, forsooth the cattle. They (the cattle) are wishing to get away from them (thinking) "These (Yajamānas) are exhausted; they may eat us up; (can't say) how they will treat us".

3. He (the Yajamāna) offers these two oblations into the *Gārhapatya*—for, *Gārhapatya* is the houses. Thus they restrain this food (cattle) in the houses (*gṛhas*); so that this food does not get away from them. This food that is kept in custody still wants to go away (thinking) "These (Yajamānas) may harm us; (can't say) how they will treat us".

4. He takes from the edges of the top portion of this food (in bits) twice or thrice. Later from the bottom, he takes a pinch. By this (the food) realises "he will not harm me (eat me up)". So it goes near him without fear. He becomes friendly for the food. He who knows thus and observes this rite becomes eater of food.

5. This then is done on the tenth day which is known as *Satrotthāna* (rising form the session). From among them (who sit down in the *Satra yāga*); one controls his speech (observes silence). Others depart (*vitiṣṭhata*). He who stands aloof (*vitiṣṭhati*) and wants to go away (*vitiṣṭhāsata*) and who wishes to eat, he eats.

6. They assemble at the *Gārhapatya* in the afternoon. When they start, the Adhvaryu makes the offering. It is the offering to be done by the Adhvaryu. If the Adhvaryu does not know that the *Gṛhapati* himself can offer. If the *Gṛhapati* does not know that, anybody who knows it can make the offering.

7. He offers (saying) "Here is joy; here Ye rejoice". He addresses the cattle thus. "Here is stability; here is your own stability-*Svāhā*". He addresses thus the cattle.

8. Then he makes the second offering (saying) "Letting the suckling calf to the mother"- he says this only by way of letting fire go to this earth. By saying 'a suckling calf drinking from the mother' he only refers to the fire suckling the (moisture of the) earth. (He says) "May he maintain increase of wealth among us—*Svāhā*". Increase of wealth is cattle and he only means 'let us be enriched with cattle'.

9. They walk out by the eastern (door) and moving to the north, reach the *Havirdhāna* cart from behind towards the front. For, from the front towards the back (they enter) earlier (while commencing to perform the sacrifice). But thus (it is done) while rising from the session.

10. He having reached the hind shaft of the northern *Havirdhāna* cart, sings the *Sāman* called *Satrasya ṛddhiḥ* (the completion of *satra*). Or (he moves) to the northern hip of the high altar or to the southern shaft of the northern *Havirdhāna* cart and sings that same *'Satrasya ṛddhiḥ' Sāman.*

11. "We have reached the light; we have become immortal because those who sit down in the *satra* do reach the light and they indeed, become immortal". "To the sky have we ascended from the earth" for, they who sit down in the *Satra yāga* indeed, ascend from earth to sky. "We have reached to the gods" for, they do attain to the gods, who sit down in the *Satra yāga*, "To the heavens, to the light" (thus saying) they reach the finale. Those who sit down in the *Satra yāga* do go to the heavens; they become 'light'. Therefore they make the finale by the words 'to the heavens; to the light'. He who sings the glory of the *Satra yāga*, he only prays for prosperity from then. Thus singing with these three *Sāmans*, they indeed, prosper.

12. Then they creep along right under the axle of the southern *Havirdhāna* cart towards east (saying) "O Indra and Parvata, leaders (of the army) whoever is (going) away from our army, each such one, you scorch with the thunderbolt, scorch him. Frightened and hiding (steelthily), if they run away prattling (in fear) even into whole forests, such enemies of ours, O brave ones, see them destroyed". Thus with the *Aticchandas* (verses in redundant metre) (they address). All these are verses in *Aticchandas*. By all these they destroy the enemy. Having thus overcome the enemy, they move underneath the axle (of the *Havirdhāna* cart). The axle is a thunderbolt and it is by the thunderbolt they kill the enemy. Then the enemy (sin) does not overtake them. Thus, just as the serpent would cast away its slough, having got rid of all sins, they move on by the eastern side. Having emerged at the east, going by the northern side, from the front, they enter to the back side of the *sadas*. For, from the back towards the front (they moved) when about to perform the sacrifice but thus (they do from the front to the back) while rising from the session.

13. They sit by their respective *dhiṣṇyas* (hearths). Then the Udgātṛ sings the *Sāman* of the *Ṛks* pertaining to the serpent queen, initiating it himself and inaudiable, so that another would not join him in singing and another would not over hear his singing. If another is to initiate, it would be in excess for the sacrifice; if another sings with him in chorus, it would be in excess and if another were to overhear it would be in excess. Therefore it is self-initiated, un-accompanied by another and inaudible to be overheard by another.

14. By the Udgātṛ singing that *Sāman* (once, on a time) the essence of the speech of gods was won. That essence of the *vāk* wished to creep away ahead of this earth (by-passing this earth). This earth, forsooth, is the *vāk*. From her (come out)

these plants and trees, which constitute food in her (earth). That essence of the *vāk* now wished to creep away ahead of this earth. That (essence) they obtained by this *Sāman* (made up of *Ṛks* belonging to serpent queen). Thus won, that (essence of *vāk*) returned (to the earth). That is why these plants and trees grow upwards (from this earth).

15. In like manner, does the essence of the *vāk* wishes to desert these (Yajamānas) who have gained it and wishes to creep away ahead of them (leaving them behind)—for *vāk* is this earth and her essence are these plants and trees which constitute food in this. That essence wishes to creep away ahead (leaving this earth behind). By means of this *Sāman*, they overtake it. Thus overtaken, it (that essence) returns to them. Hence upwards on this earth, grow the plants, upwards the trees. They sing the verses of the serpent queen, for, the queen of serpents is this earth. By means of her they obtain everything.

16. The Hotṛ explains the (*stotra* called) four-Hotṛs. It is an explanation (to be done) by the Hotṛ himself, because the Hotṛ follows up the *stuta (stotra)* by that *śāstra*—if he does not know that, let the Gṛhapati do it. If Gṛhapati does not know, let someone who knows it recite it (*śāstra*). This is how that *stuta* is followed up (by a *śāstra*).

17. Now they utter *Brahmodya* (metaphysical investigation on Brahman) which is in the form of *vākovākya* (statements and counter statements i.e. dialogue), after calling the Adhvaryu. Adharyu replies - "These Yajamānas have achieved fulfilment. Merit has come to these Yajamānas"—This is only a wish for fulfilment. These do indeed, fulfill.

18. By uttering the *Brahmodya* by way of the *vākovākya* they achieve everything; they come to possess everything; because those who sit down in the *Satra yāga*, have praised with *Sāmans*, thereby they have attained so much; they have come to possess so much; they have recited with the *Ṛks*. Thereby they have attained so much, they have come to possess so much, they have performed with *Yajus*, there by they have attained so much, they have come to possess so much. But this has not been attained by them, not yet possessed; namely the Brahman (through) *vākovākya*. That is what they now attain, what they now come to possess. That is the follow-up (*śāstra*) for the *stuta*. Therefore they utter *Vākovākya Brahmodya*.

19. Starting from the *Udumbara* post, they all sit down in silence till the sun sets. The sacrifice is *vāk* and they milk the sacrifice, extract the essence of it. Since they perform sacrifice with speech, that essence they (bring) from the other world day by day and strengthen it for the last day. Thus that speech obtained here, strengthens all these. With that well-released and re-invigorated speech, that which is unfinished in the sacrifice, that is taken up.

20. Why he sits from the *Udumbara* post onwards is because *Udumbara* is energy and with energy he replenishes this sacrifice. Now when the Sun has set they walk out of the *sadas* by the eastern door and sit in front of the *Havirdhāna*. While they sit observing silence, the Pratiprasthātā silently goes round (them) pouring the *Vasatīvarī* waters. (This is) for whatever desire they get initiated. It is with (specific) desires the Ṛṣis were getting initiated in those days. 'I have the desire for this; let me have it' let that be fulfilled. In like manner his (Yajamāna's) desire is fulfilled or one with many desires may also get initiated.

21. Now for that (releasing of the speech) this is to be muttered "*Bhūḥs, Bhuvaḥ* and *Svāḥ*". Thus they enrich this *vāk* with truth. With that speech, so enriched, they seek for blessings. "May we be abundantly bestowed with offspring"—thereby they pray for offspring. "May we be abundantly bestowed with heroes"—thereby they pray for heroes. "May we be abundantly bestowed with nourishing food"—thereby they pray for nourishment. Thus from these, all these wishes are fulfilled.

22. Then the Gṛhapati recites the *Subrahmaṇya* litany. Or one authorised by the Gṛhapati recites. Sometimes all of them recite, each separately. (That is not to be done). Gṛhapati alone should recite or the one whom the Gṛhapati authorises. (On that occasion) they wish (to be called) for another sacrifice. They place *samidhas* (on the fire). This kindling marks the end of the ritual. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. This *vidyā* (Vedic lore) is, forsooth, the *Ṛks*, the *Yajus* and the *Sāmans*—this is the threefold *vidyā*. Of them, the *Ṛk* is this earth; for, *Ṛk* means *vāk* (speech) and it is by *vāk* that they praise. This earth being *vāk* is hence the *Ṛk*. Whoever praises, does praise in this. Therefore this earth is the *Ṛk*. The *Yajus* is, forsooth, the sky and the *Sāman* is indeed, the heaven. All these (three) *vidyās* are used in the *Soma* sacrifice. He who knows thus and performs the *Soma* sacrifice, he wins over this world by the *Ṛks*; wins over the sky by the *Yajus* and wins over the heaven by the *Sāmans*. Also one who knows thus, even if he studies only one (of the three) Vedas but recalls the formations of the other two (study parts of the other two Vedas relevant for the ritual) he too attains this success (over the three worlds).

2. This thousandfold progeny of Vāk, Indra and Viṣṇu divided into three and this *Trayī vidyā* (threefold *vidyā*) is of those. Two divisions of that, Indra obtained and Viṣṇu one-third. Indra took as his share, the *Ṛks* and the *Sāmans*. Viṣṇu took

Yajus as his share. Hence whatever (is to be done) with *Ṛk* and *Sāman* is done in the *sadas* (a hall, so called in a sacrificial place); because they were taken by Indra and the *sadas* belongs to Indra. This Soma, who is Viṣṇu, they carry with the *Yajus*, because Viṣṇu took as his share the *Yajus*. With this sacrifice, that is Viṣṇu they proceed forward, as it is called *Purascarṇa* (preparatory ceremony).

3. *Yajus* are the mind; *Ṛk* and *Sāman* are the speech. Without speech, one cannot know the mind. When one contemplates silently, nobody knows (what he contemplates upon).

4. The gods said to speech (situated in) the *sadas*—"Without you the mind is not known. So go forward and make known this mind".

5. She (speech) asked—"What shall I gain then?" They said "Whatever is offered with the chanting of *Svāhā* in the Soma sacrifice without *Vaṣaṭkāra*, all that will be your share". So whatever is offered with *Svāhā* chant without *Vaṣaṭkāra* in the Soma Sacrifice, that is the share of vāk.

6. She (speech) went forward and made known "Thus he does this—thus he does this". Thus it is by means of words it is known. So mind and *vāk* became colleagues.

7. Therefore in the *Havirdhāna* too, they perform with *vāk*, when they do things with *vāk* in the form of *Ṛk*. They recite in the morning prayer, when they recite the kindling chants and when they praise the pressing stones (*Grāva-stuti*). Thus they (speech and mind) became colleagues.

8. Therefore in the *sadas* too, they do things with the *Yajus* when they throw up the *Dhiṣṇya* hearths all about the *sadas*. Thus they two became colleagues (there too).

9. They enclose the *Havirdhāna* for cohabitation (the mind and the *vāk* intent to mate, get covered all around). (They think) "Let us cohabit in privacy". The waters are the female and the *soma* plant is the male. They enclose (the *Havirdhāna* hall) to fecilitate their union (thinking) "Let this pair have secret mating".

10. They enclose the *sadas* too for cohabitation (of the *vāk* and the mind). (They think) "Let this pair have privacy for mating". Here the *Ṛk* is the female and *Sāman*, the male. To facilitate their union, they enclose (thinking) "Let this pair mate in privacy". Incomplete is that cohabitation which is exposed. So even when one sees some one intercourse even with his own wife, sin accrues to him, as it were. So any one peeping into the *Havirdhāna* or the *sadas*, except through the door, he should be prohibited by saying 'Don't see', as though he is peeping at the intercourse being carried on. Through the door one can see at will because it (the door) is made by the gods.

11. That *soma* plant which is the male is longing for the waters, the female, at the *Havirdhāna*. From that seed of that union, the moon is generated. The male, *Sāman*, is longing for the female, the *Ṛk* in the *sadas*. From that seed of that union, the Sun is generated. *Ṛk* is splendour and splendour is the Sun. So splendour is born out of splendour when the Sun is generated by the *Ṛk* and the *Sāman*. He is called mighty (Indra). Waters are food and *soma* plant is food. So from food, food in the form of the moon is produced for him (the Sun). For, moon is his (Sun's) food. Moreover it is from *Ṛk* and *Sāman*, he produces the Yajamāna. Out of the *soma* plant and from waters, he produces food for him (the Yajamāna). So this (food) produces this (food).

12. The *Yajus* is mind and the *Yajus* is the sacrifice. '*Yaja*' (meaning worship) is what is called as *Yajus*. The gods performed sacrifice with the *Yajus*; then with the *Ṛks*; then with the *Sāmans*. In like manner, do they now perform sacrifice with them: first with *Yajus*, then with *Ṛks* and then with *Sāmans*. This *vidyā* which is the *Yajus* has been fully milked (extensively utilised) by the gods and so it is full of benidictory words explained. This *vidyā* has been fully milked by the gods.

13. They, the gods, said "Ho! we shall replenish this *vidyā* once again, so that this *vidyā* will be on a par with the other two *vidyās* (namely the *Ṛk* and the *Sāman*) whereby this aerial world (which is of *Yajus*) becomes on a par (in status) with the other two worlds (earth and heaven that belong to *Ṛk* and *Sāman*)". (They said) "Yes, let us chant this (*Yajur vidyā*) in a low voice". They thus chanted her in a low voice and as a result this *Yajur vidyā* became on a par with the other two *vidyās* and hence this (aerial) world became equal with the other two worlds (earth and heaven). So this aerial world while being distinct (defined) is yet indefinable. Because the *Yajus (Mantras)* are defined but yet indistinct. The *Yajus* are distinct in so far as they are expressed by speech; because speech is distinct (helps to define). But (at the same time) these *Yajus* are indistinct because even while expressing them by speech, they are uttered in a low voice. That which is (said) in a low voice is indistinct. So he who mutters this *vidyā* (*Yajus*) in a low voice, he invigorates it and thus strengthened invigorates him (who utters). And he who utters it in a loud voice, he does not invigorate her (the *Yajur vidyā*). Thus weakened, she harms him (who utters aloud). So one should chant in a low voice only.

14. Mind is indeed, the *Yajus*. This mind is indistinct and that which is in a low voice is indistinct. So one should chant only in a low voice.

15. The *Yajus* is mind. The *Ṛk* and *Sāman* are the *vāk* (speech). Since here (in the sacrifice) the Adhvaryu performs with the *Yajus* and he is the mind. Those who perform with the *Ṛk* and the *Sāman*, they are *vāk*. This is how it happens. Therefore when the Adhvaryu says 'recite' (the invitatory prayer) then he recites, when he says 'pronounce' (the offering chant), he makes the offering; when he says 'Ye come back' then (they return) and sing the prayers; thus nothing unauthorised

by the Adhvaryu is done. What is not approved by the mind, the speech does not say. Thus the mind leads as it were (goes in front). So it is called *Puraścaraṇa*. He who knows thus, he stands as it were at the helm, through prosperity and fame.

16. Now, that *Puraścaraṇa* is none else than the Sun. So, standing in front and making the offering (the Adhvaryu) follows the course which is the course of the Sun. When he has responded (to the Hotṛ's recitation) let him turn round in an accordance with the Sun's course. He verily assumes the form of that (Sun) and goes about. For him, there is no pain nor fatigue occurs. He who is capable of following that course and turns round in accordance with that course, alone is capable of supporting his dependants. He wins identity with him (Sūrya) and shares his (Sūrya's) world. (Fourth Brāhmaṇa Ends)

(Chapter Eight Ends)

GRAHA KĀṆḌA ENDS

VĀJAPEYA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. (Once on a time) the gods and the Asuras, both descendants of Prajāpati, vied with each other. Then the Asuras, out of arrogance (thinking) "Unto whom should we make offerings (why to somebody else)", went on offering into their own mouths. By thus offering, they were defeated. So it is said that one should not be arrogant.

2. Now, the gods were not arrogant. They went about offering oblations unto one another. To them, who were thus offering, Prajāpati gave himself up. Prajāpati, forsooth, is sacrifice. He became their food, for sacrifice is the food for the gods.

3. Those gods (claiming) "This will be for me; this will be for me", could not agree in that (in sharing that food in the form of the sacrifice). Not agreeing, they said "Let us fight it out, he who will win, for him shall this belong". (They said) 'Yes' and fought for it.

4. Then Bṛhaspati approached the Savitṛ, for his impulsion (saying) "Bequeath for me. Impelled by you, let me win this". (Savitṛ said) 'Yes' and Savitṛ impelled him for that; so impelled he performed. By performing that, he ascended to this upper region. Therefore he who knows so and he who so knows not—they say that the upper region belongs to Bṛhaspati. He who performs the *Vājapeya* ascends to the upper region.

5. Indra performed that (*Vājapeya*). By performing that, he ascended to this upper region. So he who performs the *Vājapeya* ascends to the upper region. In like manner, these (Yajamānas) who perform this sacrifice, they ascend to this very upper region.

6. Prajāpati, the son of Jānaśruta performed this but he descended again. Formerly all were reaching indeed, the upper region. He (Aupāvi) became everything, won everything and (even) conquerred Prajāpati; Prajāpati being everything. He (who performs this) becomes indeed, everything, wins everything and even conquers Prajāpati, for, Prajāpati is everything (and he is won) by one who performs *Vājapeya*. So they say that (any body) cannot perform this sacrifice. Because he becomes everything; wins everything and nothing is left over by him here and his subjects here (his offspring) will be worse off.

7. Nevertheless, one who correctly knows this sacrifice from the *Ṛks*, from the *Sāmans* and from the *Yajus* can (very well) perform this. Those who are knowledgeable and well-versed in the Vedic lore should be the priests for this sacrifice. That contributes to the wholesomeness of this sacrifice. He becomes entitled for happiness in this mortal world. His subjects (progeny) contribute to his own prosperity, in the case of one who knows thus and performs it. So let him perform (the *Vājapeya*) by all means.

8. Since Bṛhaspati performed it (*Vājapeya*), it is a sacrifice meant for Brāhmaṇas; for Bṛhaspati is Brahmā and Brahmā means Brāhmaṇa. And since Indra performed it, this is a sacrifice meant for Kṣatra and Indra is Kṣatra. Kṣatra means Kṣatriya.

9. *Rājasūya* is meant for kings (Kṣatriya) for, by performing *Rājasūya*, one becomes king and a Brāhmaṇa is not (to strive) for a kingdom. *Rājasūya* is a lower one and *Vājapeya* is higher (in importance). By performing *Rājasūya*, one becomes a king but by performing *Vājapeya* (he becomes) an emperor. Kingdom is lower and an empire is bigger. A king would (naturally) desire to become an emperor because it is higher. An emperor will not desire to become a (mere) king, because it is lesser. Therefore *Rājasūya* is lower and *Vājapeya* is higher. By performing this sacrifice, he becomes possessed of everything and hence he is called emperor (*Samrāṭ*).

10. He offers this oblation belonging to Savitṛ at the beginning of each rite "God Savitṛ, impell the sacrifice; impell the lord of the sacrifice unto his share. May the heavenly Gandharva, the purifier of thought! purify our thought. Let the lord of speech, sweeten our food". Just as, at that time, Bṛhaspati approached Savitṛ, for getting impelled, in like manner, this (Yajamāna), hastens to Savitṛ for impulsion. Savitṛ grants that (impulsion) to him. He wins (that sacrifice) after being impelled by the Savitṛ. "Let the lord of speech today, sweeten our food" (he says). The lord of speech is Prajāpati and *vāja* is food. He thereby means 'Let Prajāpati make this food sweet (or sumptuous)'! Then after proceeding with the *paśu* meant for Agni and Soma, he makes this offering with this; this sacrifice becomes started and it is pleased. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He draws the *Aṁśugraha*. He draws the *Aṁśugraha* for completeness sake, for making it whole. Therefore he draws the *Aṁśugraha*. Then he draws the *grahas* (that are) of *Agniṣṭoma*, which are well-known upto the *Āgrayaṇagraha*.

2. Then he draws the *Pṛṣṭhyās* (the three *Atigrāhyagrahas* prescribed for the *Pṛṣṭha-stotras*). Whatever the gods (Agni, Indra and Sūrya) won by them, that the Yajamāna wins thereby.

3. Then he draws the *Ṣoḍaśīgraha*. Whatever Indra won by means of the *Ṣoḍaśī*, the Yajamāna wins thereby.

4. Then he draws the *grahas* (special) for the *Vājapeya* (saying) "Thee the firm-seated, the man-seated, the mind-seated! Thou art taken with a support, I take thee, agreeable to Indra. This is thy womb, thee most agreeable to Indra", he deposits it. This world (earth) is firm. By this firmly seated, he wins the world.

5. (He says) "Thee the water-seated, the ghee-seated, the ether-seated! Thou art taken with a support; I take thee, agreeable to Indra. This is thy womb; thee most agreeable to Indra", and deposits it. That ether is this aerial region. By this he wins that (aerial) world.

6. "Thee, the earth-seated, the air-seated, the sky-seated, the god-seated, the heaven seated; I take with a support; thee most agreeable to Indra" (so saying) he deposits it. The yonder world is the god-seated, the heaven-seated. That is indeed, the world of gods. By this he wins that very world.

7. "The invigorating essence of the waters, being contained in the Sun; the essence which is the essence of waters; thee agreeable to Indra, I take with a support! This is thy womb; thee most agreeable to Indra"(so saying) he deposits it. For, the essence of the waters is the one who blows (or purifies) yonder (the *vāyu*) and he is contained in the Sun, he flows from the Sun; and that same essence, he thereby wins.

8. "Ye *grahas,* of energising libations, inspiring the sage with thought! I have gathered the sap and energy of thine, the handleless. I take thee with a support; thee agreeable to Indra"—(so saying) he deposits it. *Ūrja* or energy is the essence. With this, he wins the energy which is the essence.

9. These are thus the five *Vājapeyagrahas,* he draws. He who performs *Vājapeya* wins Prajāpati. There are five seasons for the year and the year is Prajāpati. So he wins Prajāpati.

10. Then he draws the seventeen *grahas* of *soma* and the seventeen *grahas* of *surā.* Both these, *soma* and *surā* are food for Prajāpati. Now, prosperity, truth and splendour are *soma;* untruth, sin and darkness are *surā.* Those two foods of his (Prajāpati's) he (the Yajamāna) wins thereby.

11. He draws the seventeen *Somagrahas*, for, Prajāpati is seventeenfold. As great as Prajāpati is, as great as is his measure, with that much he thus wins his prosperity, truth and splendour. He draws the seventeen *Surāgrahas*, for, Prajāpati is seventeenfold. As great as Prajāpati is, as great as is his measure, with that much he thus wins his untruth, sin and darkness.

12. They both together make thirty-four. All the gods (together) come to thirty-three and Prajāpati is the thirty-fourth. So he wins all the gods and also Prajāpati.

13. From where they buy *soma*, this *Parisrut* (*surā*—an intoxicating herbal extract) also they buy from that Keśava (a man with long hairs). That Keśava is neither male nor female. Since he is a man he is not a female; since he has long hairs he is not a male.

14. He buys it with lead. This lead is neither gold nor iron. So he buys with lead.

15. They prepare two earthen mounds (earthen platforms on which *grahas* are kept in the *Havirdhāna*); one at the back of the axle (of the *soma* cart and the other in front of it) (thinking) "lest we mix up the *Somagrahas* and the *Surāgrahas*". There on the previous day they pour water by the front door. Bringing from behind, they pour this *Parisrut* by the other door (in the back side). The Adhvaryu, sitting in front, facing eastwards (draws the *Surāgrahas*). First he (the Adhvaryu) draws a *Somagraha*, then (the Pratiprasthātā), a *Surāgraha*. Thus they both draw alternatively each. The last one each draws simultaneously. Adhvaryu holds each *Somagraha* above the axle and the Pratiprasthātā holds down the axle each *Surāgraha*. The Adhvaryu should not hold it beyond the axle westwards and the Pratiprasthātā should not hold it beyond the axle eastwards.

16. He (each of them) chants "United Ye are; unite with happiness". (Thinking) "Lest we say (unite us) with evil". They withdraw them again (saying) 'Disunited Ye are; disunite us with evil'. Even as one might tear a reed (out of a reed grass) in the same manner they separate that Yajamāna from all evil. Then with a golden vessel, they draw the *Madhugraha*. Then he draws the *Ukthyagraha*; then the *Dhruvagraha*. When the last chant of seventeen *stotras* (prescribed for the third *savana*) has been said, he pours those *Somagrahas* into the cups of the officiating priests and drink them. In the midday *savana*, this (procedure) is said about the *Madhugraha* and also of the *Surāgrahas*. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. For the *Agniṣṭoma*, he slays (a *paśu*) for Agni, for, the *Agniṣṭoma* itself, he thereby wins. For the *Ukthyas*, he slays (a *paśu*) for Indra and Agni, for the *Ukthyas* belong to Indra and Agni and thereby he wins the *Ukthyas*. For the *Ṣoḍaśī*, he slays (a *paśu*) for Indra, for *Ṣoḍaśī* is Indra and thereby he wins the *Ṣoḍaśī*.

2. For this final seventeenfold *stotra* (*Vājapeya sāman*), he slays (a *paśu*) for Sarasvatī. By this, even though it is not an overnight performance. It is yet made like the night (performance). He who performs *Vājapeya* wins everything. The year is made of days and nights. They by alternating each other make the year. The year is everything and so he wins everything. The fact that it is not an overnight performance, he wins the day thereby. The fact that even though it is not over-night performance, it is made a night performance, he wins the night, thereby, thus he wins both day and night.

3. Thereupon he slays a spotted sterile *paśu* for the victorious Maruts. This (spotted *paśu*) is this earth where both the rooted and the rootless are established. There she is called Pṛśni (spotted *paśu*). This food is (contained) in (the earth). Indeed, this food and drink are in this (earth). By this he wins food and drink for the Maruts, the Viś. Maruts are the peasants and peasants are the food for the nobles (elites). (So he says) "For Maruts the victorious" for the sake of victory. If he could get at two invitatory and offering prayers (*Yājya* and *Anuvākya*) for the victorious Maruts, let him adopt them. If he could not get at two invitatory and offering prayers for the victorious Maruts, let him do with (any two) prayers meant for Maruts. It is difficult to get a spotted sterile *paśu*, and so if he can't get a spotted one, any sterile *paśu* will do.

4. This is the procedure in the case of that (sterile *paśu*)—when the Hotṛ recites after the *Māhendragraha* libation, then he should proceed with the *vapā* of this (sterile *paśu*). Because, this *Māhendragraha* is the exclusive *graha* for Indra. The prayer (*stotra*) is also exclusive and the *śastra* thereto is also exclusive. Indra is Kṣatra (nobility) and the Maruts are the peasantry. With the peasantry, Kṣatriya becomes more powerful. Thereby (i.e. by following the *Māhendragraha*) this strength comes to be placed in the Kṣatra.

5. Then having made the cuttings (of *vapā*) into two (portions), they cook. The cut piece of one, he smears with ghee and (again) cuts each twice, sprinkles with ghee and anoints the cuttings. Then having smeared ghee at the bottom of the *upabhṛt*, having cut each once, sprinkles ghee twice. When he cuts two times each half, it becomes whole and by proceeding with that, he wins the divine race (*deva viśa*—the common folk among the gods). Then they present this (other) half to the human kind (*Manuṣyaviśa*— to the common folk among men). Thereby they win the commoners among men.

6. That should not be done so. He (who does so) sways away from the path of the sacrifice. He who does thus, indeed departs from the (right) path of the sacrifice. So just in the same way as they proceed with the *vapās* of the other *paśus*, they should follow the same way in the case of the *vapā* of this *paśu*. In the same way as they proceed with the libations of the other *paśus*, in the same way they should proceed with the libation of this (*paśu*). So they should not present to the common folk among men.

7. Then they seize there seventeen *paśus* belonging to Prajāpati. All of them are hornless, all of them having a black spot in the fore-head; all having large testicles. This is what directly wins Prajāpati, when this (kind of *paśu*) is slaughtered. Prajāpati is forsooth, food. If food is Prajāpati, this (type of) *paśu* is the visible food. If *soma* is Prajāpati, this (type of) *paśu* is the visible *soma*. So directly he wins Prajāpati.

8. They (*paśus*) happen to be seventeen, for, Prajāpati is seventeenfold. They are all hornless. This man is the nearest to Prajāpati and he is *Tūpara*, i.e. without horns. Prajāpati is also *Tūpara*, without horns. So all (the seventeen *paśus*) are hornless. All of them are *śyāmā* (dark grey in colour). *Śyāmā* consists of two colours; the white and the black, the two together forming a productive pair. Prajāpati is, indeed, productive. So all of them are *śyāmā*. All of them have large testicles. Testicles are the reproductive parts. Prajāpati is productive. So all of them have large testicles. Let him perform it with all these *paśus* complete in all these (stipulated) respects. If he does not get such complete ones (as stipulated) whatever (type of) *paśu* he might obtain, let him have them. For, Prajāpati is everything.

9. The last one of these (seventeen *paśus*) is seized for the *vāk* (speech). For, if there is anything beyond Prajāpati it is only speech. So thereby he wins that speech. Let him not do so. Prajāpati is all these that form these worlds. This speech is what is spoken in these worlds. So by that itself (by winning Prajāpati) he wins the speech. So all of them should be for Prajāpati.

10. The procedure with these (*paśus*) is as follows—The Maitrā-Varuṇa recites the *sastra* after the *Vāmadevya sāman* is sung. Thence they should proceed with the *vapās* of these *paśus*. For *Vāmadevya sāman* is (of) Prajāpati. These (*paśus*) belong to Prajāpati. So in that context (just after the *Vāmadevya sāman*), they should proceed with the *vapās* of those (*paśus*).

11. Now, when the *anuyājās* (after offerings) are made, and when the pair of *sruks* have not been separated, then they should proceed with their libations. Their proceeding with them (libations of the seventeen *paśus*) is the direct winning of Prajāpati. This is the end of the sacrifice. Only at the end of the sacrifice, he wins Prajāpati. If they happen to proceed with these libations earlier, it would be just as if a man had already gone the way (and reached his destination) and still intends to proceed—and where would he be after that? So only here (at the end) they should proceed with these libations.

12. But let him not do it in this way, for, he who departs from the path of the sacrifice, stumbles and he who does it in this way, definitely departs from the path of the sacrifice. Hence, whenever they proceed with the *vapās* of the other *paśus*, at that same time, let them proceed with the *vapās* of these (*paśus*). Whenever the libations of other *paśus* take place, then only they should proceed with the libations of these *paśus*. There is only one *anuvākya* (invitatory chant) and one offering prayer (*yājya*). "These (offerings) belong to only one deity namely Prajāpati". So saying in a low-tone, he should loudly say "Recite the invitatoty chant for the offerings of the bucks" and again in a low voice "To Prajāpati" and again in a loud voice "Urge the offerings of the bucks that are standing ready". (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. At the midday *savana*, he consecrates (the Yajamāna) by pouring water and at the midday *savana*, they run a race. This sacrifice which is being performed is Prajāpati. Him, the Prajāpati who is sacrifice, he wins in the middle (of the sacrifice).

2. (What is being stated below, he does) when the *Māhendragraha* is not drawn. This (*Māhendra*) is the exclusive *graha* for Indra. Its *stotra* is (also) exclusive (to Indra) and its *śastra* is (also) exclusive. Yajamāna is indeed, the sovereign (Indra). So he wins him (Indra) in his own abode (Yajamāna). So it is (to be done) before the *Māhendragraha* is drawn.

3. He brings down the chariot for him (Indra, saying) "Thou art the thunderbolt of Indra". This chariot is indeed, the thunderbolt and the Yajamāna is Indra, when he says 'Thou art the thunderbolt of Indra' he only means 'You belong to Yajamāna'. (He says) "Winner of wealth (*vāja*)" for, *vāja* means food and he only says 'winner of food'. (He says) "Let this one (Yajamāna) win wealth by you". 'By you let him win food' is what he means by saying "Let this one win wealth by you".

4. Then that chariot which is yoked, he turns it into the *vedi* (saying) "In the winning of wealth, the great mother". *Vāja* is food and thereby he says 'in the winning of food the great mother'. (He says) "Aditi by name, we praise with speech". Now, Aditi is this earth. So he says "Aditi by name, we praise with speech". "In whom all this universe has entered" for, this entire universe has entered into her (earth). "Thereon, may the divine Savitṛ acclaim this our ritual". (It means) 'On her, let the divine Savitṛ enable the Yajamāna to (win the) empire', for, the Yajamāna is the ritual. So he says "Thereon may the divine Savitṛ acclaim this our ritual".

5. They then bathe the horses (with water). When they bathe them, they sprinkle them with water uttering this *Yajus* verse. He sprinkles them with water when they are bathed or when they are being brought up after being watered. As to why they sprinkle them with waters is because at the beginning, horse originated from waters. When it (horse) originated from waters, it emerged incomplete. It was indeed, incomplete when originated and hence it never stands on all its legs. What part of it was left behind in the waters, by that he is now filling it; completing it. So he sprinkles with waters.

6. He sprinkles with waters (saying) "O divine waters! what rushing, high-peaked, wealth-winning wave you have, therewith may this one win wealth". Or (by saying) "Within the waters is nectar; in the waters is medicine, at the praises of the waters, may ye wax strong, ye horses!"

7. He having turned them, yokes them (to the chariot). He yokes the right one (horse) first and then the left one. According to human (practice) it is the left one that is first yoked and in the divine (practice) it is thus (the right one first).

8. He yokes (saying) "Either the wind, or thought"—for there is nothing swifter than the wind and nothing swifter than the thought. So he says "Either the wind or thought". "The twenty-seven Gandharvas, they yoked the horse at first". These Gandharvas who are twenty-seven happened to yoke the horse at first. "Those who first yoked the horse, let them yoke thee"—that is what he says. They laid speed unto him at first—for, it is the twenty-seven Gandharvas, who at first laid speed into the horse. So 'those who first laid speed in the horse, let them put speed into you'—is what he says.

9. Then he yokes the left one (saying) "Become possessed of the wind's speed, O horse!, when thou art yoked"—thereby he renders him as swift as the wind; as swift as the thought. "Be thou possessed of the beauty of Indra's right (steed)". Just as Indra's right (steed) is prosperous, so you be for this Yajamāna to prosper—is what he says. "Let the Maruts that know everything, yoke thee; let Tvaṣṭā impart speed unto your legs"—for, the animals belong to Tvaṣṭā. He whose are the animals, he is the master of those animals. "Let that Tvaṣṭā impart speed unto the legs" is what he says. He then yokes the right side (horse). In human practice, the left one is yoked first, but in divine practice, it is this way (the right one first).

10. He yokes it (saying) "What speed has been secretly kept in you, O horse! what (speed) has been bestowed in the eagle and what the moving wind has". He thereby says "What speed is concealed in you (O horse!). What speed is bestowed in the eagle and into the wind". (He says) "With that strength, you the mighty". He only says "With that prowess, for us". When he says "With that strength, you the mighty". (He says) "Become winner of food (for us) and cause us to cross over the battle of the sacrifice". *Vāja* means food and (he says) "Become winner of food for us and enable us to cross over this divine battle (i.e. sacrifice)". Thereby he says 'Win thou this sacrifice, namely Prajāpati, for us' when he says "Become winner of food and enable us to cross over this battle of sacrifice".

11. Now only those three (horses) are yoked. If the fourth is yoked, it would be doing it in the human way. What is a human practice is taboo in the divine (context). The sacrifice is threefold and there are three worlds. Therefore only these three are yoked. The fourth unyoked, stands by the side of the yoke (when the third is yoked). When they (the horses) are given (when the chariot with four horses is given to the Adhvaryu) this one (the fourth) is also to be given after using it (after yoking to the chariot).

12. Then they bring this *caru* (rice-pap) for Bṛhaspati, made of wild rice measuring seventeen *śarāvas* (shallow cups for measuring grains). He (the Yajamāna) is indeed, winning food when he performs *Vājapeya*. *Caru* is the visible food. This is *odana* (cooked rice) and cooked rice is the ready food. From that, *caru*

is made. It measures seventeen *śarāvas* (of wild rice) for, Prajāpati is seventeenfold. They are wild rice, for, wild rice is ripened by Brahman, and hence wild rice. This (*caru*) belongs to Bṛhaspati because it was Bṛhaspati who first won this sacrifice. So it (*caru*) belongs to Bṛhaspati.

13. He makes the horses smell it (*caru*). (He says) "Ye horses, the winners of *vāja*"—*vāja* means food. So he says, 'winners of food'. (He says 'Ye who advance proceed forward, to the food'. For they do indeed charge forward (as in a battle to win-food). (He says) "Smell Bṛhaspati's portion"—this *caru* which he causes the horses to smell, belongs to Bṛhaspati. So he only puts vigour into them. (He says) "This food, this sacrifice, namely Prajāpati—let me win". That is how he wins this food, this sacrifice, namely Prajāpati. (Fourth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRAHMAṆA I

1. Now, while running a race, he thereby wins this (terrestrial) world. And, when Brahmā mounts the cart-wheel set up at the height of the navel, he (Brahmā) sings that *Sāman* and by that he (the Yajamāna) wins the aerial world and when he erects the *yūpa*, by that he wins the heaven itself, the world of the gods. That is why these are done.

2. He the Brahmā, ascends the cart-wheel (saying) "At the prompting (*sava*) of the god Savitṛ of true impulsion, may we ascend unto the highest heaven of Bṛhaspati". If a Brāhmaṇa is performing (the *Vājapeya*), Bṛhaspati being a Brāhmaṇa, Brahmā, a Brāhmaṇa (says so). If a Kṣatriya is performing (*Vājapeya*) (he has to say) "At the prompting of the divine Savitṛ of true impulsion, may we ascend unto the highest heaven of Indra", for Indra belongs to royalty and Kṣatriya is also of royalty.

3. Thrice he sings the *Sāman*. Having sung the *Sāman* thrice, he descends (saying) "At the prompting of the divine Savitṛ of true impulsion, I have ascended unto the highest heaven of Bṛhaspati" or 'I have ascended the highest heaven of Indra' (as the case might be).

4. Then, they tie these seventeen drums (leather-covered musical instruments) (around the altar) from the *Āgnīdhra* backwards upto the end of the altar. He who performs *Vājapeya* does win Prajāpati. Prajāpati is *vāk* (speech). This (sound) of these seventeen drums is the supreme speech. He thus wins the supreme *vāk*, namely the supreme Prajāpati. They (the drums) are seventeen, because Prajāpati is seveteenfold.

5. When they run the race, they beat one of these drums (saying) "O Bṛhaspati! win the race you convey your speech to Bṛhaspati. Make Bṛhaspati announce victory"—this if a Brāhmaṇa performs, because Bṛhaspati is Brāhmaṇa and Brahmā is Brāhmaṇa. If a Kṣatriya performs (it will read as) "O Indra! win the race. Convey your speech to Indra. Make Indra announce victory". For, Indra is Kṣatra and kṣatra means royalty.

6. And when those race-running chariots are released, he separates one of those drums (saying) "This has been your true chorus by which you made Bṛhaspati announce victory. You indeed, made Bṛhaspati utter the speech; O lords of the worlds! be released". Thus separating one (drum), he unties all the drums.

7. Having declared the race, when the chariots return, then the Rājanya (prince) shoots seventeen arrow's range. He who performs *Vājapeya* wins Prajāpati. As long as is one arrow-range, so much is man lengthwise. As much as is the length of seventeen arrow's range, that much is Prajāpati lengthwise. So he shoots seventeen arrow's range, for Prajāpati is seventeenfold. Rājanya shoots, for, Rājanya is nearest to Prajāpati. He is indeed, nearest (to Prajāpati) and that is why being one, he rules over many. Therefore, the Rājanya shoots. At the seventeenth shooting spot, he makes the boundary and it becomes the spot for descending.

8. Now, the Yajamāna, steps upon the chariot (saying) "At the prompting of the divine Savitṛ of true impulsion, may we win the race of Bṛhaspati, who wins races". Just as once Bṛhaspati approached Savitṛ for impulsion, in the same manner, this one (the Yajāmana) rushes to this Savitṛ for impulsion. Him, the Savitṛ prompts. Thus prompted by Savitṛ, he wins. This is chanted by that one (priest) who knows this *Yajus* or the Yajamāna himself (chants).

9. He touches the right-side yoke (saying) "O horses! Ye win *vāja*" for, these horses do win *vāja*. *Vāja* is food and he only says 'win food'. (He says) "Leaving behind the roads" because they are running, leaving the roads behind. "Measuring the stages" for, they cover the road measuring in stages. (He says) "Reach the goal (winning post)". He says 'Reach the destination' when he says 'Reach the goal'.

10. While running the race, they beat the drums and Brahmā sings the *Sāman*. There is great noise. Then the Adhvaryu, with these two chants in Jagatī metre, either addresses or makes offering. Whether he addresses or makes the offering, it is of the same significance. He thereby speeds these running horses. He imparts vigour unto them, so that the terrible Rakṣasas do not get at them. Thus this one (the Adhvaryu) either chants or makes offering (saying) "That horse speedeth after the whip, fettered at the neck and shoulder and mouth, may *Dadhikrā* enrich this sacrifice; may his foot-prints fall on the winding roads. Of him (the horse) who is running speedily, eagerly advancing, with wings of the bird fanning as of gliding eagle, with the velocity of the divine horse (*Dadhikrāvṇa*), with strength, he crosses".

11. With this *Tṛc* (collection of three *Ṛks*), he chants but not makes offerings. Then (the horses) which are running, he speeds them; he imparts vigour into them. These earths are three. This (which is visible for us) is one and there are two

others. He wins those two and this. (He says) "Let the horses be auspicious for us at the invocations in the divine service; running their measured course, with beautiful song; swallowing the dragon, the wolf, the evil spirits; may they ever keep away afflictions that approach us". "Those horses, want to hear the calls; may they all hear our call, the horses running their measured course; they, the winners of thousands, who by themselves have captured many great gains in the contests". "In every race, help us, ye racers, at the prizes. Ye, wise immortal knowers of the divine law; drink of this mead, be gladdened and satisfied, walk ye on the paths trodden by the gods"—(thus saying) having reached the goal, he passes the length of the horses at the right side.

12. Then they stand by with the *Bārhaspatya caru* (the rice-pap meant for Bṛhaspati) at the *cātvāla* pit. He who performs *Vājapeya* is indeed, winning food. This *caru* is the evident food, because it is cooked rice. Cooked rice is ready food and it is from that, the *caru* is made.

13. He approaches and touches it. He wins food by means of that (*caru*). For that very reason he touches it. He takes it into himself and owns it within himself.

14. He touches it (saying) "May gain of wealth come to me". Wealth means food; he thus says 'May gain of food accrue to me'. (He further says) "May these two, heaven and earth, of universal form"—for, Prajāpati is these two, heaven and earth. "May father and mother come to me"—for, Prajāpati is both father and mother. (He says) "May *soma* come to me to (confer) immortality"; for, Prajāpati is *soma*. With these, he touches his own belly because it is there that the food settles.

15. Then he makes the horses smell it (*caru*) (saying) "O horses! winners of *Vāja*"—for, these horses are of course winners of *Vāja*. *Vāja* means food. So he only says 'winners of food'. (He says) "Causing food to flow"; for, at the beginning he had said "those who let food flow". So they let flow and hence here they are causing food to flow. "Ye (horses)! smell the portion of Bṛhaspati" because, this *caru* belongs to Bṛhaspati. (He says) "Take (it) in". In the beginning, while making the horses smell (the *caru*) he had said, "This is food; enable me to win this sacrifice, namely Prajāpati" and therefore now, he makes them smell (saying) "This is food. This sacrifice, namely Prajāpati, I have won". So he says "Take (it) in". The Yajamāna thus acquires this food, this energy and vigour.

16. Then through the eastern door (the Adhvaryu and the Yajamāna) make the *Madhugraha* emerge out and by the hind door, the *Surāgrahas* (are taken out). Now, on one of those race running chariots, there has been standing a Vaiśya or a Rājanya. To him, he (the Adhvaryu) gives this *Madhugraha* (saying) "Oh this one

is yours". Then he (the Neṣṭṛ) presents one of the *Surāgrahas* and says "With these I buy him (*Madhugraha*) from you". Thus he imbues the Yajamāna with truth, prosperity and glory and unto that Rājanya or Vaiśya, he deposits untruth, sin and darkness. He enjoys with them (those *Surāgrahas*) as they have become his own. If he wishes, he drinks, if he wishes he pours it, as he would behave with his own possessions. Then this Yajamāna gives that *Madhugraha* to Brahmā. By giving to Brahmā, he only owns to himself immortal life. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He goes to the *Āhavanīya* and with the *sruva*, he offers these (following) offerings from the *ājyasthālī* (pot for melting butter) "To the one obtained (*Āpaye*), *Svāhā*; to the one well-obtained (*Svāpaye*), *Svāhā*; to the water-borne, *Svāhā*; to the sacrifice or intention, *Svāhā*; to the Vasu, *Svāhā*; to the lord of the days (i.e. the year), *Svāhā*; to the day which knows no evil, *Svāhā*; to the innocent who is favourable to wrong doers, *Svāhā*; to the one born last to a wrong-doer, *Svāhā*; to the youngest son born of the universe, *Svāhā*; to the lord of the universe, *Svāhā*; to the over-lord, *Svāhā*". Thus he makes twelve offerings. He who performs *Vājapeya* is winning Prajāpati himself. There are twelve months for a year and Prajāpati is the year. Therefore he wins Prajāpati.

2. Then he makes him utter or make offerings with these six *klṛptīs* (*mantras* having a verb from the root *klṛp*). Whether he utters or offers with them, in either case, the significance is the same. (They are) "May my life prosper through (this) sacrifice; let my vital air prosper through (this) sacrifice; let my eye prosper through (this) sacrifice; let my ear prosper through (this) sacrifice; let the backside of my body prosper through (this) sacrifice; may the sacrifice prosper through (this) sacrifice". He who performs *Vājapeya* is winning Prajāpati. There are six seasons in a year; and Prajāpati is the year. By making him utter these *klṛptis*, he wins Prajāpati. Having strengthened (his sense-organs) he wins Prajāpati.

3. The *yūpa* is eight-cornered; for, Gāyatrī is eight-syllabled and Gāyatrī is Agni, because, Agni has Gāyatrī as its metre. Agni means all the gods. So thereby, he wins the divine world.

4. Then the *yūpa* has a non-sharp (blunt) top. It has the shape of a pit (at the top); pit has the *pitṛs* as its deity. Therefore he wins the world of *pitṛs*.

5. It (the pit on the top of the *yūpa*) is like a cup made of wheat dough. This man is nearest to Prajāpati and he is skinless. And among the plants, wheat comes nearest to man. They (wheat) have no skin, nor has the man. By that he wins the world of men.

6. That (*yūpa*) is wound or bound by seventeen pieces of cloth; for, Prajāpati is seventeenfold. So it is covered or bound by seventeen pieces of cloth. It (*yūpa*) also measures seventeen *aratnis* (measures by hand). Prajāpati is seventeenfold. So he wins Prajāpati.

7. Now, just before he climbs the *yūpa*, they bring the wife (of the Yajamāna). While taking her there, they make her wrapped in a garment made of *kuśa* grass or in a caṇḍātaka (a skirt covering half the thighs) made of *kuśa* grass, over the cloth (already being worn by her since the initiation). Let it be a garment of grass (to wrap over) now. That part of her body below the naval is impure (unfit for sacrificial occasion). She is now advancing to propitiate the sacrifice. The sacrifice is pure, so too are the *kuśa* grass. She, this much purified by the pure (*kuśa* garment), advances forward to propitiate this sacrifice.

8. Then the wooden scaffold (ladder) is set ready. With that he ascends the *yūpa*. In this manner, he ascends northwards. Some climb southwards. That is not to be done so. One should climb only northwards, for the north is the direction of humans and it is (the quarter) that belongs to the Yajamāna. So he climbs only northwards.

9. While about to climb the *yūpa*, he addresses his wife, "Come wife, let us ascend to the sky". She replies "Let us ascend". Now, why he addresses thus the wife is this—she who is the wife is one half of his own self. She is indeed one half of his self. That is why, as long as he is alone, he does not become many, does not procreate. He is deficient, incomplete. And only when he gets a wife, then only he becomes many, procreates; becomes whole and complete. Climbing this (*yūpa*), he feigns to be climbing to the heavenly world; because he has won the heavenly world (by the *Vājapeya*). That which is his half (wife), with that he unites. Having united with that (half) he attains that victory and that amounts to having won the heavenly world. Nothing of his is left over (here).

10. He ascends (thinking) "We have become Prajāpati's children". He who performs *Vājapeya* does indeed become Prajāpati's child. He touches the wheat (on the top of the *yūpa*, saying) "We have reached to the light, O gods!" He who performs *Vājapeya* indeed, reaches the light. And why he touches the wheat is because he who performs *Vājapeya* wins food. Having gone to that (supreme) state and having won the heavenly world, he has won this food. So he contacts it and puts it into himself, owns it in himself. With that (wheat dough) he smears his belly because it is there (in the belly) that food settles.

11. He then rises by (the measure of) his head above the *yūpa.* By that he wins the world of the gods. Raising the head,he chants "Ours be your power, ours be your manliness and your intelligence; ours be your glories". He who performs *Vājapeya* does win Prajāpati and Prajāpati is all these; all these worlds, all these quarters. So he having won Prajāpati, he gains the power and glory of everything. He who thus acquires (everything) is called the *Samrāṭ* (emperor).

12. They throw at him packets of salt. He who performs *Vājapeya* wins food. In this salt, all food is contained; in this all the eaters of food. For salt means cattle and cattle is visible food. From them these salt packets come into being.

13. These (salts) are packed in the leaves of *Aśvattha, Aśvattha* belongs to the Maruts. (Once) Indra addressed the Maruts which were staying on the *Aśvattha* tree. Therefore *Aśvattha* belongs to the Maruts. The Maruts are the *viṭs* (peasants) and peasants are food. Therefore these salts are wrapped in *Aśvattha* leaves.

14. Along with the peasants, they (salts) are thrown up. *Viṭs* are food. They (packets of salt) are seventeen and Prajāpati is seventeenfold. Because he wins this food, he causes that (food in the form of the salt) to touch it (the *yūpa*). By that he enriches. He puts it into it.

15. Then looking at the earth, he chants "Homage be to the Mother Earth!" On that earlier occasion when Bṛhaspati won this sacrifice, namely Prajāpati, he became afraid of this earth (thinking) "I have swayed away from her (the earth) by my winning this sacrifice, that is Prajāpati. I fear lest she may shake me off". The earth got afraid of him (Bṛhaspati) "Something great surely, hath this person become by his winning this sacrifice, that is, Prajāpati. I fear lest he may despise me". (Bṛhaspati) came to an understanding with her (earth) "The mother would not harm the son, nor the son would, the mother".

16. In like manner this one (Yajamāna) gets afraid of this earth (thinking) "I have swayed away from her by winning this sacrifice, that is, Prajāpati. I fear lest she may shake me off". The earth gets afraid of him (Yajamāna) "Something great surely, hath this person become by his winning this sacrifice, that is Prajāpati. I fear lest he may despise me". He (Yajamāna) comes to an understanding with her (earth) "The mother would not harm the son nor the son would, the mother".

17. He then descends, trampling upon a piece of gold. Gold is immortal life and so he ultimately gets established in immortal life.

18. Then they bring a seat of *Udumbara* wood for him (and place it) in front of the *Havirdhāna* and behind the *Āhavanīya*. He who performs *Vājapeya* gains a seat in the upper level, that is, a seat in the aerial region. His winning the upper seat, that is the seat in the aerial region entitles him for this (seat of *Udumbara* at a higher level). Him who is thus seated above, these commonfolk (*prajā*) seated below attend upon. (This seat) is of *Udumbara* wood; for *Udumbara* is sustenance or food. Hence it is of *Udumbara* wood.

19. He covers it with a goat-skin. He who performs *Vājapeya* is winning Prajāpati. Prajāpati is the bull among (she) animals. Here in the case of the she-goats, the he-goat is the bull and Prajāpati is nearest to that *Ajarṣabha* (bull among goats). That with which he wins Prajāpati, by that itself he makes it touch and enriches it with that. Therefore he covers it with a goat-skin.

20. He covers it (saying) "This is thy kingship"—whereby he bestows kingdom on him, he makes him get a kingdom. Then holding him (the Yajamāna) by hand, leads him down (saying) "Thou art the controller (of all), you are the ruler". He (thereby) makes him the controller and ruler of all these subjects. Then he makes him seated (saying) "Thou art firm and steadfast". Thereby he makes him firm and steadfast. "These worlds (he says) I make you sit for tilling, for protecting (what is earned), for wealth and for growth". He only means 'for welfare'. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He proceeds with this *caru* belonging to Bṛhaspati. The offering is made to its deity. Even when its *Sviṣṭakṛt* offering remains yet to be given, he (the Adhvaryu) collects this food. This is the medicine for everything. Thus he collects that food for him. He who performs *Vājapeya*, wins food. What they call *Vājapeya* is really *Annapeya*. Thus, whatever food he (the Yajamāna) has thereby gained, that he (Adhvaryu) now brings to him.

2. In a *camasa* made of *Udumbara* wood, he brings the food. For, *Udumbara* tree is sustenance, that is food. He indeed collects food. Therefore (he collects) in the *camasa* made of *Udumbara* wood.

3. He first collects water, then milk and then other foods that occur to his mind. Some say that seventeen (items of food) are to be collected, because Prajāpati is seventeenfold. He need collect (only) those (types of food) he remembers or that he could get.

4. From these types of food so collected, one (type of) food he should select and announce it (by name). That one type of food, he should not eat throughout his life. By doing so, all the food of Prajāpati is not appropriated, (his abstention from that particular food amounts to his not appropriating for himself all the food of Prajāpati). Which man can (dare to) appropriate all his (Prajāpati's) food? Thereby he does not go to the end (exhaust all food) and hence he lives long. That food (which he avoids throughout his life) is here left over for his progeny (subjects).

5. Of the food he so collects, these offerings called *Vājaprasavya* are offered. He who performs *Vājapeya* indeed, wins food. To which deities he offers these (*Vājaprasavya*) offerings, those deities are pleased with him and grant this food unto him. Thus granted by them, he wins (the food).

6. He offers (saying) "In the beginning, the producer of food granted"—thus he offers seven offerings. Then what food is left over, (which remains of the food after the seven offerings) with that he bathes him. He, who performs *Vājapeya* does win food. That food which he thus wins, with that he is bathed. He enriches him with that. He puts it (food) into him. So he bathes him (with that).

7. He bathes (saying) "At the impulse of the divine savitṛ (I bathe) thee, by the arms of the Aśvins, by the hands of Pūṣan. Unto Sarasvatī I deposit the fourth aspect of speech (i.e. *vaikharī*) in the form of the *stotra* hymns containing comprehensible letters. Sarasvatī is forsooth, *vāk*. So he puts the fourth (aspect of speech) in the *stotra* of Sarasvatī whose name is made of four letters.

8. "O Bṛhaspati ! I bathe you with the empire". So it should be said, if it is a Brāhmaṇa who is the Yajamāna. For, Bṛhaspati is Brahmā and Brahmā is Brāhmaṇa. "O Indra! I bathe you, with the empire". So it is said if it is a Kṣatriya who is the Yajamāna. For, Indra is Kṣatra and Kṣatra is Kṣatriya.

9. He thrice announces "This one (Yajamāna) had become an emperor". Him thus already indicated (associated) as (emperor) he again announces to the gods. "This one (Yajamāna) is yours; you may protect him, recognise him". (He says so) for, he is joining the gods. He who performs *Vājapeya* does become one among the gods.

10. Thus he either announces or offers (oblations) to (celebrate) his victory. The significance is the same, whether he announces or offers. These gods won by those announcements of victory. In the same way, the Yajamāna wins by these (announcements of victory).

11. "Agni won the life-breath with one syllable. Prajāpati won the seventeen-fold *stotra* by means of seventeen syllables and (said), "I have won him". Just as these deities won by these (announcements of) victories, this Yajamāna wins with these (announcements of victory).

12. Then he says "Recite (the invitatory chant for Agni the *Sviṣṭakṛt*). Pronounce the offering prayer for Agni, the *Sviṣṭakṛt*". He offers when the *Vaṣaṭ* is uttered. Now why this rite is performed between the two oblations is this—this sacrifice which is being performed is of course, the Prajāpati. He thereby wins Prajāpati in the very middle of this sacrifice that belongs to Prajāpati. He annoints him in the middle. He then puts *Iḍā* (in the *Iḍāpātra*) and he having sprinkled water, draws *Māhendragraha*. After having drawn the *Māhendragraha*, he calls for the *stotra* (to be chanted). He (Yajamāna) gets down (from the seat) when the *stotra* is started (chanting). He is in attendance at the chant of the *stotra* and in the end he is in attendance at the recitation of the *śastra*. *Stotra* is the self and *śastra* is the subjects. He is in attendance at both these.

13. Some chant the *stotra* and then perform this rite. It should not be done so. For *stotra* is self and *śastra* is the subjects. Thereby, with those two he ruins the sacrifice, he goes astray and becomes a sinner by offering. So this (*Vājaprasavīya* offering) rite should be done before and only at the end, the *stotra* should be chanted and at the end of it, *śastra* to be recited. *Stotra* is self and *śastra* is subjects and they both should be at the end of this rite. He becomes prosperous by (so) offering. (Third Brāhmaṇa Ends)

(Chapter Two Ends)

VĀJAPEYA KĀṆḌA ENDS

RĀJASŪYA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He offers the full offering. He offers the full offering since the full means the All. "May I be consecrated after encompassing the All" (so he thinks). He offers with the (offering formula) *Svāhā*; for *Svāhā* is undefined and the All is undefined. So he offers with *Svāhākāra*. At this he bestows a boon, for a boon means all. 'Having encompassed the All, may I be consecrated" (thus he thinks). He may perform this offering if he chooses, or if he chooses he may ignore it.

2. On the following day, he prepares a *puroḍāśa* in eight potsherds, as *havis* (food) for Anumati and he offers it in the same way as the (regular) *iṣṭi*. Whatever portion of the grains, while being ground, falls down behind the *śamyā* (peg attached to the grinding stone) that he collects and throws into the *sruva*. The other portion falling in front (of the peg) he cooks it to make the *puroḍāśa* in eight potsherds for Anumati. With the others collected in the *sruva*, goes southward, taking a firebrand from the *anvāhārya pacana* (southern fire) (and reaches) where he may find a natural clift or a marshy place.

3. There, he kindles fire and offers it (grains collected in the *sruva*) into that fire (saying) "O Nirṛti!, this is thy portion; accept it graciously—*Svāhā*". For, *Nirṛti* is this earth; whomsoever she seizes upon with evil, him, she seizes upon with destruction; hence whatever part of this (Earth) is under the sway of the evil *Nirṛti*, that is propitiated. Thereby, while being consecrated, *Nirṛti*, the evil does not seize upon him. Why he offers in the naturally formed clift or marshy place is because it is the spot seized upon by *Nirṛti*.

4. They then return without looking backward (at that place). Then they proceed with the *puroḍāśa* in eight potsherds for Anumati. Anumati is this (Earth). It is this (Earth) that approves him who is capable of doing that rite or him who wishes to do it. He propitiates her (the Earth). Thus approved by that Anumati, let me get consecrated" (so he thinks). Now why it is in eight potsherds is this—Gāyatrī is eight-syllabled. This Earth is basically the same as Gāyatrī. So it is in eight potsherds. And now why he offers in two instalments the same *havis* is because they are unrelated (non-redundant). Both of them form *Anumati*. For this offering, a garment is *dakṣiṇā*. One who has a (new) garment does not dare to enter into a (lonely) jungle; but having kept the garment somewhere in safe custody, he escapes (the risk of being robbed). In like manner, no evil befalls him while being consecrated.

5. And on the following day, he prepares a *puroḍāśa* in eleven potsherds for Agni and Viṣṇu and offers it in the same way as in a (regular) *iṣṭi*. As to why he offers that (*Puroḍāśa*) of Agni and Viṣṇu is, because Agni is all the gods. For, it is in Agni that offerings are made to all the gods. Agni, forsooth is the lower half and Viṣṇu is the upper half of the sacrifice. (He thinks) "Let me be consecrated after thus encompassing all the gods and the entire sacrifice". (So thinking) he offers with that (*puroḍāśa*) of Agni and Viṣṇu. For this, gold is the *dakṣiṇā*. This sacrifice is of Agni and Agni is seed and seed is gold. Agni is sacrifice indeed and so this is definitely of Agni. Therefore gold is *dakṣiṇā* for this.

6. And on the next day, he prepares a *puroḍāśa* in eleven potsherds for Agni and Soma and they offer it in the same way as an (ordinary) *iṣṭi*. Now why he offers with that (*puroḍāśa*) for Agni and Soma is this—It is with this that Indra killed Vṛtra and thereby he gained that universal conquest which now is his. In like manner, does this one (Yajamāna) slay his sinful, hateful enemy and in like manner he does gain victory. "May I be consecrated when safety and security from evil-doers have been gained" (so he thinks). For this a bull set at liberty (after being used as a beast of burden) is the *dakṣiṇā*. This moon they eat up after letting off. They slay this (moon) from the full-moon onwards and then release him (allow to grow) from the new-moon onwards. So (because this offering is for Soma, the moon) the bull set at liberty is the *dakṣiṇā*.

7. And on the following day, he prepares a *puroḍāśa* in twelve potsherds for Indra and Agni and offers in the same way as in an (ordinary) *iṣṭi*. And as to why with that (*puroḍāśa*) Indra and Agni is this—Now, when Indra threw the thunderbolt at Vṛtra, from him (Indra) who was intending to kill Vṛtra, the vigour and energy went away. He, by this, regained vigour which is Agni and energy which is Indra and put them into himself and owned them within himself. In like manner, this one (Yajamāna) regains vigour which is Agni and energy which is Indra and puts them into himself and owns them within himself. (He thinks)—"May I be consecrated after having put both these into myself". For this, an ox, that is bull, is the *dakṣiṇā*. Because he, (the ox) by its shoulder is of Agni's nature and by his testicles, he is of Indra's nature.

8. On the next day, he performs the *Āgrayaṇa iṣṭi*. Because, he who performs *Rājasūya*, he encompasses all sacrificial rites; all *iṣṭis* and all offerings with *darvī* (spoon). This sacrifice is indeed, instituted by gods. The *Āgrayaṇa iṣṭi* is instituted by gods. "May this also be performed by me. Let me be consecrated by this too" (so he thinks). It is for the plants that he who is consecrated is consecrated. Thereby he makes both types of plants (rooted and rootless) healthy and faultless (thinking) "May I, by being consecrated, render the plants healthy and faultless".

9. And on the following day, he performs the *Cāturmāsya* rites. He who performs the *Rājasūya*, he encompasses all the sacrificial rites, all the *iṣṭis* and all offerings with *darvī*. This sacrifice is instituted by gods and what are *Cāturmāsyas* are also initiated by gods. (He thinks) "May these be also performed by me and may I be consecrated by these (offerings) also". Therefore he performs the *Cāturmāsyas*.
(First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He performs the *Vaiśvadeva* offering. He performs *Vaiśvadeva* because Bṛhaspati by means of *Vaiśvadeva*, created abundance of creatures. In the same manner, this one (Yajamāna) creates abundance of creatures through *Vaiśvadeva*. "After creating abundance of creatures, let me be consecrated"— (so he thinks).

2. He then offers the *Varuṇapraghāsa* oblations. For, by means of *Varuṇapraghāsa*, Prajāpati released the creatures from Varuṇa's noose and thereby healthy and faultless creatures were born. In like manner, this one (Yajamāna) releases the creatures (progeny) from Varuṇa's noose by means of these *Varuṇapraghāsa* offerings and thereby healthy and faultless progeny are born. (He thinks) 'Let me produce healthy and faultless progeny'.

3. Then he offers the *Sākamedha* oblations. For, it is with the *Sākamedhas* the gods slew Vṛtra and gained that universal victory which now is theirs. Similarly this one (Yajamāna) now slays his sinful, hateful enemy and he does gain the victory (thinking) 'Let me be consecrated when safety and security are gained'.

4. Then he offers the *Śunāsīra* offering (thinking) "May I be consecrated, having absorbed both (prosperity and sap)". Then he offers *pañcavāttīya* (five oblations to the five winds). For that they partition the *Āhavanīya* fire into five parts; eastward, northward, westward, southward and in the middle.

5 & 6. He does that offering (saying) "To those gods seated at the east who have Agni as their eyes—*Svāhā*", at the eastern (portion of *Āhavanīya*). "To those gods seated at the south, who have Yama as their eyes—*Svāhā* (so saying) at the southern portion. "To the gods seated at the west, who have *Viśvedevās* as their eyes—*Svāhā*"; (So saying) at the western portion; "To the gods seated at the north, who have Mitra and Varuṇa as their eyes, or who have Maruts as their eyes—*Svāhā*". (So saying he offers at the northern portion). "To those gods seated above, who have Soma as their eyes and who are rich in food—*Svāhā*" (so saying) at the middle portion (he offers).

7. Now, as to why he thus offers—when by means of the *Sākamedha* offerings, the gods gained victory which now is their's, they said, "These Rakṣasas are sucking up these creatures in the (four) quarters; let us strike at them (with thunderbolt)". The thunderbolt is nothing but ghee and with that thunderbolt of ghee, the gods struck at the terrible Rakṣasas in the quarters. With that they conquered, which now is their conquest. In like manner this one (Yajamāna), with this thunderbolt of ghee, strikes at the terrible Rakṣasas in the quarters (thinking) "Let I be consecrated when safety and security have been gained". That is why he offers those five prior oblations.

8. Now as to why he offers those five later oblations is this—while separating the (*Āhavanīya*) fire (into five portions), he is tearing it asunder and splitting it as it were into five parts. That Agni which he is thus tearing asunder and wounding, that he heals by these oblations; he puts them together and propitiates him (the *Āhavanīya* fire). So these five later oblations, he offers.

9. For this (*pañcavāttīya*), a chariot with two horses (yoked) with a third stand-by horse is *dakṣiṇā*. They form five winds, three horses, two charioteers, one stationed at the left and another charioteer (on the right). That which is the life-breath is the wind. Since these five breathing beings (i.e. three horses and two horsemen) form the *dakṣiṇā* it is called *pañcavāttīyam*.

10. This (*pañcavāttīya*), one can also offer as incantation (to remove sorcery) at the cow-shed where cow-dung is collected. The yonder one which blows (wind) is this vital air. He blows as if he is one and after entering the human body, he gets split tenfold. Ten are these oblations offered and thereby endows him with the ten vital airs. He puts into him (the afflicted) the whole span of life. He thus attains full longevity of life. Even if he happens to be almost dead, he (the priest) brings him round again.

11. And on the next day he offers the *Indra-Turīya*. For that he prepares a *puroḍāśa* in eight potsherds for Agni; for Varuṇa, a *caru* made of barley; for Rudra, a *caru* of *Gavedhuka* seed; for Indra, milk of a cow accustomed to be yoked.

12. And as to why he offers the *Indra-Turīya* is this—Indra and Agni, once, consulted with each other "Verily these Rakṣasas suck out these (creatures) in the quarters; let us strike at them with this (thunderbolt)". They, Indra and Agni, with this *havis*, struck at the terrible Rakṣasas at the quarters and by that they achieved this victory which now is theirs. In the same way, this one (Yajamāna) with this *havis* strikes at the terrible Rakṣasas in the quarters (thinking) "May I be consecrated when safety and security have been gained".

13. Then Agni said, "Let three parts of this *havis* be my share and the fourth yours". Indra said "Be it so". The eight potsherds of the *Āgneya* (*caru*) is the share of Agni; then that barley is of Varuṇa. He who is Varuṇa is forsooth, Agni. That becomes his (Agni's) one share (second share) which is the *caru* made of barley. For, barleys belong to Varuṇa; then that *Gavedhuka caru* belonging to Rudra. He who is Rudra is forsooth, Agni. That becomes one share (third share) which is made of *Gavedhuka* seeds. That god (Rudra) is (the receipient) of what is in the periphery (what is left out on the edges of the sacrificial altar). *Gavedhuka* grass is (grown) on the bunds (of the fields) (as a subsidiary plant). Hence that *caru* is made of *Gavedhuka* seeds. That milk of the yoke-trained cow which belongs to Indra is the fourth share which is of Indra. That fourth share is the *Turīya* (by-name) and since Indra is the owner of the *Turīya* share of this *havis* it is called *Aindra-Turīya.* For this (oblation) that same cow accustomed to yoke is the *dakṣiṇā.* That cow in respect of her shoulder has the nature of Agni. (Though) being a female she draws (burden) and hence she is of Vāruṇic nature. Being a cow she has the nature of Rudra. In so far as this milk for Indra comes out of it, she has also the nature of Indra. Indeed that (cow) represents all that. Therefore she is the *dakṣiṇā* for this.

14. On the next day he performs the *Apāmārga* offering. It is by means of the *Apāmārgas* that the gods wiped away (*apāmṛjata*) the terrible Rākṣasas and hence they (the plants) are called *Apāmārgas.* In the same way this one (Yajamāna) wipes away the terrible Rākṣasas by means of the *Apāmārgas* (thinking) "May I be consecrated when safety and security have been gained".

15. He takes the grains of *Apāmārga* on a spoon (*sruva*) made either of *Palāśa* or *Vikaṅkata,* takes a fire-brand from the *Anvāhāryapacana* and proceeds eastward or northward and offers.

16. He takes the fire-brand (saying) "O fire! encounter the onslaughts (*pṛtanā*)". Onslaughts means battles and he only says 'Withstand the battles'. (He says) "Repel the evil-wisher". The evil-wisher means enemy. He thereby says "Vanquish the enemy". (He further says) "Unconquerrable, conquerring the foes"; for, he is indeed impossible to be defeated by the terrible Rakṣasas, so defeating the foes'. He thus gets over all the evils. (He says) "Bestow glory on the offerer of sacrifice" by which he means 'Bestow blessings on the Yajamāna'.

17. Then he offers (saying) "At the prompting of the divine Savitṛ, I offer with the arms of the Aśvins, with the hands of Pūṣan". The meaning of this has already been told. "I offer the oblation with the vigour of the *upāṁśu* "(he says). *Upāṁśu* (cup of *soma*) is the mouth of the sacrifice. It is with the mouth of the sacrifice, that he kills the terrible Rakṣasas. "The Rakṣasa has been slain—*Svāhā*"—thereby he slays the terrible Rakṣasas. That direction to which he proceeds and makes this offering, in that direction he throws away the *sruva* (used in the offering) (saying) "For the slaughter of the Rakṣasas—thee". It indeed, slaughters the Rakṣasas.

18. If that *sruva* happens to be of *Palāśa* wood, *Palāśa* being Brahman, it is by means of the Brahman, he kills the terrible Rakṣasas. If it is of the *Vikaṅkata* wood, *Vikaṅkata* being the thunderbolt, it is by the thunderbolt, that he kills the terrible Rakṣasas (saying) "We have killed the Rakṣasas" they return. This indeed, kills the Rakṣasas.

19. This (*Apāmārga*) offering, he may also perform at the cow-shed where cow-dung is heaped and make a talisman of it (to counter sorcery by an enemy). In whatever direction he (the evil-wisher) is and against whichever (evil-wisher) he offers, he proceeds in that direction and offers (saying) "For so and so's death, we have killed so and so" announcing his (enemy's) name. This tree (*Vikaṅkata*) bears fruits at the bottom. He thereby supresses to the bottom that person who does something (sorcery) to him. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He prepares this *puroḍāśa* in eight potsherds for Agni and Viṣṇu, a *caru* for Indra and Viṣṇu and a *puroḍāśa* in three potsherds or a *caru* for Viṣṇu. With this he performs on the following day that *Triṣamyukta* offering. He offers the (*Triṣamyukta*) because the gods came to men by means of this. In like manner this one (Yajamāna, here, the king) now thereby comes closer to men (thinking) 'Let me consecrate after becoming accompanied by men'. For, only with manpower, one would be capable of doing that rite. What he wants to do, that he achieves only with (the help of) men. Now, why it is (with the *puroḍāśa*) for Agni-Viṣṇu, Agni is indeed the giver and these creatures surround him, the giver and whomsoever as giver these creatures surround, him (Agni)—he (Yajamāna) propitiates. He (the giver) thus propitiated, gives him the men; he provides him with men. Thus he (the Yajamāna) having acquired the man-power gets consecrated. Now why the *caru* for Indra and Viṣṇu is because, Yajamāna is Indra and the men are of Viṣṇu. So those very men whom Agni as the giver, gives him, with those men, he is united; he takes them into him. Now, as to why the *puroḍāśa* in three potsherds or the *caru* for Viṣṇu—those very men whom Agni the giver gives to him, in those men, he gets established ultimately. For this (offering) a dwarfish bull is the *dakṣiṇā*. A dwarfish bull represents the form of Viṣṇu among the animals.

2. And on the following day he prepares a *puroḍāśa* in eleven pothserds for Agni and Pūṣan, and a *caru* for Indra and Pūṣan. With these he offers the *Triṣamyukta* oblation on the next day. Why he makes this (second *Triṣamyukta*) is because the gods obtained cattle by means of this. In the same manner, this one (Yajamāna) obtains cattle by this, (thinking) 'Let me consecrate after possessing cattle'. Only a person possessing cattle can perform that rite. What he wants to do, that he achieves with (the help of) cattle. Now, why this (*puroḍāśa*) is for Agni–

Pūṣan. Agni is the giver and these creatures throng to the giver. The cattle are of Pūṣan. So whoever is the giver and whomsoever as giver, these creatures throng to, him he propitiates by this and he being propitiated, gives him cattle; he bestows him with cattle-wealth. He thus consecrates himself after becoming a possesser of cattle. Now, why the *caru* for Indra and Puṣan is because the Yajamāna is Indra indeed, and the cattle are of Pūṣan. So those very cattle which Agni, the giver, gives, he gets united with those (cattle) and owns them unto himself. Now, why there is a *caru* for Pūṣan—those very cattle which Agni, the giver gives, those (cattle) he ultimately gets established. For this, a dark grey bull is the *dakṣiṇā*. In the colour of dark grey, there are both white and black. The two together form a productive pair. Pūṣan represents re-production and cattle are Pūṣan and cattle means production. Therefore for this, a dark grey bull is the *dakṣiṇā*.

3. And on the following day, he prepares a *puroḍāśa* in eleven potsherds for Agni and Soma; a *caru* for Indra and Soma and a *caru* for Soma. With these, he offers the *Triṣaṃyukta* oblation on the next day. Why he makes this (third *Triṣaṃyukta*) is because the gods obtained glory by this. In like manner, this one (Yajamāna) obtains glory by means of this (thinking) 'Let me consecrate after becoming glorious'. The efforts of an inglorious (person) are of no use. Now, why this (*puroḍāśa*) is of Agni and Soma—Agni is the giver and these creatures are surrounding the giver. Soma is glory. So whosoever is the giver and whomsoever as giver, these creatures surround, him he propitiates by this and he thus propitated gives him glory; he makes him glorious. He thus consecrates himself after becoming glorious. Now, as to why the *caru* is for Agni and Soma—the Yajamāna is Indra and Soma is glory. So that very glory which Agni, the giver bestows on him, he gets united with that and owns it unto himself. Now, why there is a *caru* for Soma is because that very glory that Agni, the giver, bestows on him, in that (glory), he ultimately gets established. For this a brown bull is the *dakṣiṇā*. That brown bull represents the form of Soma among animals.

4. And on the following day, he prepares a *puroḍāśa* in twelve potsherds for Vaiśvānara and a *caru* made of barley for Varuṇa. These two offerings he makes either on days following one another or (successively) in the same *barhis* (the *barhis* grass around the altar is not to be changed if offered in the same day in succession). That offering is made to Vaiśvānara, because Vaiśvānara, Prajāpati is forsooth, the year. He created abundance of these creatures. In the same way this Yajamāna creates abundance of progeny; (thinking) let me consecrate myself after creating abundance of creatures'. Now, why there are twelve potsherds—there are twelve months for a year and Vaiśvānara Prajāpati is the year. Therefore there are twelve potsherds. For this, a bull is *Dakṣiṇā*. For the bull is the prajāpati for animals. Vaiśvānara Prajāpati is the year. Therefore the bull is *dakṣiṇā* for this. Now as to the *caru* made of barley for Varuṇa, he released these creatures from all the sufferings

and sins and ultimately from the noose of Varuṇa. Then offsprings free from decease and faultless are produced. If that (*caru*) is made of barley, since barley belongs to Varuṇa, (he thinks) 'Let me have progeny free from decease and faultless'. For that a black garment is *dakṣiṇā*. Black garment belongs to Varuṇa. If black one is not available, any cloth will do; it becomes fit for Varuṇa if it has a knot; for knot is Varuṇa. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He offers *ratninām havis* (jewel-offerings). He performs the jewel-offerings because it is with them that he who performs the sacrifice (i.e. the king) is consecrated. Whatever jewels he has, he sees that those do not go away from him.

2. He takes two fire-brands (one each from the *Gārhapatya* and the *Āhavanīya*) and goes to the commander's house and prepares a *puroḍāśa* in eight potsherds for Agni, the *Anīkavat*, for, Agni is the *Anīka* (leader) of the gods and the commander of the army is the leader. This commander is one of his (king's) jewels. So it is for him that he is consecrated. Him (the commander) he makes himself. For this, gold is *dakṣiṇā*. This sacrifice belongs to Agni and gold is the seed of Agni. Therefore gold is *dakṣiṇā* for this.

3. And on the following day (i.e. the second day) he prepares a *caru* for Bṛhaspati at the residence of his priest. Bṛhaspati is the priest of the gods. In the same manner, this one is the priest of his (king). This *Purohita* is one of his jewels. Therefore it is for him that he is thereby consecrated. Him (the priest) he makes loyal to himself. For this, a bull with white back is the *dakṣiṇā*. This upper region belongs to Bṛhaspati and above that is Aryama's (Sun's) path. Therefore a bull with white back is *dakṣiṇā*.

4. Then on the next day (i.e. third day), he prepares a *puroḍāśa* in eleven potsherds for Indra at the house of the one who is consecrated (i.e. at the king's residence). For, Indra is a Kṣatra and he who is consecrated is Kṣatra. Hence it is for Kṣatra (Indra). For this, a bull is *dakṣiṇā*. For, among the animals, the bull has the form of Indra.

5. And on the following day (i.e. the fourth day) he prepares a *caru* for Aditi at the dwelling of the Queen. For, Aditi is this Earth and she is the wife of the gods. Similarly this one (the Queen) is his consort. She is one of his jewels. Therefore it is for her that he is thereby consecrated. He makes her loyal to himself. For this a cow (with calf) is *dakṣiṇā*. This Earth indeed is milking all desires for men, just like a cow. The cow indeed milks all desires. This Earth is like a mother for men like a cow is for the animals. So for this, a cow (with a calf) is *dakṣiṇā*.

6. On the following day (i.e. fifth day), he prepares a *caru* made of barley at the house of *sūta* (bard). Varuṇa is the spirituous beverage of the gods and a charioteer is the spiriter (energiser) of men. This (*caru*) is made of barley because barley belongs to Varuṇa. This charioteer is, indeed, one of his jewels. Hence he is consecrated by that (jewel). He makes him loyal to himself. For this, a horse is *dakṣiṇā*. That which is the horse is Varuṇa.

7. Then on the next day (i.e. sixth day), he prepares a *puroḍāśa* in seven potsherds for Maruts at the house of the *Grāmaṇī* (the chief administrator of the village). The Maruts are the Viś (peasants) since they are the commoners among gods. A *Grāmaṇī* is a Vaiśya. This is in seven potsherds because the Martus are in groups of seven, seven. This *Grāmaṇī* forms one of his (king's) jewels. Hence he is consecrated by this. He makes him loyal to himself. For this, a spotted bullock is *dakṣiṇā* for, in this spotted bullock there is abundance of colours. Maruts are the peasants and a Viṭ (peasant) is (a symbol) of abundance. Therefore, a spotted bullock is *dakṣiṇā* for this.

8. And on the following day (i.e. seventh day), he prepares a *puroḍāśa* in two potsherds for Aśvins at the residence of the charioteers. For, the Aśvins are of the same womb and so are the fighting charioteer and charioteer (*savyastha* and *sārathī*). This twin-charioteers form one of his jewels. Hence he is consecrated by that (jewel). He makes them loyal to himself. A pair of twin-bullocks is the *dakṣiṇā* for this. They should be born of the same womb. If twins by birth are not available, they should have born in succession; they too are of the same womb.

9. On the next day (i.e. eighth day) he prepares a *puroḍāśa* in twelve potsherds or eight potsherds for Savitṛ at the residence of the Chamberlain (*Kṣattā*, a gaurd at the harem carrying a long stick). Savitṛ is the prompter of the gods. *Kṣattā* is a prompter. This chamberlain is one of his (king's) jewels. Hence he is consecrated by that (jewel). Him, he thereby makes loyal to himself. For this, a reddish white draught bull is *dakṣiṇā*. This Savitṛ who yonder burns, is reddish white as it were, when he rises and sets. The draught bull moves drawing (the load). So too the Sun moves. Therefore a reddish white bull is *dakṣiṇā* for this.

10. On the following day (i.e. ninth day) he prepares a *caru* for Pūṣan at the house of the Revenue Officer (*Bhāgadugha* who levies taxes). For, Pūṣan is the apportioner to the gods; he distributes their respective portions of food by his hands. In like manner, this *Bhāgadugha* is (to the king). He is one of his jewels. Hence he is consecrated by that (jewel). Him, he makes loyal to himself. A dark grey bull is *dakṣiṇā* for this. Dark grey has two colours. The white and the black. The two together form a productive pair. Pūṣan is (symbolises) procreation, for, Pūṣan means cattle and cattle means procreation. Therefore a dark grey bull is *dakṣiṇā* for this.

11. On the next day (i.e. tenth day), he having collected *Gavedhuka* seeds from the houses of the keeper of the gambling-house and the huntsman (king's accomplice in hunting, who cuts the catch by a knife), prepares a *caru* made of the *Gavedhuka* seeds for Rudra in the dwelling places of the one who is performing the sacrifice (i.e. king). These two (keeper of the gambling house and the huntsman) though form two different jewels, he makes them into one, wishing prosperity. That god (Rudra) is one who partakes the remaining (portions in a sacrifice) and *Gavedhuka* are also subsidiary produce (on the periphery of the main crop). He offers with this. Rudra is enamoured of that (*paśu*) which is being made a bet in the dice game. Rudra forsooth, is Agni and the gambling again is Agni. Its coals are the dice. He (Rudra) is enamoured of this (*paśu*). This pleases him. He being pleased approves this (*paśu* being patted). Thus approved, they pat it (as a bet) in the gambling house. He who performs Rājasūya and he who has the knowledge of this process, each of them has these two jewels (namely *Akṣāvāpa* and *Govikartta*). With both of them, he gets consecrated. He makes them loyal to himself. For this, *dakṣiṇā* is a nail-shaped sword, a dice board tied with the mane of horse and bullock with two colours. These are *dakṣiṇā* for these two.

12. On the next day, at the house of the messenger (*pālāgala*), he offers ghee oblation to the pathway (saying) "May the way graciously accept the ghee—*Svāhā*". For, the messenger is to be despatched and when despatched he goes on the way. He, the messenger is indeed one of his jewels. Hence he is consecrated by him. He makes him loyal to himself. A bow sewed over with skin, leathern quivers and a red turban are the *dakṣiṇā* for this. For that is what belongs to him (messenger).

13. These are the eleven jewels (for *ratnīnam haviṣ*). The Triṣṭubh metre has eleven syllables and the Triṣṭubh is vigour and energy. These jewels (offering) bestow vigour and energy. With these, the man who is consecrated consecrates. These jewels which he has, he thereby makes loyal to himself.

14. On the following day, he prepares a *caru* for *Nirṛti* with black rice at the house of a discarded wife. She is called a discarded wife (*parivṛttā*) who has no issues and no husband (not remarried). He splits the grains with his nails and having cooked it, offers (saying) "This O *Nirṛti*! is thy share; accept it graciously-*Svāhā*". By this he propitiates *Nirṛti*. Thus *Nirṛti*, the sin does not confiscate him who is consecrated. Now why at the house of a discarded wife is because she is taken possession of by *Nirṛti*. For this, a black, wandering aged (dry) cow with three nipples is *dakṣiṇā*. Because, such a cow is possessed by *Nirṛti*. He says to him "Let him not dwell in my domain today". He thus drives her away from the whole domain. Thus he only removes evil. Thus rid of sins, he is consecrated. (Fourth Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. After that (offering of jewels), he makes an offering to Soma and Rudra. Now, why he makes an offering to Soma and Rudra is this. Once upon a time an Asura (called) Svarbhānu, struck the Sun with darkness. Stricken by darkness, he (the Sun) did not shine. That darkness of his, Soma and Rudra dispelled. Thus rid of evil he burns yonder. Likewise darkness does enter this one (Yajamāna). He enters into darkness when he associates those unworthy of sacrifice, with the sacrifice. He does associate with the sacrifice those unworthy of sacrifice like the Viṣ and Śūdras (like charioteer, huntsman etc. in the jewel offerings) and hence darkness enters him or he enters into darkness. Soma and Rudra dispel that darkness of his. He, rid of evil, becomes consecrated.

2. That (*caru* for Soma and Rudra) gets cooked in the milk of a white cow with a white calf. Because darkness is black, as it were. That darkness is dispelled. For this that same white cow with a white calf is *dakṣiṇā*.

3. With this (*caru*) one can also offer at the cow-shed where cow-dung is heaped, if he, while being qualified for (deserving) fame is not yet famous; one learned in Vedic lore, while being entitled for fame is not famous. That darkness in him (which prevents his becoming famous), Soma and Rudra dispel. He becomes glorious with prosperity and fame.

4. That (*caru* to be offered at the cow-shed) gets cooked in the milk of a white cow with a white calf. Because darkness is black as it were; that darkness is dispelled. For this that same white cow with a white calf is the *dakṣiṇā*.

5. On the next day, he offers a *caru* for Mitra and Bṛhaspati. He who associates with the sacrifice those who are unworthy of sacrifice, faulters and swerves from the path of sacrifice. He (the Yajamāna i.e. the king) does herein, associates with the sacrifice those unworthy of sacrifice like the Viṣ and Śūdras. Mitra and Bṛhaspati constitute the path of sacrifice. For, Mitra is Brahman and Brahman is the sacrifice; Bṛhaspati is Brahman and the sacrifice is Brahman. Thereby he comes back to the path of sacrifice. Having returned to the path of sacrifice he becomes consecrated.

6. The procedure thereon is this—The vessel (to hold the *caru*) for Mitra is to be made of a branch on the eastern or northern side, that has fallen on its own accord from an *Aśvattha* tree. For, that (vessel) made of a branch is hewn by an axe, belongs to Varuṇa; that (vessel made of a branch) broken off by itself belongs to Mitra.

7. Thereupon having curdled the (milk into) curds and poured it into a leathern container and having tied that leathern container to the chariot, he says "You (horse) run away". Therein that butter which comes out is the *ājya* (self-produced ghee). That (lather) produced by churning with a churning stick belongs to Varuṇa. This one that comes out on its own belongs to Mitra.

8. Then rice is to be collected in two separate lots. Those which are broken are to be collected (separately) and those that are unbroken would belong to Mitra. For, Mitra neither injures anybody nor anyone injures Mitra. Him not even a grass or a thorn hurts; Mitra is the friend of everyone. So those that are unbroken (of the rice) belong to Mitra.

9. And now in that vessel of Mitra, he brings ghee and throws into it these rice grains (unbroken) of Mitra and with that he covers the *caru* meant for Bṛhaspati, which has been cooked (so that the Mitra one is cooked by the steam of the latter cooked one). If the *caru* were to be (directly) cooked by fire, it would become that of Varuṇa. This *caru* for Mitra is self-cooked because it is cooked in steam.

10. Making cutting from both these (*carus*) he says, "Pronounce the invitatory chant to Mitra and Bṛhaspati". Having called for the *Śrauṣaṭ*, he says "Pronounce the offering prayer to Mitra and Bṛhaspati" and offers as the *Vaṣaṭkāra* is uttered. For this, a cow is the *dakṣiṇā*.

11. This offering, one can also make at a cow-shed where cow-dung is heaped, by a person who accepts a gift from one not worthy to be a giver or one who officiates in a sacrifice performed by an unworthy Yajamāna. For, he who accepts a gift from one unworthy to be the giver or who officiates in a sacrifice performed by one unworthy to be the Yajamāna, does indeed faulter. Mitra and Bṛhaspati constitute the path of sacrifice. Mitra forsooth, is Brahman and the sacrifice is Brahman. Bṛhaspati is Brahman and the sacrifice is Brahman. (Thereby) he again returns to the path of sacrifice and thus does not faulter. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He collects (various kinds of) waters. The reason why he collects waters, is—water being vigour—he thereby collects vigour, the essence of the waters.

2. (He collects) in a vessel of *Udumbara* wood. The *Udumbara* is sustenance, (that is) food and waters are food. Therefore in a vessel of *Udumbara* wood.

3. He first collects the waters of Sarasvati (river), (saying) "Gods took honeyed waters". Thereby he only says that gods took waters with essence. "Sapful and 'knowers of how to make kings"— by 'sapful' he means 'full of essence' and by 'knowers of how to make kings' he means to say "which are recognised as making the kings" (He says) "Wherewith they anointed Mitra and Varuṇa"—for, with those (waters), they did anoint Mitra and Varuṇa. "Wherewith they lead Indra overcome his foes" (he says). For, therewith they indeed guided Indra to get over his enemies. With those waters he bathes him. Sarasvati is (the goddess of) speech. With speech itself he then bathes him. By these (waters) he puts speech itself into him (the Yajamāna). This is one kind of waters. These he now collects.

4. Thereupon he (Adhvaryu) having taken four ladlings of ghee, enters the waters and offers to the waves which part each other (due to a man or animal plunging into the water). To the wave which moves in front of him, he offers (saying) "Thou art the wave of a male; a bestower of kingship, bestow kingship on me—*Svāhā*" or "Thou art the wave of a male, O bestower of kingship! bestow kingship on this person (Yajamāna). To the wave which rises behind him, (he offers saying) "Thou hast a host of males; O bestower of kingship! bestow kingship on me—*Svāhā*" or "Thou hast a host of males; O bestower of kingship! bestow kingship on me—*Svāhā*", or "Thou hast a host of males; O bestower of kingship! bestow kingship on this person (Yajamāna)". This is indeed the vigour of the waters which splits (in the form of two waves) when an animal or a man plunges into it. He thereby collects the vigour of those waters. He anionts him (the king) with vigour. By these he infuses vigour into him. These are one kind of waters. These he collects now.

5. Then he makes offerings in flowing waters (saying) "You who are purposeful, O bestower of kingship! bestow kingship on me—*Svāhā*" or 'You who are purposeful; O bestowers of kinghip! bestow kingship on this person". It is with vigour that these waters are flowing. Hence it is that nothing obstructs their flow. He collects thereby, the vigour of these. He anoints him (Yajamāna) with vigour. By these he infuses vigour into him. These are one kind of waters. These he now collects.

6. Then he offers in the waters that flow in the opposite direction near the bank of a stream (saying) "Thou art energetic, O bestower of kingship! bestow kingship on me—*Svāhā*" or "Thou art energetic, O bestower of kingship! bestow kingship on this one (Yajamāna)". With vigour and energy do these waters flow in the opposite direction near the bank. He collects the vigour, the energy of these. He anoints him with that vigour and energy. By these, he infuses vigour and energy into him. These are one kind of water. These he now collects.

7. Then he offers in the waters (of a stream) that branches off from the main river (saying) "Thou art the over-flowing water, O bestower of kingship! bestow kingship on this person". This is indeed abundance of water. Since it is abundance (excess) it breaks away (from the main stream) and takes to another course and rejoins (original main stream). In like manner, even one belonging to another kingdom, who happens to be in this (king's) domain, is absorbed in the latter.

Thereby he (the Adhvaryu) bestows abundance on him. He anoints him with abundance. By these he infuses abundance in him. These form one kind of waters. These he now collects.

8. He then offers in the lord of the waters (sea-water), (saying) "Thou art the lord of waters. O bestower of kingship!, bestow kingship on me—*Svāhā*" or "Thou art the lord of waters; O bestower of kingship!, bestow kingship on this one". He is indeed the lord of waters. By these he makes him (the king) the lord of the *Viş* (peasants). By these he becomes the lord of the peasantry. These are one kind of waters. These he now collects.

9. He then offers in a whirlpool (saying) "Thou art the offspring of waters; O bestower of kingship!, bestow kingship on me—*Svāhā*" or "Thou art the off-spring of waters, O bestower of kingship! bestow kingship on this person". He indeed, is the offspring of waters. By these, he becomes the offspring of the peasantry. These are one kind of waters. These he now, collects.

10. Then he offers in the water collected in wooden troughs or small vessels when it rains, while the Sun is shining (saying) "Thou having the lustre of the Sun; O bestower of kingship!, bestow kingship on me—*Svāhā*" or "Thou having the lustre of the Sun, O bestower of kingship!, bestow kingship on this person". By these he makes him possessed of Sun's lustre. He becomes endowed with the Sun's lustre. Uncontaminated are their waters because they are (collected) before reaching the earth. There is pollution in this (earth) since (people) tell lies on this (earth). By these, he makes him (the Yajamāna) fit for sacrifice. These form one kind of waters. These, he now, collects.

11. Then he offers in a stagnant pool of flowing waters in a sunny spot (saying) "Sun-skinned you are; O bestowers of kingship!, bestow kingship on me—*Svāhā*" or "Sun-skinned you are; O bestower of kingship!, bestow kingship on this person". He becomes covered by Sun's lustre, by these, *Rājasūya* is (the rite) where Varuṇa is anionted and these waters, which though belong to a flowing stream do not flow; are arrested by Varuṇa. These form one kind of waters. He now, collects them.

12. He then draws waters from a well and in that he offers (saying) "You who dwell in the well (*vrajastha*); O bestower of kingship!, bestow kingship on me—*Svāhā*" or "You who dwell in the well, O bestower of kingship!, bestow kingship on this person". These waters which are far away from (the surface of) this earth, he collects for completeness, for wholeness. These are one kind of waters. He now, collects them.

13. Then he offers in the dew-drops (saying) "Shining or amenable (*vaśā stha*) thou art; O bestowers of kingship! bestow kingship on me—*Svāhā*" or "Shining or amenable thou art, O bestowers of kingship! bestow kingship on this one". These waters (duw-drops) are food. He obtains food. This (rising) yonder Sun, becoming a fire, burns up these plants and eatables. These advancing dew-drops (that rise from the ground) quench that (Sun's heat). If these dew-drops do not rise up, this yonder Sun becomes unfriendly; turns into a fire and would burn away these plants and these eatables. So these waters (saviours of food) are food. Thereby he anoints him with food. By these he infuses food into him (the Yajamāna). These are one kind of waters. He now, collects them.

14. He then offers in the waters of a pond (saying) "Pleasing you are; O bestower of kingship! bestow kingship on me—*Svāhā* " or "Pleasing you are, O bestowers of kingship! bestow kingship on this one". By these, he makes the people steadfast and faithful to him (the king). Those people who are steadfast and faithful are prosperous. These are one kind of waters. These he now, collects.

15. He then offers in the foetal liquid (of a cow) (saying) "Mighty you are; O bestower of kingship! bestow kingship on me—*Svāhā*" or "Mighty you are, O bestower of kingship! bestow kingship on this person". These waters are indeed, cattle and it is with the cattle that he thereby anoints him. By this he invests cattle in him. These form one kind of waters. These he now, collects.

16. He then offers in milk (saying) "You who support human beings; O bestower of kingship! bestow kingship on me—*Svāhā*" or "You supporter of human beings, O bestower of kingship! bestow kinship on this one". These waters are cows and with cows in him by these. These form one kind of water. He now, collects them.

17. Then he offers in clarified butter (saying) "You who support all, O bestower of kingship! bestow kingship on me—*Svāhā*" or "You who support all, O bestower of kingship! bestow kingship on this person". These (clarified butter) are the essence of cattle. By these he infuses the essence of cattle in him. These form one kind of waters. He now, collects these.

18. He then offers in honey (saying) "Most excellent art thou; O bestower of kingship! bestow kingship on me—*Svāhā*' or "Most excellent art thou, O bestower of kingship! bestow kingship on this one". This (honey) is the essence of waters and plants. He anoints him with this essence of waters and plants. There with he infuses the essence of the plants in him. These form one kind of water. He now, collects them.

19. With the hollow of his hands, he catches the Sun's rays and mixes them with (all the) waters (already collected). (He says) "You be self-luminous; O bestowers of kingship!, bestow kingship on this person". These Sun's rays are waters self-luminous, because they move about (flow as it were) going up and down seeking superiority over one another. By these he infused self-luminousity (self-ruling power) in him. With these, he indeed becomes self-luminous. That is called self-luminosity (self-ruling power) when another rival king does not intrude and get benefitted (in his domain). Hence by these, he infuses *Svārājya* (unquestioned sway over his kingdom) by these. He becomes self-luminous by these. These form one kind of waters. He now, collects these.

20. These seventeen (kinds of waters) he collects. Prajāpati is seventeenfold. This one (Yajamāna i.e. king) is indeed the lord of the creatures. He is verily made the Prajāpati. In sixteen waters, he makes offerings. He makes sixteen offerings. They together come to thirty-two. So in two of them he does not make offerings. They are of the Sarasvatī waters and the waters of the Sun's rays. That amounts to thirty-four. All the gods account for thirty-three and Prajāpati is the thirty-fourth. So he makes him to be Prajāpati (the lord of ceatures).

21. And so to why he takes (water) each time after offering (ghee)—the ghee is verily a thunderbolt; having spread (gained) one by one, by means of that thunderbolt and made them his own, he takes them. Why he does not make an offering, in the case of the waters of Sarasvatī (river) is this—the ghee is indeed a thunderbolt and Sarasvatī is speech. "Lest I should injure speech" thus (he thinks and) therefore he does not offer (ghee) on the waters from the Sarasvatī (river). Then as to why he does not make (ghee) offering in the (waters of) Sun's rays is because these rays are elusive (doubtful) and 'Lest I should offer an elusive oblation' (so he thinks).

22. He mixes them together (saying) "Let ye the honey-sweet! mix with the honeyed" He only says 'Let those full of essence mix with those full of essence. (He says) "Winning the great power of Kṣatriya". Thereby he wishes for this great power to the Ksatriya (the Yajamāna-king) when he says "Winning the great power for Kṣatriya".

23. He deposits them in front of the hearth of Mitrā-Varuṇa (saying) "Uninterrupted, ye rest (here) with strength". He only says 'Rest (here) undisturbed by terrible Rakṣasas'. (When he says) "With strength" he only means 'with vigour'. (By saying) "Bestowing great power on the Kṣatriya", he only prays for power to Kṣatriya (the Yajamāna) when he says "Bestowing great power on the Kṣatriya". (Second Brāhmaṇa Ends)

BRAHMAṆA III

1. He proceeds with offering the *vapā* of the animal meant for Agni and Soma. After that he prepares the *puroḍāśa* for Agni and Soma. Following that, he prepares the oblations which the gods appreciate (approve).

2. He prepares a *puroḍāśa* with fast-grown rice for Savitṛ, the true impeller, in eight potsherds or in twelve potsherds. Savitṛ is the prompter of the gods. This pleases him. Thus pleased, he (Savitṛ) prompts. Prompted by him, he produces. Why it is made of fast growing rice is (he thinks) 'Let me produce quickly'.

3. Then he prepares *puroḍāśa* with quick-grown rice for Agni, the lord of the *homa* (Gṛhapati) in eight-potsherds. Agni is indeed the lord of the house. He rules over the *Gārhapatya*. *Gārhapatya* means prosperity. As much, as much he rules over, he is that (much prosperous). He who rules over *Gārhapatya* is the lord of the house. This pleases him. Thus pleased, he quickens him (to achieve) prosperity and lordship of the house. It makes him reach (the status of) lord of the house. As to why it is made of quick-growing rice is (he thinks) "Let me be quickly prompted to reach the lordship of the house; let it make me achieve the lordship of house quickly". Therefore it is of the quick-growing rice.

4. Then he makes a *caru* with *śyāmāka* (maze) for Soma, the lord of the trees. There are two types of wheels made of trees; those for carts and those for chariots. This (*caru*) confers perfection to both the types (of wheels made of trees). Him, this pleases.Thus pleased, he (Soma) quickens him to gain plants and trees. As to why it (*caru*) is made of *Śyāmāka—Śyāmāka* among plants, are most manifestly Soma's own. Hence it is made of maze.

5. He prepares a *caru* of wild rice to Bṛhaspati, the *vāk* (speech). Bṛhaspati indeed, holds sway over speech. Him, this one pleases. Pleased thus, he (Bṛhaspati) quickens him for speech. As to why it is of wild rice—Brahman is Bṛhaspati and these wild rice are cultivated (cooked) by brahmins. Hence it is made of wild rice.

6. Then he prepares for Indra, the most excellent, a *puroḍāśa* made of red-rice in eleven potsherds. Indra is indeed the supreme (excellent) and he rules over excellence. This pleases him who is supreme and who rules over excellence. Thus pleased, he (Indra) quickens him to prosperity and excellence. He makes him (Yajamāna) attain supremacy. As to why it is made of red-rice—for, Indra excels among gods and red-rice excels other plants. So it is made of red-rice.

7. He then prepares a *caru* made of *Gavedhuka* seeds to Rudra, the lord of the beasts. Rudra is the lord of the beasts. He rules over the animals. Him, this pleases. Thus pleased, he (Rudra) quickens him to (have) animals. Now, why it is of *Gavedhuka* (seeds) is because *Gavedhuka* is a subsidiary (peripheral) crop and that god (Rudra) is (also a partaker) of remnants (in sacrifice).

8. He then prepares a *caru* made of *Ambā* seeds to Mitra, the true. Mitra, the true, forsooth, is Brahman. This pleases him. Thus pleased he (Mitra, the true) quickens him to (win over) Brahman. This (*caru*) is of *Ambā* seeds. These (other plants) are produced by ploughing etc. whereas these *Ambās* belong to Mitra (which grow without violence to the earth). So this *caru* is of *Ambā* seeds.

9. He then prepares a *caru* made of barley to Varuṇa, the lord of the law (*Dharmapati*). Varuṇa is indeed the lord of the law. He rules over law. Lordship of law means prosperity. He who is supreme, to him (people) go for justice (legal counsel). Hence he who rules over law is the lord of the law. This (*caru*) pleases him. Thus pleased, he (Varuṇa) quickens him for (attainment of) lordship over law. He makes him (Yajamāna) achieve the lordship of law. As to why it is made of barley is because barley belongs to Varuṇa.

10. These (grains) he collects separately, pounds them separately and pulvarises them separately because they are different types of grains. The Hotṛ follows with the chant and the Hotṛ makes the offering—all in a low voice. The offering is made to the deity and the Sviṣṭakṛt of that (oblation) remains yet unoffered.

11. Thereupon, taking hold of him (Yajamāna) by the right hand, Adhvaryu says—"May Savitṛ quicken you for consecration; may Agni (quicken you) to (be the lord of) the house holders; may Bṛhaspati (quicken you) to (be the lord of) speech; may Indra (quicken you) for supremacy; may Rudra (quicken you) to (be the lord of) the cattle; may Mitra (quicken you) to truth; may Varuṇa (quicken you) to (be the lord of) law.

12. (He says) "May ye gods make this one (Yajamāna) consecrated without any rival (to his authority)". Thereby he means "O gods! let this one (Yajamāna) be consecrated without (being challenged by a foe)". "For great kingship, for great supremacy"—there is nothing unintelligible about this. "Him the son of such and

such (man), the son of such and such (woman)" (he says) —for he is consecrated from where he originates and from whomsoever he is born. "For such and such people" (he says) to mean the people of whichever country (he is anointed). "If they are *Kauravyas,* this person is yours (king). If *Pāñcālas,* he is (king) for you, *pāñcālas.* Soma is the king of us (Brāhmaṇas)". Thereby he makes these (*Kauravyas, Pañcālas* etc.) food for him (subjects of that king). Only the Brāhmaṇa, he excludes (does not make his subject). Therefore the Brāhmaṇa is not food (for him). (Brāhmaṇa is not subject to his suzerainty) because he has Soma as his king.

13. All these deities are double-named, for, company means strengths. As when one (person) is associated with a second (partner) he becomes stronger. "May the strengthened deities (quicken) this (Yajamāna)". So that the strengthened deities (with their double names) may quicken him (for consecration). These are the deities whom this *caru* propitiates, and who are capable of quickening. They being propitiated quicken him. Since these deities quicken him, he thus impelled, gets consecrated. Therefore they are called *Devasya* (quickening deities). This of course is his preliminary anointing. Him, who is thus quickened by these (deities) he (the Adhvaryu) anoints (bathes) on the following day.

14. He then says "Pronounce the invitatory chant to Agni, *Sviṣṭakṛt*". "Offer oblation to Agni, *Sviṣṭakṛt*" and when *Vaṣṭakāra* is uttered, he makes the offering. As to why he performs this rite in between the two offerings is this—verily Prajāpati is that sacrifice which is here performed. From the middle of this Prajāpati, sacrifice, he (the Yajamāna) is taken and in the middle (of it) he anoints him. Then after calling for *Iḍā,* they wash. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He (the Adhvaryu) bathes (anoints) him at the midday *savana.* As to why he anoints him in the *savana* is this. This sacrifice which is performed is verily Prajāpati. From the middle of this Prajāpati, the sacrifice, he takes him and in the middle (of it) he anoints him. Therefore he anoints him in the midday *savana.*

2. (He anoints) when the *Māhendragraha* is not drawn. This *Māhendra* is indeed the exclusive *graha* (*soma* cup) of Indra. The *stotra* for it is exclusive; the *śastra* chant is exclusive. On two counts this one (the king) is Indra since he is a Kṣatriya and he is a Yajamāna. He is bathed in his own abode. Therefore when the *Māhendragraha* is not drawn (he anoints him).

3. He spread a tiger skin for him in front of the Maitrā-Varuṇa hearth (saying) "Thou art the brilliance of Soma". When the Soma flowed through Indra, thence he became a tiger. Therefore he says 'Thou art Soma's brilliance'.

4. He then offers the *Pārtha* oblations. Now Pṛthu Vainya was consecrated first among men. He desired that he might appropriate to himself all food; both cultivated and wild. Therefore he offered these (*Pārtha* oblations). Thereby he appropriated all food; both cultivated and wild. The wild animals too reached his sacrifice (when called thus) "Come hither so and so animal, the king would cook you". Thus he appropriated all food. In like manner, this one (Yajamāna) appropriates all food both cultivated and wild. On behalf of him (Yajamāna) who knows this, these (oblations) are offered which were offered in the case of Pṛthu Vainya. Therefore they are called *Pārthas.*

5. Those are twelve (*Pārtha* oblations) which he offers. For, there are twelve months for a year and hence twelve offerings are made. Six of them he offers before consecration and six afterwards. This sacrifice which is performed is verily Prajāpati. From the middle of this Prajāpati sacrifice, he takes him (Yajamāna). In the middle of it he anoints him. Therefore six he offers before the consecration and six after—wards. Of the six offerings he makes before anointing, the last one is (for) Bṛhaspati. Of the six he makes after the anointing, the first one of them is (for) Indra. Bṛhaspati is Brahman and Indra is Kṣatriya. Thus with Brahmanic (lustre) and Kṣatriya (vigour) uninterrupted (covered on both sides) he enriches him. For him (Yajamāna) so covered on either side by Brahman and Kṣatra, there is no suffering, no unsteadiness.

6. He offers (saying) "To Agni—*Svāhā*". Agni is glory and with glory he bathes him. "To Soma—*Svāhā*"—Kṣatra (grandeur) is Soma and with grandeur, he bathes him. "To Savitṛ-*Svāhā*". Savitṛ is the impeller of gods; impelled by Savitṛ, he thus consecrates him. "To Sarasvatī—*Svāhā*"—Sarasvati is forsooth, speech. He thus bathes him with speech. "To Pūṣan—*Svāhā*". Pūṣan is the cattle. Thus he bathes him with cattle. "To Bṛhaspati—*Svāhā*". Bṛhaspati is Brahmanic (lustre). He thus bathes him with Brahmanic lustre. These are the six offerings he makes before the anointing. Then he offers (after he) is anointed.

7. "To Indra—*Svāhā*"—Indra means the vigour of the mighty Indra. He thus anoints him with the vigour of that mighty Indra. "To Aṁśu-*Svāhā*"—Aṁśu means prowess. He thus anoints him with prowess. "To the Śloka—*Svāhā*". Śloka means might. He thus anoints him with might. "To the Ghoṣa (noise)—*Svāhā*". Ghoṣa means strength. He thus anoints him with strength. "To Bhaga-*Svāhā*"—Bhaga means vigour. He thus anoints him with vigour. "To Aryaman—*Svāhā*"—he thereby makes this one (Yajamāna) a friend of everything here. He thus becomes the friend of all. These are the six (offerings) after the consecration. These are said to be the names of Ādityas. Then these vessels meant for consecration get deposited (before the hearth of Maitrā-Varuṇa).

8. There is a vessel made of *Palāśa* wood. With that the Brahmin anoints him. For, *Palāśa* is Brahman and the Brahmin is Brahman. Therefore with the *Palāśa* (vessel), the Brahmin consecrates.

9. One of his own (kinsmen) anoints him with the *Udumbara* vessel. *Udumbara* means sustenance. As long as one has sustenance, till then he is not hungry. So with the *Udumbara* vessel.

10. A friend (anoints) with that (vessel) made of the bottom (stem) of *Nyagrodha* tree. The *Nyagrodha* is supported by its stems. The Kṣatra is well-supported by a friend (by an ally). Therefore a friend (anoints) with that (vessel) made of the bottom (stem) of *Nyagrodha* tree.

11. With that (vessel) made of *Aśvattha* wood, a Vaiśya (peasant) (anoints him). *Aśvattha* belongs to the Maruts; because Indra addressed the Maruts while they were seated on an *Aśvattha* tree. Therefore *Aśvattha* belongs to the Maruts. *Viś* (peasantry) is food. Therefore Vaiśya (peasant) with an *Aśvattha* (vessel).

12. There are two pieces of gold with holes made in them. Two *Pavitras* (strainers) are inserted into those (holes). The significance of these *Pavitras* is the same as told in (the context of) *Darśapūrṇamāsa* (sacrifice). As to why the two pieces of gold with holes are tugged to them (*Pavitras*)—the immortal gold (stands) for longevity of life. Thereby he infuses immortal life into these waters that are (kept) for anointing. Therefore they (strainers) are inserted into gold pieces.

13. He purifies (saying) "With the impulse of Savitṛ, I purify you with a flawless purifier with the rays of the Sun". The significance of this is same as before. "Not overcome by anybody, thou art; the friend of speech, born of heat" (he says). He means 'You are not challenged by the terrible Rakṣasas'. When he says "Not overcome by anybody, thou art". "The friend of speech", —as long as there is water

in (the body of) man, till then he speaks with speech. Therefore he says "Friend of speech". "Born of heat"—the smoke comes out of fire and from smoke comes the cloud. From the cloud comes rain. *Tāpa* (heat) means Agni. Therefore he says "Born of heat". (He says) "(Thou art) the giver of Soma"—when they soak king Soma (plant) with waters (and produce *soma* juice) then only he (Soma) becomes fit for oblation, fit for drinking. Therefore he says (thou art) the giver of Soma. (He says) "*Svāhā*—spiriters of kings"—for, these waters he purifies by uttering *Svāhā*".

14. He then distributes them over the consecrating vessels (saying) "These glorious waters are mutually respecting ones". He means that they are not over-bearing when he says "These waters are mutually respecting ones". He means that they are not over-bearing when he says "These waters are mutually respecting ones". (By saying) "Glorious" he only says "Powerful ones". (He says) "Unchallenged, eager (to participate in *Rājasūya*) and thou which envelop (the earth)". By "Unchallanged" he means 'unchallenged by terrible Rākṣasas'. (He says) "Whom Varuṇa caused to remain united in the inside of the houses". Varuṇa is Kṣatra and the houses are peasants (Viś) and Varuṇa established these waters in the peasantry". This is what he says. "The child of waters, inside the best of mothers". This one who performs *Rājasūya* happens to be the child of waters and hence he says "The child of waters, inside the best of mothers".

15. Then he makes him wear these garments. There is that one called *Tārpya* (a garment soaked in ghee). In that all sacrificial figures (like *Camasā, Adhiṣavaṇa,* etc.) are sewn. He makes him wear this (saying) "Thou art the *Ulba* (membrane surrounding the embryo) of Kṣatra (martial power)". This garment is indeed, the *Ulba* of Kṣatra. That is why he causes him to be born out of it.

16. Then (he makes him wear) a white shawl (saying) "Thou art the *Jarāyu* (outer foetal membrane) of Kṣatra". This is indeed the *Jarāyu* of martial power. From that he causes him to be born.

17. Then he causes to wear a turban with its edges hanging over the chest and tucked together and concealed (at the navel) (saying) "Thou art the navel of Kṣatra". It is indeed the navel of martial power. From that which is the navel of Kṣatra, he causes him to be born.

18. Some of them wind it around (the navel). That is not to be done so. It should be (with its edges) concealed only in the front, because the navel is in the front side. He then (puts on him) the mantle (*adhivāsa*) (saying) "Thou art the womb of Kṣatra". This (mantle) is indeed the womb of martial power. From that which is the womb of Kṣatra, he causes him to be born. By making him wear these garments, he causes him to be born (thinking) 'I shall consecrate the one who is thus born'.

19. Some of them, having made him wear (these garments) take them off and again make him wear the garment of initiation. That is not to be done so. These are his limbs by birth (born with him). They (by doing as above) deprive him of his limbs with which he is born. Therefore he should wear one of those (garments). In

doing so he does not separate him from the limbs he has from birth. The initiation garment belongs to Varuṇa. Thus he saves him from the Vāruṇic garment of initiation. When he gets down (the water) for final ablution (*avabhṛta*), this (garment of initiation) they carry along by his side. That is disposed off in the prescribed way (as in *Soma* sacrifice where the garment of initiation is to be thrown in the water at the time of *Avabhṛta*). Then he emerges out (of the ablution) wearing one of those garments. That he gives away (as gift) at the offering by *Anbandhya vasā* or at the *Udavasanīya Iṣṭi.*

20. He then draws up the string on the bow for him (saying) "Thou art Indra's Vṛtra-killer". For, this bow is indeed the killer of Vṛtra. He (the king) is Indra on two counts; because he is a Kṣatriya and he is the Yajamāna. Therefore he says "Thou art Indra's Vṛtra-killer", "Let this one kill Vṛtra with you". He means "By you, let this one (Yajamāna) kill his hateful enemy", by saying 'Let this one kill Vṛtra with you".

21. Then he strokes his (king's) arms (saying) "Thou art of Mitra; thou art of Varuṇa". The bow belongs to the arms. It is by his arms, a Kṣatriya belongs to Mitra and Varuṇa. Therefore he says 'Thou art of Mitra, thou art of Varuṇa.'

22. Then he gives him (the king) three arrows. They are three arrows of which that first one, by discharging which, he pierces (the enemy), that one is the earth. That is called *Rujā.* That (second) one by discharging which (the person hit) falls down, not sure whether alive or dead, that is the second and this one is the air. It is called *Drubā.* That (third) one by discharging which (the king) does kill (the enemy) that is the third one. That is the yonder sky. It is called *Kṣupā.* These are the three arrows. Therefore he gives these three to him. As to why he gives him the bow with arrows—the bow is the might of Kṣatriya. It is with the bow, a Kṣatriya shows his might. This might he (Adhvaryu) invests in him as (soon as) he is born (thinking) 'Him invested with might (let me consecrate)'.

23. He touches (each of) the arrows (saying) "Protect this one (king) in front; protect him behind; protect him from the sides; protect him from all quarters". Thus he makes him safe from arrows on all the quarters. He becomes unassailable from all quarters.

24. Then he makes him (the king) chant (seven) *mantras* (having the word) *avid.* "In sight ye mortals". This is a mysterious chant for, Prajāpati is mysterious. So he thus commends him to Prajāpati. He (Prajāpati) approves this, his consecration. Approved by him, he is consecrated.

25. "Present is Agni, the lord of the house". Agni is indeed Brahman. He thus commends him to the priesthood and it approves of his consecration. Approved by him he is consecrated.

26. "Present is Indra, possessed of great fame". Indra is indeed Kṣatra. He thus commends him to the martial class and the Kṣatra class approves of his consecration. Approved by it, he is consecrated.

28. "Present are Mitra and Varuṇa, the upholders of holy practice". Mitra and Varuṇa are *prāṇa* (out-breathing) and *udāna* (in-breathing). He commends him to *prāṇa* and *udāna*. They approve of his consecration. Approved by them he is consecrated.

29. "Present are the Heaven and Earth, the all-propitious". He thus commends him to Heaven and Earth on whom all these rest. They approve of this consecration. Approved by them he is consecrated.

30. "Present is Aditi, of Supreme Happiness". Aditi is indeed this earth. He thus commends him to this Earth. She approves of his consecration. Approved by her, he is consecrated. Since he commends him to these deities and approved by these deities, he is consecrated. These (*mantras*) are called *Avids*. Therefore he makes him recite the *Avid* chants. (Fourth Brāhmaṇa Ends)

(Chapter Two Ends)

Chapter Three

BRĀHMAṆA I

1. He then thrusts a piece of copper-plated (red) iron into the mouth of a long-haired person (saying) "Removed are the *dandaśūkas* (mordacious)". He who performs *Rājasūya* gets rid of all crawling creatures, all types of killings and all types of deaths. By (mentioning) mordacious, he is saved from other (causes of) death and killings. For him there is no danger or fear from anything in between. He has old age alone as death.

2. Why he (puts into the mouth of) a long-haired person—*Keśava* is neither a female nor a male. These reptiles (*dandaśūkas*) are neither worms nor non-worms. Why the red iron piece is because these snakes are red in colour.

3. He then makes him ascend the regions (saying) "Ascend thou the east, let Gāyatrī (among the metres) protect you, *Rathantara* (among *sāmans*); *Trvṛt* (among *stomas*); the spring (among seasons) and may the Brāhmaṇa (priesthood) protect your wealth".

4. "Ascend thou the South, let Triṣṭubh (among metres) protect you; *Bṛhat sāman* (among *sāmans*), *Pañcadaśa stoma* (among *stomas*); the summer (among seasons) and may the Kṣatra (martial class) protect your wealth".

5. "Ascend thou the West, let Jagatī (among metres) protect you; *Vairūpa sāman* (among *sāmans*); *Saptadaśastoma* (among *stomas*) and the rainy season (among seasons), may the Vit (peasantry) protect your wealth".

6. "Ascend thou the North, let Anuṣthubh (among metres) protect you; *Vairājā sāman* (among *sāmans*); *Ekaviṁśa stoma* (among *stomas*); the autumn (among seasons) and may the fruits protect your wealth".

7. "Ascend thou the upper region, let Paṅkti metre protect you (among metres); *Śākvara* and *Raivata Śāmans* (among *sāmans*), *Triṇava* and *Trayastriṁśa stomas* (among *stomas*) and the winter and dewy season (among seasons), may spiritual lustre protect thy wealth".

8. Why he thus makes him ascend the regions, why these seasons, why these *stomas*, why metres and why those *sāmans*? The form of the year is that of the seasons. He thereby makes him (the Yajamāna) ascend those seasons which are the year. Having ascended these seasons, namely the year, he becomes up above all these. Nothing remains higher than him. All other things remain below him.

9. Behind the tiger's skin (in front of the Maitrā-Varuṇa hearth) a piece of lead is placed. He kicks it, saying "Namuci's head is kicked off". Now, there was once an Asura called Namuci. Indra knocked him down. Indra trodded upon the head of that (Asura) who was thus struck down. When he trodded upon the head, his foot cut it and created a fissure-like (wound). That (head with the cleavage of the wound) is going about calling the gods, "Wither art thou going? You can't escape me". Then the gods saw this thunderbolt in the form of lead. With that they hit it (the head of Namuci). Hence this lead is bereft of stamina. Though resembling gold, lead is valueless, soft, bereft of vigour and without stamina. In like manner, this one (*Yajamāna*) with that thunderbolt beats off the terrible Rakṣasas (thinking) "Let me be consecrated in a place, conquered and free from fear".

10. He then ascends the tiger-skin (saying) "Thou art Soma's splendour, let me have splendour like yours". Thereby, he (the Adhvaryu) infuses in him the splendour of a tiger.

11. He then places a (piece of) gold below (the Yajamāna's) foot (saying) "Protect from death". This saves him from all (types of) deaths that are found on this earth.

12. Then they bring a gold-plate (or a crown) with hundred perforations or nine perforations. Why it is with hundred perforations is because, man here lives upto hundred years; has hundred energies and hundred powers. Therefore it has hundred perforations. If it is with nine perforations, it is because there are nine life-breaths in man and hence it is with nine holes.

13. He lays it (gold crown) on the head (of the Yajamāna) (saying) "Thou art might; thou art victory; thou art immortality". For, this (gold) is might; this is victory; this is immortality. Since he places gold on both sides (under the foot and above the head) gold being longevity and immortality, he thereby encloses him on both sides with immortal life.

14. He raises his (Yajamāna's) hands (saying) "O golden arms!, at the lustre of the dawn, you the prosperous two, ascend. The Sun has risen. O Varuṇa and Mitra!, (mount) the chariot (the Yajamāna)". The two arms are Mitra and Varuṇa. The chariot is the body (of the Yajamāna). Therefore he says "Ascend, the Sun has risen". "Behold Aditi (the unassailable arm) too". By this he means "Behold yours own earth and Diti (the assailable) too". By this he means "Behold your own unassailable arm and (also behold) the assailable strength (of the enemy)".

15. Some say that he should raise his hands by just (saying) "Thou art Mitra; thou art Varuṇa" since the two arms are Mitra and Varuṇa (respectively). As to why he anoints him when his hands are raised—This (pair of arms) is in truth the power. It is valour and lustre, which is collected in the waters, with which he is anointed. A king's valour is (in) his arms, because it is with his two arms, he proves his might. "Lest that power, the collected essence of the waters cover (eclipse) the valour of my arms; let them (waters) not steal away the valour of my arms" (So he thinks). Therefore he bathes him while his arms are raised upwards. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. First, the Adhvaryu or the priest anoints (him). Then others (follow).

2. He (Adhvaryu or priest) anoints (saying) "With Soma's glory, I bathe thee". He means 'With vigour (of *soma*)' when he says "With Soma's glory, I bathe thee. 'With Agni's glow'; he means 'With vigour'. 'With Sun's splendour' he means 'With vigour'. "With Indra's energy" he means 'With vigour'. "With the prowess of the Maruts", he means 'With vigour'. 'Be the chieftain of the martial ranks. Become the over-lord of kings' is what he means by saying "Be the chieftain of the martial ranks". "Protect (him) from the darts". Darts are arrows. Therefore he says, "Protect him from the darts".

3. "May gods render him unrivalled". 'May the gods make him free from enemies'—is what he means. "For great valour and for great leadership". There is nothing obscure about this. "For great sovereignity"—By this he means 'for supreme over-lordship over oligarchies'. "Him the son of so and so (father) and son of so (mother)". Thereby he consecrates him from where he originates and from where he is born. "The people of so and so"—(he refers to) the country to which so and so people belong. If he is a Kauravya (he says) "This is the king of you, Kuru people". If he is a Pāñcāla "This is the king of you, Pāñcālas". (Then he says) "Soma is the king of us, Brahmins". That makes all these (others) the food (enjoyable subjects) and only the Brahmin class (priesthood) is kept apart (not subordinate to him). Therefore the priestly (class) is not to be fed upon, since it has Soma as its king.

4. He then wipes the anointed water (over his body) with the horn of a black antelope; for, that collected essence of water where with he now anoints him is vigour. "May that (vigour) get spread all over me, and for that, let me make it reach all (parts) of my body"—(thinking so) he wipes.

5. He wipes (saying) "From the back of the mountains; of the bull". Even as the mountain stands out and even as the bull stands out among the cattle, this one who performs *Rājasūya* stands superior. Therefore he says "From the back of the mountain, of the bull". "(The water) navigable by boats keep flowing drenching his body. They (the waters) which (were originally) upward bent (when they were dragged upward by the Sun's rays), have turned back downwards crawling behind the dragon". He is indeed the dragon whom the waters follow -flowing. Therefore he says "Crawling behind the dragon".

6. He then makes him step the *Viṣṇukramas* within the (extent of) tiger's skin (saying) "Thou art the mighty stepping of Viṣṇu (the sacrifice)! Thou art the out-stepping of Viṣṇu, (the sacrifice)! Thou art the stepping of Viṣṇu (the sacrifice)!" Thereby he makes him ascend these three worlds. Having ascended these worlds, he becomes higher and higher above everything here. Nothing is higher than him. Everything else is below him.

7. He then mixes (pours) the remaining water into the Brahmin's vessel. He thereby makes the Brahmin worthy of adulation next to the king. Therefore, next to the king, the Brahmin is venerable. That is why all these creatures are caused to be offered as present to the Brahmin and they say that the off-springs of Brahmin are propitiated (by these offerings).

8. He (the king) then hands over that (vessel) to his (king's) dearest son, thinking "May this son of mine perpetuate this ritual and this vigour". That is how this son of his perpetuates this ritual and this vigour. Due to this, he (the son) does not turn to sinning.

9. Held on by his son, he then offers into the *Gārhapatya* fire (saying) "O Prajāpati! none other than you has encompassed all these forms, for, whatsoever object we sacrifice, let that accrue unto you". (He says) "This one, one is the father of so and so". He who is the son, him he makes the father. He who is the father, him he makes the son. Thus he interchanges the vigour of the two. By this he becomes immune to sinning. "This one is so and so's father" (he says). Thereby he interchanges their vigour and put them in the proper order. This one who is the father is (made) the father and this one who is the son is (made) the son "May we be the lords of the riches—*Svāhā*". Thereby he only seeks a blessing.

10. Then whatever remaining particles of water are there, he offers them in the *Āgnīdhra* fire. This residual water is excess and *Agnīdh* is an excess. The *havis* are cooked in *Gārhapatya* fire; the offerings are made in the *Āhavanīya* fire. This (*Āgnīdhra*) being excess is receiving what is declared as excess. That is why this is offered to that God (Rudra) and this (nothern quarter where the *Āgnīdhra* is) is the quarter of that God. He offers (saying) "O Rudra! that name of yours which is effective (in inflicting pain to the enemies) and which is supreme, to that name, O waters!, get offered (to that Rudra's name)". (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. On the northern side of *Āgnīdhra*, he places hundred or more than hundred of his cows. Having stationed them, he brings down the chariot for him. While Varuṇa was consecrated, his vigour departed from him (Varuṇa). Vigour is forsooth, energy; the essence. It is the essence, his energy that departed from him. That collected essence of waters (used for *Abhiṣeka*) washes away his energy and essence. That (water) struck off his vigour.

2. Varuṇa went in search of that and found it among the cattle. Therefore, the cattle are an object of veneration, because Varuṇa regained his energy, his essence from them (cattle). Having found it, he put its back into himself and owned it in him. Now, this one (Yajamāna) by observing this rite sees to it that by this consecration (*Abhiṣeka*), his energy, his essence does not depart (from him). He does it because Varuṇa did so. He does so (follows Varuṇa's action) because the *Rājasūya* is Varuṇa's consecration. From him who is similarly anointed, his energy, his essence might go away to the cattle. That he wins back into him and owns it in himself.

3. As to why he brings down the chariot for him—whatever goes out of a warrior, it is chased with a chariot; with a chariot, whatever is to be won over, is obtained. Therefore he brings down the chariot for him.

4. He brings down (saying) "Thou art Indra's thunderbolt". This person (Yajamāna) is Indra on two counts; he is a Kṣatriya and he is a Yajamāna. So he says "Thou art Indra's thunderbolt".

5. That (chariot) held by its yoke, he turns round inside the *vedi*, by the front side of the wife's apartment (*patnīśālā*) and behind the *sadas*. Then he yokes it (with horses) (saying) "I yoke thee on the orders of Mitra and Varuṇa, the commanders". The two arms are indeed Mitra and Varuṇa. By (the prowess of) his arms, a Kṣatriya becomes one belonging to Mitra and Varuṇa. Therefore he says "I yoke thee on the orders of Mitra and Varuṇa, the commanders".

6. He yokes the right side horse first and then the left side one. In human practice, the left ones are first yoked. In the case of divines, it is this way; that is; the right-side ones first and then the left-side ones. In the case of the stand-by horse (also), the right-side one if first yoked and then the left-side one. In human practice the side horse at the left is first yoked and here in the divine context it is thus (the side horse at right is first).

7. Having yoked it (chariot) with four (horses) he takes it (chariot) through the place where the gift-cows are stationed and halts it in front of the *Āgnīdhra* and behind the *Cātvāla* pit. The Yajamāna ascends it (saying) "For tirelessness (I mount thee), for *Svadhā* (I mount thee)". He means 'For being not fatigued, for being steady' when he says "For tirelessness". When he says "For *Svadhā*" he means 'For essence'. (He says) " *Phalguna* Who is free from harm". This one (Yajamāna) is Indra on two counts; he is a Kṣatriya and he is Yajamāna. This name Arjuna is a secret name of Indra. "Who dares to call him by his secret name"—(so thinking) he says "*Phalguna* who is free from harm".

8. He then touches the one (horse) yoked on the right side (saying) "Conquer thou by the impulse of the Maruts". For, the Maruts are the Viś (clansmen); (they are) the clansmen among gods. A Kṣatriya attains what he wants by (the help of) the clansmen. He conquers what he wants to conquer with the help of the Viś". That is what he means when he says "Conquer thou by the impulse of the Maruts".

9. He then takes it, (the chariot) upto the midst of the cows (saying) "May we obtain by the mind". What he wishes for in his mind, he obtains. He wishes for that much as he desires. He obtains the energy, the essence, which has departed from him. Therefore he says "May we obtain by the mind".

10. He then touches a cow (saying) "Together with energy". Because, from him who is being consecrated, the energy, the essence departs and that he puts (back) into him and owns it in him. So he says "Together with energy".

11. He then says, "Let me win these (cows) and let me make them mine". Thus he wins his own vigour which has departed from man (him). Because it is his vigour that first departs from him, when his energy, the essence goes out while he is anointed . That he now, takes (back) into him and owns it in him. For himself, he wins the energy, the essence. Later he gives back the same number (of cows) or even more. Because by winning (the cows which are meant for *dakṣiṇā*) he is doing something cruel (unfair). One who performs *Rājasūya* is not to do an unfair act. He has to act fairly, speak auspicious (words). That much alone he should (act or speak). Therefore, he later gives him (the recipient of the gift) same number or even more (cows).

12. He then pulls the (reins of) right side horses and passes along in front of the *yūpa* along the same route by which the *dakṣiṇā* cows go; to the front of the wife's apartment and behind the *sadas*. He then pulls the reins (and halts the chariot, saying) "O Lord Indra, the wielder of thunderbolt! that chariot on which you have mounted, has good horses controlled by your reins. O Lord! who overpowers quickly (the enemies), we, unattached to that chariot of yours will not gain Brahminical lustre". *Abhiṣava* means reins. Those (reins) he now pulls. Therefore he says "O Lord who controls" and viś means food. It is over the viś that is food, his kingship (represented by) i.e. chariot, is set free. He offers these *Rathavimocanīya* oblations (thinking) "Let this chariot be propitiated and pleased when unyoked". He stands on the chariot and puts on the shoes made of boar's skin.

13. He offers (saying) "To Agni, the lord of the House—*Svāhā*". That which belongs to Agni in that (chariot), he thereby propitiates. The edges of the yokes (are the parts) which belong to Agni. He now propitiates them. 'The position of the lord of the House' means prosperity. As much as he rules, this releasing of the chariot-yoke confers that much prosperity on his lordship of the House and on his kingdom.

14. (He offers saying) "To Soma the lord of the trees—*Svāhā*". There are two products of wood, the wheels of the chariot and the waggon. For both of these he thereby ensures safety, whatever is wooden in the chariot, that he propitiates by this. Timber (ingredients) are those belonging to trees (in this). That he propitiates. Soma is Kṣatra. It is over Kṣatra, that his kingship (represented by) i.e. chariot, is set free.

15. (He offers saying) "To Indra's energy—*Svāhā*". He thereby propitiates that (part of) of the chariot which is of Indra. The warrior on the right belongs to Indra. Him, he thereby propitiates. Energy means vigour. It is over Indra, the energy that is, vigour, his kingship (represented by) i.e. chariot, is set free.

16. (He offers saying) "To the strength of the Maruts—*Svāhā*". He thereby propitiates that (part of) the chariot which is of Maruts. There are four horses; two men comprising the charioteer and the (stand-by) warrior on the right and the chariot—(thus) seven. Maruts are (in group of) seven. All these are thereby propitiated. "The Maruts are Viś (peasantry). Hotṛ seated at the altar; (thou art) the guest dwelling in the house (of one who mounts thee); thou who live in men; who dwell in high places; thou the dweller in sacrifice; thou dwelling in the sky (to carry the Sun); thou associated with horses; thou born of thunderbolt; thou born for the sake of sacrifice; born of strong wood—You are (completing) this great (*Rājasūya*) sacrifice"—Thus (he praises) in *Aticchandas* (excessive metre)—all metre it exceeds; hence excessive metre. Hence evil does not follow him.

17. Once the gods placed into the fire a pot of ghee. From there the boar came out. Hence the boar is fat. Hence also they say that the cows have attachment to boars. Why the cows have attachment to the boars is because they are attached to their own milk, in their own essence (which is in the boar). So he establishes himself in the essence of the cows. This (shoe made of boar's skin) puts into him the essence of the cows. Therefore he puts on the shoes made of boar's skin.

18. Looking down on the earth, he chants "O Mother Earth!, do not harm me, nor I will (harm) you". When Varuṇa was being consecrated, he was afraid of this earth. "By my getting consecrated, I have made her (earth) weakened and she may not shake me off". This earth also feared (thinking) "By this one getting consecrated, something great has happened and he may not slight me". She (the earth) arrived at this understanding "A mother does not harm the son; nor a son harms the mother".

19. In like manner, this one (Yajamāna) is afraid of this earth. "By getting consecrated, I have made her (earth) weakened and she may not shake me off". This earth also fears (thinking) "By his getting consecrated, something great has happened and he may not slight me". She herself comes to this understanding "A mother does not harm the son; nor a son harms the mother".

20. He steps down (from the chariot) chanting—"Thou (chariot) art the swan dwelling in the sacrificial venue; on you, the Yajamāna sits (as it were) in the air; (thou art) the good horses with your reins". While the chariot is still yoked, he offers the *Rathavimocanīya* oblations (oblations marking the unyoking of the chariot); Why he offers the *Rathavimocanīya* oblations is (he thinks) "Let this (chariot) be propitiated when it is unyoked".

21. He takes the chariot along with the charioteer and leaves it in the cart-stand. Then he leaps down. Why the charioteer also does not descend is lest he should set foot on the same world where he (the anointed king) has descended. So here (along with the king) the charioteer does not get down.

22. Then at the right side of the original fire (*Āhavanīya*) on the track of the cart-wheel, he fastens two round (gold) plates (weighing hundred *mānas* each) and hides them by a branch of the *Udumbara* tree.

23. He touches one of the plates (saying) "You are so big; you are life; bestow life upon me", "You are the coordinator (of the sacrifice), You are the lustre; bestow lustre upon me"— (so saying) he touches the other (plate); life means immortality. Gold is immortal. He thereby puts into himself life, immortal.

24. Then he touches the *Udumbara* branch (saying) "You are sustenance; bestow sustenance upon me". *Udumbara* is indeed sustenance. Thereby he puts sustenance unto himself.

25. He then brings the curd preparation for Mitra and Varuṇa. He causes his (Yajamāna's) hands stretch towards it (curdpreparation) (saying) "I draw you down the arms of Indra, the doer of mighty deeds". Then he bathes him (Yajamāna) who has his hands strentched upwards, with that (curd preparation). This curd preparation is the essence of cattle. He thereby makes him plant his hands in the essence of cattle. He endows his hands with the essence of cattle. Now why he says 'You the hands of Indra' is because he (the Yajamāna) is Indra on two counts; he is a Kṣatriya and he is the Yajamāna. So he says "You the hands of Indra". (He says)—"I draw you by the doers of mighty deeds". These two arms of the Yajamāna are indeed doers of mighty deeds. Now why the curd preparation of Mitra and Varuṇa—The two arms are Mitra and Varuṇa. A king is Mitra and Varuṇa because (of the prowess) of his arms. For this the two round (gold) plates are *dakṣiṇā*. For the next rite, two oxen (stationed) at the door of the front-side fire, are the *dakṣiṇā*. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He proceeds with this curd preparation for Mitra and Varuṇa when the *Sviṣṭakṛt* is unoffered. They bring this seat in front of the hearth of Mitra and Varuṇa. He who performs *Rājasūya* conquers a seat above (others) or a seat in the air. (By placing this seat) he (the king) is made to reach the seat above (others) or a seat in the air. Him, who is seated above these Viś (subjects) serve from below. That seat has a cleavage or has holes all around and is made of *Khādira* wood. If it is for Bharata kings it is wound round (by strings of tiger skin). Even if one does not get such a seat, one can use whichever is available.

2. He places (the seat saying) "Thou art shining, well-established thou art". He only says "You are quite fitting", when he says "Thou art shining; well-established thou art".

3. He then covers it with a mantle (saying) "Thou art the womb of Kṣatra". This mantle is indeed the womb of martial valour and hence he says "Thou art the womb of Kṣatra".

4. He then brings him (the king) then by holding his hand (saying) "Be seated on this shining one, be seated on this well-established one". Thereby he only says 'Occcupying this fitting seat'. "Be seated on this womb of Kṣatra" This (seat) is indeed the womb of Kṣatra. That which is the womb of martial valour, on that he is seated.

5. He makes him (king) sit on it (saying) "The upholder of the sacred law has sat". He who performs *Rājasūya* should be one who upholds the sacred law. He is not to speak all things; not to do all acts. Whatever is auspicious he should do, whatever is auspicious he should speak. Those alone he should (do or speak). And also he (Brahmin) who repeats (it) should also be the upholder of the sacred law. He is not to speak all things; not to do all acts; whatever is auspicious, he should do, whatever is auspicious, he should speak. Those alone he should (do or speak). Therefore he says, "The upholder of the sacred law". "O Varuṇa! be in the home-steads". Kṣatra is Varuṇa and Viś (peasantry) are the home-steads. He thereby establishes him (the king) amidst the subjects. "He has the auspicious will to rule over the empire". To rule over the empire, indeed, he is performing this with auspicious will.

6. He then places five dice into his hands (saying) "Dominant thou art over these dice. This one (the king or dice) overpowers all other dice. That which is his enthusiasm, overpowers all others. He becomes the overpowerer of all others. So he says, "Dominant thou art over all these dice"—(He says) "May these five quarters of thine prosper". Thereby he makes all regions prosper.

7. Then they strike him at the back with sticks. By that they render him immune to punishment. Therefore the king is not punishable. He indeed is beyond punishment. Thereupon he seeks a boon "I wish for such and such boon, let it accrue to me; let me be enriched with that". He thus enriches his wish. He then addresses the Brahman (thinking) 'Let me speak after being approved by Brahman'.

8. He addresses "O Brahman! thou art Brahmā". The Brahmā replies "Thou art Savitṛ, O one of true impeller!" Thereby he puts valour unto him. This indeed makes Savitṛ (the consecrated king), one of true impulse.

9. He addresses, "O Brahman! thou art, of course, Brahmā". The Brahmā replies, "Thou art Varuṇa of true glory". By this he puts valour unto him. This indeed makes Varuṇa (the consecrated king) one of true glory.

10. He addresses, "O Brahman! thou art, of course, Brahmā". Brahmā responds, "Thou art Indra, mighty through the people". He puts valour unto him. He thereby makes Indra mighty through the people.

11. He addresses, "O Brahman! thou art, of course, Brahmā". Brahmā responds, "Thou art Rudra, the most infavourable". Thereby he puts only valour into him. He by that makes (him) Rudra, most favourable. Rudra is indeed the master of all these. This one (the king) is master of all these. He thereby propitiates this one (king) who is the lord of all these. Therefore this one (the king), the master, makes all these happy.

12. He addresses, "O Brahman! thou art, of course, Brahmā". Brahmā responds (but his reponse is) not clear. At first he bestows on him limited power which is well-defined (clear). Because whatever is definable is limited. All is undefinable (unclear). Whatever is undefined is all (inclusive). Now he bestows on him all unlimited power. He thus addresses five times. For, sacrifice is same measure as the year and for the year there are five seasons. Those (five seasons) he attains by five (times addressing). Therefore he addresses five times.

13. He then addresses him as one with auspicious names. 'Doer of good, doer of prosperity, doer of plenty' (thinking) 'Approved by Brahman let me speak auspicious speech of humans'.

14. Then the Adhvaryu priest gives him (the king) the *sphya* (spade) (saying) "Thou art Indra's thunderbolt; therewith serve me". This *sphya* is indeed thunderbolt. That Brāhmaṇa, by means of that thunderbolt renders the king weaker than himself. For, whichever king is weaker than a Brahmin, becomes stronger than his enemies. A king who becomes stronger than Brahmin, his enemies become stronger than himself. Therefore a king should be weaker than a Brahmin.

15. He (the king) hands over that spade to his brother (saying) "Thou art Indra's thunderbolt; therewith serve me". Thereby the king makes his brother, to be weaker than himself.

16. He (the king's brother) gives it to the *Sūta* (chronicler) or *Sthāpati* (the Governor) (saying) "Thou art Indra's thunderbolt; therewith serve me". Thereby the King's brother renders the chronicler or the Governor weaker than himself.

17. He (the *Sūta* or *Sthāpati*) gives it to *Grāmaṇī* (village headman) (saying) "Thou art Indra's thunderbolt; therewith serve me". Thereby the *Sūta* or *Sthāpati* makes the *Grāmaṇī* to be the weaker than himself.

18. The *Grāmaṇī* gives it to his own brother (*sajātaḥ*) (saying) 'Thou art Indra's thunderbolt; therewith serve me'. Thereby the *Grāmaṇī* makes his brother to be weaker than himself.

19. And as to why it (the spade) is passed on this way (from the king upto the *sajātaḥ*)—they do so to maintain these subjects (of different social strata) in their proper order to avoid confusion. Therefore these subjects are put in the proper social order and without confusion. Thereupon the *sajātaḥ* takes it and gives to Pratiprasthātṛ (the first assistant of Adhvaryu). The Pratiprasthātṛ, with that spade, prepares the ground for dice-game, chanting the *puroruk* verse of *Śukra*. *Śukra* is the eater and he thereby makes him the eater.

20. With the *puroruk* verse of the *Manthin,* they then put up a square shed (with four doors). The *Manthingraha* is the first. They thus having made it the eater, from that they produce this food. He is the hefty eater who has (enough) food. He then puts a piece of gold (in the ladling of ghee) and offers on the ground (meant) for dice-game. No offering is to be made without fire. This gold being the seed of Agni. This offering becomes one made in a spot with fire.

21. He offers (saying) "This Agni, the hefty is the lord of *Dharma* (rites), who is (in the form of) dice-game". Therefore when they do not, recognise *Dharma* elsewhere, let them go to the *sabha* (of dice-game) because it is the Agni, the hefty, the lord of *Dharma.* "Thus propitiated, Agni the hefty, the lord of *Dharma,* drink ghee—*Svāhā*".

22. When he thus offers, Rudra approves of that which is placed as bet (here a cow) in the dice-game. Because, Rudra is Agni and this game of dice—is Agni. Its coals are the dice. He (Rudra) approves of her. She who is thus approved, he strikes at the *sabhā.* He who performs the *Rājasūya* and he who knows it thus (strikes at the cow).

23. He then throws the dice (saying) "Offered with (the utterance of) *Svāhā;* you (dice) endeavour, with the help of the Sun's rays, for the middle-most place among brethern". He only means 'For supremacy among kings' when he says 'For the middlemost place among brethern'.

24. Then he says, "Pronounce the invitatory prayer to Agni, the *Sviṣṭakṛt*". "Make the offering to Agni, *Sviṣṭakṛt*". He offers when *vaṣat* is uttered. Now, why this rite is performed between two oblations—this sacrifice which is being performed is forsooth, Prajāpati. This one (the king) is taken from the middle of the Prajāpati, the sacrifice. He is anointed in the middle (of the sacrifice). After the invocation of *Iḍā,* he washes with water. The two drought oxen by the side of the original (frontal) fire are the *dakṣiṇā* for this. (Fourth Brāhmaṇa Ends)

(Chapter Three Ends)

Chapter Four

BRAHMANA I

1. Now when Varuṇa was being consecrated, his lustre departed from him. Lustre being vigour, it is the same as Viṣṇu, the sacrifice. The essence of the collected waters (used for consecration) perhaps washed away that glory, that vigour. That perhaps drove away that lustre.

2. Varuṇa went in search of it. He chased it along with these deities—with Savitṛ, the impeller; with Sarasvatī, the speech; with Tvaṣṭṛ, the forms (of being) with Pūṣan, the cattle; with Indra himself (Yajamāna); with Bṛhaspati, the Brahman; with Varuṇa, the might; with Agni, the glow; with Soma, the king; with Viṣṇu, the tenth deity. He found it (lustre) and having found it, he put it unto himself, he owned it in himself. Therefore he finds it out only with Viṣṇu, the tenth deity. Having found it, he puts it unto himself, he owns it to himself.

3. This one (the king) becomes consecrated on the tenth day. Because he gains it by the tenth deity, it is called *daśapeya*. Each time, ten men steal forth each *graha*. Thence too it is called *daśapeya*. He steals forth enumerating ten of his forefathers who had drunk *soma*. It is thus that he obtains *soma*-draught for himself, because he recalls ten forefathers who had drunk *soma*.

4. If he is a Brahmin, he might (recall) only three, four, five or six (of his forefathers and in the case of a Kṣatriya much less number). So he should only enumerate these deities while he steals forth. Only with these deities, Varuṇa chased and found it. This one (king) also obtains the status of a *soma pīthī* (drinker of *soma* draught) only by (enumerating) these deities. Therefore he sould steal forth enumerating the names of these deities.

5. Now when he offers the completing oblation related to the consecration, he prepares the *puroḍāśa* for Savitṛ in twelve potsherds or in eighteen potsherds. Savitṛ is the impeller of gods. Impelled by Savitṛ, Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it only on being impelled by Savitṛ. He offers only one (golden) lotus and that is the *dakṣiṇā*.

6. On the next day, he prepares a *caru* for Sarasvatī. Sarasvatī is indeed speech. It is with speech that Varuṇa chased it. Therefore this one (king) steals forth with speech. He gives only one (golden) lotus.

7. On the next day, he prepares a *puroḍāśa* for Tvaṣṭṛ in ten potsherds. With Tvaṣṭṛ, the forms (of the beings), Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it, with those forms of Tvaṣṭṛ. He gives only one (golden) lotus.

8. On the next day, he prepares a *caru* for Pūṣan. Pūṣan is the cattle. It is with the cattle that Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it with the cattle. He gives only one (golden) lotus.

9. On the next day, he prepares a *puroḍāśa* for Indra in eleven potsherds. Indra is energy, the vigour. It is with energy, that is vigour, Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind him with energy, that is vigour. He gives only one (golden) lotus.

10. On the next day he prepares a *caru* for Bṛhaspati. Bṛhaspati is Brahman. It is with the Brahman that Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it with Brahman. He gives only one (golden) lotus.

11. On the next day, he prepares a *caru* made of barley for Varuṇa. That glory with which Varuṇa seized these creatures, with that glory, Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it with that glory. He gives only one (golden) lotus.

12. In those seven oblations, he gives seven (golden) lotuses. In addition, he gives five (lotuses). Then he makes a garland of twelve lotuses and makes him (king) wear it. What fibres there are, they are a form of this earth. What seed-stalks there are, they are a form of the aerial region. The lotus flowers are the stars and they are a form of the sky which is of the stars. He initiates him with these (three) regions. These regions encompass all. So he initiates him with all. Now, as to why there are twelve lotuses—a year has twelve months. The year is all and he is initiated with all.

13. When he buys (the *soma*) for consecration, he divides it into two. Having divided it into two, he drives him around (on the cart). Having taken round, he places one half here (on the throne-seat) and the other half, he takes and keeps it in the house of the priest or the Brahman. That he brings here and places it on the

throne-seat. Having placed, he proceeds with offering honour due to the guest. After proceeding with honouring the guest, he performs the *upasads*.

14. Some prepare only these offerings—The *puroḍāśa* in eight potsherds for Agni; the *caru* for Soma; and (*puroḍāśa*) in three potsherds or a *caru* for Viṣṇu. That should not be done so. Because he who swerves from the path of the sacrifice, faulters. He who does this way is swerving from the path of the sacrifice. So let there be ghee oblations only.

15. Now he offers to Agni. Agni is glow. It is with glow that Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it with glow.

16. Then he offers to Soma. Soma is Kṣatra (valour). It is with valour that Varuṇa chased it. Therefore this one (Yajamāna) steals forth behind it with valour.

17. Then he offers to Viṣṇu. It is with Viṣṇu, that tenth deity, Varuṇa found it. Having found it, he put it into himself; he owned it to himself. Therefore this one (Yajamāna) with Viṣṇu, the tenth deity, finds it out and having found it, puts it unto himself, owns it to himself.

18. Thus it becomes seventeenfold (*stoma*) for, Prajāpati is seventeenfold. This sacrifice is indeed Prajāpati. Hence it becomes seventeenfold.

19. Twelve cows in their first pregnancy are the *dakṣiṇā* for the Brahmin. A year has twelve months. The year is sacrifice i.e. Prajāpati. Therefore twelve cows in their first pregnancy are the *dakṣiṇā*.

20. They (the cows) with their twelve embryo calves become twenty-four. There are twenty-four half months for a year. The year is sacrifice i.e. Prajāpati. Therefore with embryo they become twenty-four.

21. He gives the golden garland (as *dakṣiṇā*) to the Udgātṛ; a gold plate to the Hotṛ; two golden mirrors to the two Adhvaryu; a horse to Prastotṛ; a sterile cow to Maitra-Varuṇa; a bull to the Brāhmaṇāccaṁsin; garment to Neṣṭṛ and Potā, each; to the Acchāvāka, a cart laden with barley and yoked (by an ox) on one side and an ox to Agnīdhra. Thus he gives twelve or thirteen (items as) *dakṣiṇā*. A year has twelve

or thirteen months and the sacrifice, Prajāpati is year. Thus he directly obtains the sacrifice, i.e. Prajāpati, having acquired him, he puts him into himself and owns him to himself. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. The *puroḍāśa* for Agni is in eight potsherds. He places it on the eastern side. There is a *puroḍāśa* in eleven potsherds for Indra or a *caru* for Soma. He places it on the southern side. There is a *caru* for Viśvedevas which, he keeps on the Western side. There is a curd preparation for Mitra-Varuṇa which he places on the northern side. There is a *caru* for Bṛhaspati. He keeps it in the middle. For these five oblations, there are five *bilas* (holes or conclave depressions to hold the dishes). Therefore (the collection of five offerings) is called *pañcabila* (five-holed).

2. Now as to why he (priest) makes him offer these (*pañca-bila* oblations) is this—because he had made him (the Yajamāna) ascend these regions, these seasons, these *stomas*, these metres and these *sāmans*, therefrom he now redeems him (Yajamāna) by these offerings. If he were not to perfrom these offerings, then he would become arrogant or die or he may collapse. Therefore he should make these offerings.

3. He then proceeds with this *puroḍāśa*, in eight potsherds for Agni. With this, it was he who made him ascend the eastern region; those seasons, those *stomas*, those metres and those *sāmans* (corresponding to it). From those, he redeems him (Yajamāna). After making the offering, he pours the residue in the *caru* for Bṛhaspati.

4. He then proceeds with the *Puroḍāśa* in eleven potsherds for Indra or with a *caru* for Soma. By either of these had he made him ascend the southern region, those seasons, those *stomas*, those metres and those *Sāmans* (corresponding to it). From those he redeems him (Yajamāna). After making the offering he pours the residue in the *caru* for Bṛhaspati.

5. He then proceeds with the *caru* for Viśvedevas. By that had he made him ascend the western region; those seasons, those *stomas*, those metres and those *sāmans* (corresponding to it). From those, he redeems him (Yajamāna). After making the offering, he pours the residue in the *caru* for Bṛhaspati.

6. He then proceeds with the *puroḍāśa* in eleven potsherds for Indra or with a *caru* for Soma. By either of these had he made him ascend the southern region, those seasons, those *stomas*, those metres and those *sāmans* (corresponding to it). From those he redeemds him (the Yajamāna). After making the offering, he pours the residue in the *caru* for Bṛhaspati.

7. He then proceeds with the *caru* for Bṛhaspati. By that he had made him ascend the upper region. Each time after making the offerings, he pours the residue into the *caru* for Bṛhaspati. Thereby he causes food to be bestowed upon him (Yajamāna) and hence food offerings reach him (the king).

8. For this (*puroḍāśa* offering) in eight potsherds for Agni, gold is *dakṣiṇā*. For this sacrifice belongs to Agni and gold is Agni's seed. Therefore gold is *dakṣiṇā* for this and it has to be given to Agnīdh, for he (Agnīdh) is virtually Agni himself. So it is to be given to Agnīdh.

9. For this (*puroḍāśa* offering) in eleven potsherds for Indra, a bull is *dakṣiṇā*. For it (bull) is the Indra's form among animals. If it is the *caru* of Soma, then a brown ox is the *dakṣiṇā*. Because it (brown ox) is the Soma's form among animals. Whichever of these happens to be (the *dakṣiṇā*), it is to be given to Brahmā. Because Brahmā is the protector of the sacrifice from the south.

10. For this (offering) of *caru* for Viśvedevas, a spotted cow is *dakṣiṇā*. That which is a spotted cow, has abundance of colours. Viśvedevas form a multitude. Therefore for this, a spotted cow is *dakṣiṇā*. That is to be given to Hotṛ, because Hotṛ means abundance.

11. For (the offering of) the curd preparation for Mitrā-Varuṇa, a sterile cow is *dakṣiṇa*. She, sterile cow is sacred to Mitrā-Varuṇa. If one does not get a sterile cow, it can be a cow which has not yet conceived. For a sterile cow is also not impregnated. She should be given to Adhvaryu. Mitrā and Varuṇa are the *prāṇa* (out-breathing) and *udāna* (in-breathing). The (two) Adhvaryus are *prāṇa* and *udāna*. Therefore she should be given to Adhvaryu.

12. For (the offering of) the *caru* for Bṛhaspati, a white-backed bullock is *dakṣiṇā*. This upper region belongs to Bṛhaspati and above that is the path of *Aryaman* (Sun). Therefore, white-backed bullock is *dakṣiṇā* for this. That is to be given to Brahmā. Brhaspati is the Brahmā for the gods. In the same way this one is Brahmā for this (sacrificer). Therefore it should be given to Brahmā.

13. With these (oblations), one desirous of food can offer (in a non-sacrificial context) at a cow-shed heaped with cow-dung. By those, food offerings from all regions are caused to reach him. From all regions food offerings converge on him. He verily becomes the eater of food from all quarters. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He performs the oblations of *prayuja* (offering associated with *prayuja* chants). The reason why he performs the oblations of *prayuja* is that the anointed (king) thereby yokes the seasons. Those seasons thus yoked carry him.

2. They are twelve (offerings). A year has twelve months. So they are twelve. By them he offers each month. He yokes the seasons monthly. Thus those seasons get yoked.

3. That (above injunction of offering each month) should not be taken note of. Moving eastwards, he offers six of them, each at the distance of the yoke-pin's throw from the other. (Moving from the *Āhavanīya*, he performs six offerings at six different spots each at a distance measured by throwing the yoke-pin). Thus he yokes the seasons at the eastern side. Thus yoked, the seasons carry him eastwards. Then he moves (in reverse) each time at a distance measured by the throw of the yoke-pin; that yokes the seasons at the western side. Thus yoked, these seasons carry him back.

4. This (procedure) is not to be followed. On the previous day, he should prepare the six oblations on a common *barhis* (on a single fire). That yokes the seasons eastwards. Thus yoked, these seasons carry him eastwards. Two of the oxen drawing the original fire are the *dakṣiṇā* for them. Yoked are the seasons. An ox yoked, draws (the carriage). On the next day, on a common *barhis* (on a single fire), he should prepare six oblations. That yokes the seasons westwards. Thus yoked, these seasons carry him back. For them, two of the oxen drawing the original fire are the *dakṣiṇā*. Yoked are the seasons. An oxen yoked, draws (the carriage).

5. The first six oblations represent the six months from *Śiśira* (winter) onwards upto *Prāvṛt* (rainy season) proceeding towards east for the summer. The next six oblations represent the six months from *Prāvṛt* (rainy season) onwards upto *śiśira* (winter) proceeds towards west for the rainy season. This is what the Kuru-Pañcālas said once, "The seasons yoked, carry us; we follow the seasons yoked". They referred to this (procedure in this sacrifice) because their (Kuru-Pañcāla's) kings were those who performed *Rājasūya*. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He then seizes a white (cow) visibly pregnant for Aditi. She is indeed Aditi, whose embryo he causes him (the king) to be is Aditi, this earth. By this (cow) he becomes the embryo of this earth. The procedure regarding her (white cow) is the same as for eight-footed barren cow. The *dakṣiṇā* for this is that same type (of cow).

2. He then seizes a spotted (cow) visibly pregnant for Maruts. Maruts are Viś (commoners); the commonfolk among gods. By this, he causes him (the king) to be the embryo of Viś (make the king one to be nourished by the subjects). By this (cow) he becomes the embryo of the Viś. The procedure regarding her (spotted cow) is the same as for eight-footed barren cow. The *dakṣiṇā* for it is (a cow) of that type.

3. When they say that she (white cow) be seized for Aditi, they mean seize her for Ādityas. Ādityas means all. So by this, he is made the embryo of all. He becomes the embryo of all thereby. For that the procedure is the same and the *dakṣiṇā* is same. When they say that she (spotted cow) be seized for Maruts, they mean seize her for Viśvedevas. Viśvedevas are all. So by this he is made the embryo of all. He becomes the embryo of all thereby. For that the procedure is the same and the *dakṣiṇā* is same. (Fourth Brāhmaṇa Ends)

(Chapter Four Ends)

Chapter Five

BRĀHMAṆA I

1. He seizes a reddish white (*paśu*) for Aśvins. Aśvins are reddish white (in complexion). Then a she-goat with teats in the dewlap for Sarasvatī, a bull for Indra, the *Sutrāman* (one who protects well), because the bull is the form of Indra among animals. These (*paśus*) may be seized if available with such specifications. If these, with such specifications are not available, any (three) she-goats would suffice. For they are easier to cook. But in that case, the she-goat for Aśvins should be reddish white in colour.

2. Now, as to why he makes offerings with these in this—where Indra killed Viśvarūpa, the son of Tvaṣṭṛ, that Tvaṣṭṛ got furious, (shouting) "Has he really killed my son" and organised a *Soma* sacrifice in which Indra was discarded. (In that) that (*soma* juice) was pressed in the same manner as how this (*soma* for this occasion) has been pressed.

3. That Indra saw through (and thought) "This is how they exclude me from the sacrifice". Just as a stronger person would do with a weaker one, he (Indra), though uninvited, quickly drank from the *droṇa kalaśa* the pure *soma*. But it hurt him. It flowed all around from the openings of the vital airs (in his body). Only from his mouth it did not flow out; but through all other openings of vital airs (it flowed out). Hence that was (an event) to be atoned. If it had flown out through his mouth, there would not have been a need for atonement.

4. There are four castes; the Brahmin, the Kṣatriya, the Vaiśya and the Śūdra. Not one of them vomits *soma*. If any one of them were so (as vomitter of *soma*) there would have been atonement (prescribed for that too) (i.e. since Indra did not vomit *soma* but it came out through other openings of his body, he deserved atonement). From out of what flowed out through his nose, there arose a lion; what (flowed) from his ears, a wolf (came out); what (flowed) from his hind openings, beasts starting with tigers came out; from that which flowed out of his productive organ, the *parisrut* (fermented liquor) came into being. Thrice he spit out; thence were produced the (fruits called) *karkandhu*, *kuvala*, and *badara*. It so happened that all around they oozed out from the openings.

5. That Indra got emptied of everything. Because he got emptied of *soma*, and *soma* being everything, he was bereft of all *soma*, move about, as though lifeless; unsteady in his steps as if he were lame. Him the Aśvins treated. They made him recouped with everything once again by means of this (*Sautrāmaṇī*). He having performed that *Iṣṭi* (of *Sautrāmaṇī*) became prosperous.

6. They (the gods) said "Wonderful, they (Aśvins) have saved him and rendered him well-protected". Since they (Aśvins) recouped him who was completely emptied of everything, by this (rite), it is called *Sautramaṇī*. So he who is emptied of *soma* should be made to perform this (*Sautrāmaṇī*). He from whom *soma* flows out, gets emptied of everything. Because *soma* is everything. This (*Sautrāmaṇī*) again enriches him with all that is emptied from him. So this one (Yajamāna) having performed like that (the *Sautrāmaṇī*) becomes prosperous.

7. Since this one (the Yajamāna of *Rājasūya*) performs this (*Sautrāmaṇī*), the *soma* does not flow out of him. He is not emptied of anything. He who performs *Rājasūya* is assured of gains for himself, all sacrificial rites, all offerings, all the offerings with *darvi*. This offering (of *Sautrāmaṇī*) is instituted by the gods. So he performs the *Sautrāmaṇī* thinking "May this be also performed by me, may I be consecrated by this rite as well".

8. Now as to why the *paśu* is meant for Aśvins here—because it is the Aśvins who cured him (Indra). In like manner, they (priests) get this one (Yajamāna) cured by Aśvins themselves.

9. Why there is one (*paśu*) for Sarasvatī?—Sarasvatī is speech. It was with speech that Aśvins treated him (Indra). Therefore, they (priests) cure this one (Yajamāna) by speech.

10. Why there is one (*paśu*) for Indra?—Indra is the god of the sacrifice. That which was the deity of the sacrifice, by means of that very deity, Aśvins, cured him. Hence the priests cure this one (Yajamāna) with that same deity (of the sacrifice), i.e. Indra.

11. When these animals are being cooked, (Some) one throws hair of a lion, hairs of a wolf and hairs of a tiger; (also) the hairs of all other animals available. Because, these (animals) came out when (*soma*) everything flowed out of the openings (of Indra's body). So with that he now enriches them and makes them complete.

12. It should not be done like that. For, he who throws them (hairs) thus, urges the animals on from behind with a clawed fire-brand. Let him therefore rather throw them into the fermented liquor (*parisrut*). So doing he does not urge on the animals from behind with a clawed fire-brand; and thus alone he enriches it therewith and makes it complete. Let him therefore throw them into the *parisrut* only.

13. He now mixes up the spirituous liquor (*parisrut*). He touches that (*parisrut*) prepared (saying) "Get done for the Aśvins; get done for Sarasvatī, get done for Indra, the *Sutrāman*". Just as he addressed that deity, holding up the *havis* for it, in the same manner, he addressed this deity. When she (that deity namely the Vapā)

arrives and is proceeded with. There are two fires, (thinking) 'Let us offer the sacrificial *vapā* oblation and the *surā* oblation (liquor of *parisrut*) together'. On the northern part of the altar, they lay the northern fire and the other fire in a raised manner (on a mound) (in the south).

14. There they bring that *parisrut* and purify it with stalks of *darbha* grass (thinking) 'The sacrificial grass is pure and I shall proceed with this (*parisrut*) purified by the sacrificially pure (grass)'.

15. He purifies (saying) "The inviting *vāyu* purified by this *pavitra* (strainer) which is purifying in nature, has overflown backwards; Indra's mated friend". Then he puts into it (*parisrut*), the flours of *karkandhu, kuvala* and *badara,* because these came out there from when he (Indra) thrice spit. By those (very fruits) he enriches it and makes it whole.

16. Then he takes those *grahas.* He takes three (*grahas*) or one. If he takes three, he takes with equal number of *puroruk* chants. If he takes one, he takes separately. One should take only one (*graha*). There is only one puroruk, one invitatory prayer and one offering chant. Hence only one (*graha*) should be taken.

17. He takes (the *graha* saying) "Yea, even as the harvesters of barley cut their barley crops and other produce spreading around in due order, so you bring foods here"—here for these (Yajamānas) who pay their obeisance to this sacrifice (with *barhi* grass spread around). "Thou art taken with a support for the Aśvins, for Sarasvatī and for Indra, the *Sutrāman*". (Then he says) "Recite the invitatory chants to Aśvins, Sarasvatī and Indra, the *Sutrāman*".

18. He recites (after the Hotṛ) "O Aśvins!, you both having together consumed the varied, charming *soma.* With Namuci, become the masters of the auspicious rite and protect Indra to act". Having called for the *Śrauṣat,* he says "Pronounce the offering chants to the Aśvins, to Sarasvatī and to Indra, the *Sutrāman*".

19. He prays "Just as parents protect their son, these Aśvins protected you, O Indra! They have stood by you with eulogies of your deeds and with their action. Whilst you gulped the charming *soma,* O Indra! Sarasvatī cured you by her services". He makes the offering on the uttering of *Vaṣaṭ.* He again makes an offering when a second time *Vaṣaṭ* is uttered.

20. They now bring a pitcher with hundred perforations or with nine. If it is with hundred holes (it is because) man has a life-span of hundred years. He is hundredfold strong, and has hundredfold effulgence. Hence it is with hundred perforations. If it is one with nine holes (it is because) these are nine vital airs in man and hence it has nine holes.

21. They hold it, placed in a sling, up above the southern fire. Into that he pours the residue of the *parisrut* (left over after offering).

22. While it (*parisrut* liquor) trickles through (the holes of the pitcher); he stands by worshipping with three *Ṛk mantras* propitiating the *pitṛs* who are associated with Soma (*Somavantaḥ pitaṛḥ*); the *pitṛs* seated on the *barhi* grass (seats); and the *Pitṛs* who are *Agniṣvāttās* (consigned to fire); whence *soma* flowed out of Indra, that part of it which went to the *pitṛs* from the emptied Indra; *pitṛs* being (of) three categories; with that very same part he unites him (Indra) now; he propitiates him; and enriches him with that. Therefore he thus stands by (worshipping).

23. Then he prepares the *puroḍāśa* for Savitṛ in twelve potsherds or in eighteen potsherds; Savitṛ is the impeller of the gods. Impelled by Savitṛ it was that the Aśvins treated him (Indra). In like manner, this one (Yajamāna) being impelled by Savitṛ, cures him (Indra).

24. Then there is (a *puroḍāśa*) for Varuṇa in twelve potsherds. For, Varuṇa is the piercer and whatever wound is there it is due to Varuṇa piercing. This (*puroḍāśa*) appeases him (Varuṇa). By him (Varuṇa) the piercer, he enriches him (cures him).

25. Then there is (a *puroḍāśa*) for Indra in eleven potsherds. Indra is the deity of the sacrifice. Aśvins cured him by that very deity of the sacrifice. In the same manner this one (Yajamāna) cures him by means of that (very deity).

26. And if he makes this offering to the one emptied of *soma*, then after the *Anuyājās* (animal offerings are made) and the two *srucas* are separated—they should proceed with these oblations. *Soma* flowed out (of Indra) at the back side and this is the hind part of the sacrifice. These oblations are the fat (of Indra). Hence with these fats he thus reinforces him at the back. In that case he should prepare a *puroḍāśa* in two potsherds for Aśvins and proceed to the fore-side.

27. Let him, however, not do it in that way. For whoever departs from the path of sacrifice, faulters. One who does like this swerves from the path of sacrifice. When he proceeds with the other *vapā* offerings of *paśus*, at that very time, he should proceed with these oblations. For that a bull (casterated) is *dakṣiṇā*. For, it is neither male nor female. This *parisrut* is neither liquor nor is it *soma*. Since it is said that they take the *grahas* for this (offering) and is offered into fire, it is not liquor. Since they do not eat (drink) it, it is not *soma*. (Alternatively, *dakṣiṇā* can be) a draught-mare. Since it draws a chariot, it is not female and since it is a mare, it is not a horse. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Having performed the consecration ceremony, he does not shave his hair for a year. Why he does not shave is because that collected essence of waters with which he was bathed (at the consecration) is vigour and glory. When he is consecrated, the flow (of waters) first reaches the hairs. If he is to shave, it renders that (vigour) fickle and destroys that glory and make (him) bereft of energy. Therefore he does not shave the hair.

2. He does not shave for a year. The observance of vow is one year duration. Hence he does not shave for a year. After one year, he performs the offering to mark the termination of the vow; namely the discarding of the hairs. That is the day meant for *stoma* (praising).

3. There are twenty-one *stomas* in the morning *savana*; seventeen in the midday *savana*, twelve in the third *savana*. With three *Uktha stotras*, one *Ṣoḍāsī* and twelve *Rātriparyāya stotras*. At the end of the previous night, there is one *Trivṛt* to be sung in *Rathantara* which is called *Sandhistotra* (sung at the dawn of the day). This should be connected with *Trivṛt stoma*. Thus they are fixed. With that which is thus ordained, the one who performs *Rājasūya* goes to that one who burns (Sun). Having gone there and conquered the heavenly world, he comes back to this (earth, i.e. the *Rathantara*); which is his firm settlement and remains there for the duration of the human life-span.

4. The morning *savana* has twenty-one *stotras*. This one who burns yonder (Sun) is twenty-onefold. There are twelve months, five seasons and three worlds and Āditya is the twenty-first. By this morning *savana* with twenty-one *stotras*, he gets separated from the twenty-first one (i.e. Āditya).

5. He returns to (the midday *savana* of) seventeen *stotras* and from seventeen-fold, he reaches fifteen-fold and from fifteen, he moves to the *Trivṛt*. This (earth) is *Trivṛt* and it is the firm settlement. Thus he gets established in this.

6. *Rathantara* indeed is *Pṛṣṭha* (*stotra*) of this (sacrifice). *Rathantara* is this (earth) which is well-established. So he ultimately gets established in this firm earth.

7. He only clips his hair after making this offering. He should not shave the hair. He who shaves, makes that vigour fickle and make that glory to fall and get uprooted. By (cutting and not shaving), he retains that glory connected to himself. He carries that prosperity in himself. Therefore he should only clip and not shave the hair.

8. He gets down with the shoes (put on); and with shoes (he mounts) the stool and gets down from the stool with shoes on; or he mounts the chariot with shoes on or gets down from the chariot into the shoes. Because he who performs *Rājasūya* is above everything. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Everything here was within Vṛtra, the *Ṛks*, the *Yajus* and the *sāmans*. All that was in Vṛtra, Indra wished to strike him.

2. He (Indra) told Viṣṇu, "I will hurl this thunderbolt at Vṛtra; you stand by me". He (Viṣṇu) said "Yes you strike and I shall stand by you". Then Indra aimed the thunderbolt against him. Vṛtra got scared of that raised thunderbolt.

3. He pleaded, "Don't strike me. There is this prowess in me and that I will give to you" (Indra said) "Yes". He (Vṛtra) gave him the *Yajus mantras*. He (Indra) raised it (the thunderbolt) for the second time.

4. He (Vṛtra) said, "Don't strike me. There is this prowess in me and that I will give to you". (Indra said) "Yes". He (Vṛtra) gave him the *Ṛk* chants. He (Indra) raised it (thunderbolt) for the third time.

5. He (Vṛtra) said "Don't strike me. There is this prowess in me and that I will give to you ". (Indra said) "Yes". He (Vṛtra) gave him the *Sāmans*. Now that part of Indra's body, (i.e. the heart) of Vṛtra which was the seat of these (*Yajus* etc.), he (Indra) spotted out and tore it off. That became this *iṣṭi* (offering). This is called

Traidhātavī because this spot happened to be the seat where this three-fold Vedic knowledge abided as three humours (*dhātus*); each humour distinctly settled and hence it is called *Traidhātavī*. Because of that, this sacrifice is pervaded by this three-fold *vidyā* (in due order); first by *Yajus*, then by *Ṛks* and then by *Sāmans*. This is how (the order in which) it was given to Indra.

6. And now, as to why this *puroḍāśa* in twelve potsherds for (the duo) Indra-Viṣṇu?—It was Indra who raised the thunderbolt and Viṣṇu stood by him. Why there are twelve potsherds is because there are twelve months for a year and this *iṣṭi*, is of the same measure as the year. Hence there are twelve potsherds.

7. He prepares it (*puroḍāśa*) with both barley and rice. First he makes a ball of rice which is the form of *Yajus*. Then he makes a ball of barley (placed adjacently to it) which is the form of *Ṛks*. Again (next to it a ball) of rice which is the form of *Sāmans*. This is how it forms the source (seat) where the three (*dhātūs*) abide and that constitutes the form of the threefold Vedic knowledge.

8. This (*iṣṭi* or *Traidhātava* offering) will be the completing rite (to be made) by the one who performs the *Rājasūya*. He who performs *Rājasūya* does indeed block for himself all the sacrificial rites, all offerings, even the offerings by *darvi*. His sacrifice becomes exhausted (putrified), as it were and he turns away from it. As it were, now the whole sacrifice is as extant as this threefold Vedic knowledge. Therefore by this offering with that threefold *vidyā*, he (actually) again starts the sacrifice. By that his sacrifice becomes one that is not exhausted and he becomes one who has not turned away from it.

9. And, for him, who gives thousand (cows as *dakṣiṇā* to the priests), this (*iṣṭi*) shall be the culminating rite. Because he who gives thousand (cows) becomes emptied, as it were. That triple Veda is the thousandfold progeny of *vāk*. Since Indrā-Viṣṇu uttered it in three (forms of *Yajus*, *Ṛk* and *Sāman*) it is called *Trayī-vidyā* (triple knowledge). With these hundred-fold (*Veda-vidyā*), he re-invigorates the sacrifice and (hence) his sacrifice does not get putrified nor does he turn away from it.

10. Those who sit through (observe) a long sacrificial session (*Dīrgha Satra*) for a year or more, this (very same *Traidhātava iṣṭi*) shall be the cultiminating rite. Everything becomes accessible to them who sit through in the *Dīrgha Satra*. Whether it is after an year or more (there too) this *iṣṭi*, being everything, shall be the culminating rite.

11. One can exorcise with this (*iṣṭi*). It is by means of this that Āruṇi bewitched Bhadrasena, the son of Ajātaśatru. Yājñavalkya also said "Quickly spread (the *barhis* grass for performing this *iṣṭi*". It is by means of this (*iṣṭi*), Indra pounded the citadel of Vṛtra. Therefore one who knows thus and exorcises by means of this (*iṣṭi*), pounds (smashes) the citadel (of his enemy).

12. And, indeed one can also heal (treat) with this (*iṣṭi*). Whomsoever, one would treat with one *Yajus mantra*, one *Ṛk* chant or one *Sāman*, that (person so treated) will become free from disease. So what about (doing so) with the (entire) three-fold *vidyā*? One who is treated by the three-fold *vidyā*, even if he is, as though dead, his (ailments) are removed by this *Traidhātava Iṣṭi*).

13. There are (prescribed as *dakṣiṇā*) three gold pieces weighing hundred *mānās* (units of weight). This is the *dakṣiṇā* for Brāhmaṇa. The Brāhmaṇa (though) does not perform (the offerings like Adhvaryu) nor recites (*Sāmans* like Udgātā), nor chants (*Ṛks* like Hotā) (but) is the very embodiment of fame (and honourable). And gold, they do not eat nor do anything. But still it is respectable. For the Hotā, three cows (with calves) are *dakṣiṇā*. Three cows (with calves) are abundance and the Hotā signifies abundance. Three garments (are the *dakṣiṇā*) for the Adhvaryu. Adhvaryu spreads, as it were, the sacrifice and the garments spread themselves (over the body). The Adhvaryu takes (gets as *dakṣiṇā*) three calves (as well) because they are connected with the cows. He gives a cow or a steed (as *dakṣiṇā*) to Agnīdh. Thus he gives twelve or thirteen items as *dakṣiṇā*. There are twelve or thirteen months for the year. Sacrifice, i.e. Prajāpati is the year. Thus having obtained the visible Prajāpati in *Yagña* form and having acquired it, he puts it into himself and owns it himself. (Third Brāhmaṇa Ends)

(Chapter Five Ends)

RĀJASŪYA KĀṆḌA ENDS

UKHĀSAMBHARAṆA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. There was here, in the beginning, the non-existent, indeed. To the query, as to what that was non-existing, it is said that assuredly, the *Ṛṣis* were the non-existent to begin with. Again for the question "Who were those *Ṛṣis*?", the *Ṛṣis* were, no doubt, the vital airs. Because, before (the advent of) this universe, they desired it and wore themselves out (*Ṛṣ*) with toil and austerity. Hence (they are) *Ṛṣis*.

2. The vital air which is in the centre, doubtless, is Indra. By his power, he kindled (activated) those other vital airs from the middle. In as much as he kindled (*indh*), he is the kindler (activator) and indeed, he being the kindler is called Indra i.e. esoterically, for, the gods like concealing (in mystic appellations). Thus activated, they (the vital airs) produced seven separate individuals (persons).

3. They said, surely, being in this state, we shall not be able to generate; let us make these seven individuals into one person. They made those seven into one. Two of them constituted the portion above the navel and two of them below the navel. One individual went to make one side and one the other side; while one formed the base (feet). Then what excellence (*Śrī*), life-essence that all those seven had, went to constitute the top. Because the excellence or *Śrī* was pressed into it, it is being called *Śira* or the head. In this head, the vital breaths positioned themselves and because the vital airs which are excellence or *Śrī* pervaded the entire system, it is called *Śarīra* or body.

4. That same person became Prajāpati and that person who became Prajāpati is none else than Agni (altar) who is now being built. He verily comprises in him seven individuals; for this Agni is made of seven persons; because four constitute his frame (trunk) and three go to form his side (wings) and tail (base). Indeed his trunk is made of four and his wings and tail of three. Since he makes the body larger by becoming one person (from seven), by that (increased) vitality, the body raises its wings and tail. Into the fire that is kindled on the altar above, whatever excellence and whatever essence was in those seven persons, accumulate and that is his

(Prajāpati's) head. In that head abide (*Śrita*) all the gods (because) here it is that offerings are given to all the gods and hence (since the gods abide) it is the *Śira* (head).

5. Now this person, Prajāpati desired "May I be born as many (May I multiply)". He toiled and practised austerities. Worn out by penance, he firstly created Brahman, the triple Vedic science. It itself became his foundation. Therefore they say that Brahman (Veda) is the basis of everything here. For that reason, one becomes steady after learning the Vedas, since Veda became his foundation, he (Prajāpati) having settled on it, practised penance.

6. He created the waters from the region of speech and they (waters) are verily *vāk*, which pervaded (*āp*) whatsoever was then here. Therefore, they are called *Āpaḥ*. They are also called *vāk* (speech) because they encompassed (everything).

7. He desired "May I be reproduced from these waters". He, with the three-fold Vedic science entered the waters and thence an egg appeared. He fondlingly touched it and said, "Let it be and let it exist purposefully". Then, he first produced (gave out) Brahman i.e. the triple Vedas. So they say, that Brahman is the first born of this all. From that person, indeed, the Brahman was first produced and since it emanated from his mouth, one who studies the Vedas is called Agni-like, for Vedas are Agni's mouth.

8. Then that embryo which was inside (the egg) was created as *Agni* (fire); in as much as it was created foremost (*agra*), it became (*agni*) the foremost. That is called Agni in an esoteric way. Concealing (in mystic appellations) is liked by Gods. The liquid that oozed (from the egg) became tear (*aśru*) which is indeed esoterically called *aśva* (horse) for, the gods love concealing (in mystic appellations). And that which, were cried (*rās*) became the ass (*rāsabha*) and the juice that was adhering to the shell (of the egg) became the he-goat (*aja*) and that which was the shell became the earth.

9. He desired "May I further produce (in a refined way) this earth in these waters". He crushed the earth (pieces of the egg's shell) and threw it into the waters. The liquid that flowed from it became a tortoise. That which spirted upwards and settled down became all one with the waters and so there was only one form (that of the water).

10. He then desired "Let this (earth) multiply". He toiled and practised austerities. Worn out with penance, he created foam. He knew this form (of foam)

will further change; (He thought) 'Let me toil more'. Worn out with austerity, he created clay, mud, silt, sand, pebbles, rocks, ores, gold, plants and trees. With these he covered this earth.

11. This earth is made of these nine creations. Hence they say this Agni (earth) is *Trivṛt* (three-fold) and on it all the fires (fire-altars) are constructed.

12. This earth has indeed become the foundation (*bhū*); so it is called *Bhūmi.* It was spread out (*prath*) and hence became *Pṛthivī.* The earth considered itself complete (perfect) and sang (*gā*) and in as much as it sang, it is Gāyatrī. They also say that it was Agni on the back of her (earth) which considered itself complete (perfect) and sang and hence became Gāyatra. That is why, indeed, if one feels complete (perfect) he sings merily or rejoices by songs. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. That Prajāpati desired "May it (the earth) multiply again," He caused a pair by uniting with the earth in his form as Agni. There came into being an egg. He caressed it saying "May you grow! May you further multiply". And the embryo which was inside was created as *vāyu* (the wind). The tears that flowed became the birds; the juice that was adhering to the shell (of the egg) became those Sun-motes and that which was the shell became the atmosphere.

2. He desired "May it multiply and reproduce". He caused a pair by uniting with the atmosphere in his form as *vāyu.* Thence, an egg appeared. He caressed it saying "Bear thou glory". From that, yonder Sun was produced. He is indeed glory. The tears that flowed became the multi-coloured pebbles (*aśma*). It is tear (*aśru*) itself which is called *aśman* (pebbles) in esoteric terms, since gods like concealing (in mystic appellations). Then the juice that was adhering to the egg's shell became those rays and that which was the shell became the sky.

3. He desired "May it multiply and reproduce". He caused a pair by uniting with the sky in his form as the Sun. Thence, came into being an egg. He caressed it saying "Bear thou seed". From that was created the Moon. Moon is indeed the

seed. The tears that flowed became those stars. And the juice that was adhering to the egg's shell became those intermediate quarters and that which was the shell became the quarters (*diśas*).

4. Having created these worlds, he desired "May I create such progeny as shall be mine in these worlds". He caused a pair by uniting his speech (*vāk*) with his mind. He, with eight drops, became pregnant. Those (eight drops) produced eight Vasus; he stationed them on this earth. He caused a pair again by uniting his speech (*vāk*) with his mind. He, with eleven drops became pregnant. Those (eleven drops) got produced as eleven Rudras. He placed them in the atmosphere. He caused a pair again by uniting his speech (*vāk*) with his mind. He, with twelve drops, became pregnant. Those (twelve drops) got created as the twelve Ādityas. He stationed them in the sky. He caused a pair once more by uniting his speech (*vāk*) with his mind. He became pregnant and produced the *Viśvedevas* (all-gods). He settled them in the quarters.

5. Hence they say Agni was created and then followed the creation of Vasus, whom he placed on the earth. After the creation of Vāyu, the Rudras came, whom he stationed in the atmosphere. After the creation of the Sun, the Ādityas came into being and were placed in the sky. Following the creation of the moon, the *Viśvedevas* (all-gods) were created, who were stationed in the quarters (*diśas*).

6. So they say, Prajāpati himself having created these worlds got firmly established on the earth. From him, these plants matured to bear fruits (food) which he ate. He became pregnant. From the upper vital airs, he created gods and from those vital airs which were lower, the mortal beings. He thus created whatever has come to life. Prajāpati himself, therefore, created all these and whatsoever that came to exist.

7. He having created the beings and having run the full race, became exhausted. That is why one who exerts to the full extent gets exhausted. From him, who was tired, the vital air departed from inside. When that went out, the gods abandoned (him).

8. He told Agni, you put me together (revive me). "What will I gain" he asked. Prajāpati said, "They shall call me along with you. For, which one of the sons succeeds, by him they refer to his father and to his grand-father (and also refer to him) as the son (of so and so) and the grand son (of so and so). So let me be called after you; hence revive me". Agni said "So it be" and revived him. Therefore (since thus revived by Agni) being Prajāpati, he when revived, is called Agni. Whosoever knows this, after him they call his father and grandfather (him) as son and grandfather.

9. Agni asked him, "Where shall I settle you?" "Settle me on the *hita* (a suitable good location)" he replied. The vital air is, indeed, *hita* (suitable) because the vital air is good for all beings. Since Prajāpati was set up on *hita*, (even now while setting up the *Cityāgni*) one says, "I shall set up; I am setting up and I have set up" (in future, present and past tenses).

10. They ask: "What is *hita* and what is *upahita*?" The vital air is the *hita* and speech is *upahita*; for, it is indeed on the vital air, this speech depends (*upahita*). The vital air is of course, the *hita* and the limbs are all *upahita*, because the limbs are dependent on the *prāṇa*.

11. That Prajāpati was the *citya* (one to be revived) by Agni. Because he was to be revived, he became (known as) *citya*: for the sacrificer (Yajamāna) too, he happens to be *citya* (one to be revived on the brick altar).

12. Now those were the five parts of Prajāpati's body that were weakened (when he got exhausted; viz. hair, skin, flesh, bone and marrow. These form the five layers (of the five altars) and by building up the five layers, he revives him by those body-parts. In as much as they are built up (*ci*) they are *citis* (fire altars).

13. That Prajāpati who got exhausted is the year and those five parts of his body which were weakened are the seasons; for, seasons are five and these layers (of the altar) are five. When five layers are being built up (for the altars), he is being revived verily by the seasons. In as much as they are built up, they are *citis* (fire altars).

14. That Prajāpati, the year, who became exhausted is that very *vāyu* (wind) which blows and those five parts of his body which got weakened, they are the quarters. Of course, the quarters are five and the *citis* (layers of the altar) are five. Therefore, when he builds up the five layers (of the altar) he actually builds them up with the quarters. In as much as they are being built up (*ci*) they are *citis* (fire altars). And the Fire that is installed on that built up altar is that Yonder Sun. That same Agni is (now) set up. In this manner (process) Agni revived him.

15. They say—Prajāpati, when exhausted, said to the Gods "Revive me". The gods told Agni—"In thee (with your help) we will cure this Prajāpati, our father". He (Agni) replied—"Then, I shall enter into him as a whole". They said "Yes". Hence, while being Prajāpati, they yet call him Agni.

16. They treated him by offering oblations into the fire. Whatever oblations were offered, they became baked bricks and entered into him. Because they were produced from the oblations (*iṣṭa*), they are called *iṣṭakas* (bricks). That is why they bake the bricks with fire. By so doing they are actually offering oblations.

17. He said "As much as you offer oblations, so much I got '*kam*'; happiness (cured)". As happiness or cure was due to the offering (*iṣṭa*), therefore also, they are *iṣṭakas* (bricks).

18. That is why, Aktākṣi said "Only he who knows numerous *iṣṭakas* (bricks) endowed with the *Yajus mantras* (formulas) should build up the fire-altar. Abundantly indeed, he cures father Prajāpati".

19. On the other hand, Tāṇḍya used to say "The bricks endowed with *Yajus mantras* are of royal class. It is the peasant class that fills the society (with plenty of food). The royal class is the eater and the peasantry is the food. When there is abundance of food for the consumer, that country is indeed rich and prosperous. Let him, therefore, have plenty of space-filling variety of bricks (piled up with the *mantras* starting with *lokampṛṇā*)". These were their respective views but the accepted practice is quite different (from either).

20. Now that Father, Prajāpati, is (also) the son. In as much as he created Agni, thereby he is Agni's father; and in as much as Agni revived him, Agni is his father. Since he created the Devas he is their father and because the gods revived him, therefore, they are his fathers.

21. Two-fold verily is this to those who understand (that). Father and son are Prajāpati and Agni; Agni and Prajāpati. (So too) Prajāpati and the gods; gods and Prajāpati.

22. He builds up with that deity. That deity is, doubtless, speech (*vāk*) which (is indicated by) the *Ṛk mantra*—starting with *angirasvad*. *Angiras* is no doubt the vital air. "(O *Prāṇa*!) be seated firm 'or' be seated well-entrenched". So with words (meaning) be well-settled and with the vital air, he builds up (the altar). Speech is Agni and vital air is Indra; and the fire (on the altar) is of both Indra and Agni. As great as the Agni is and as great as is his sway, by so much he thus builds him up. Moreover, Indra-Agni (duo) is all gods and Agni covers all the deities. Thus, as great as the Agni is and as great as is his sway, by so much he builds him up.

23. Now they ask, "Why is the Agni (altar) built of this (earth)?" Surely, when that deity (Prajāpati) fell exhausted, he (in the form of his) life-sap flowed along this (earth) and when the gods revived him, they gathered (parts of his body) from this earth. This earth is alone that single brick; for, Agni is this (earth) indeed. That

is why the whole Agni is built up on this (earth). Now, this earth is four-cornered. That is why all bricks are like that (four-cornered).

24. They say, "If thus, there is only one brick, then how come he is five-bricked?" (Agni is referred to as *Pañca citika* or five-altared and so *pañceṣṭakāḥscetavyāḥ* or five bricks are to be built up). Now surely, the first brick made of clay is this (earth) and with whatever is made of clay he builds up (this altar) that is only one brick. And when he puts thereon the heads of the sacrificial animals, they form the bricks (made) of animals. When he puts on the gold plate and man and when he scatters gold files thereon, this is the golden brick. When he puts on two spoonfuls (of ghee) and puts on the mortar and pestle along with fire-wood sticks, that forms the wooden brick. And when he puts on a lotus petal, a tortoise, sour curds, honey, ghee and any other eatable, all that forms the fifth brick of food. Thus there are five bricks.

25. They now say "Which is the head of the brick?" "Where he touches it and chants the *Yajus mantra*". Some say thus: "On the one end of the naturally perforated (brick) alone, indeed should he chant a *Yajus mantra* while touching it". In this process, all those (bricks) of his get turned towards the naturally perforated one. One should not do like that. These bricks are the limbs of Agni; the joints of Agni. This would (chanting the *Yajus* while touching the brick) amount to make a head at each limb and at each joint. Because, that Agni which is installed on the altar is indeed the head of all these (limbs).

26. Here they ask, "How many sacrificial animals are laid upon the fire (altar)?" He should reply "Five", because he indeed lays five sacrificial animals.

27. Or he may say, "One". "an ewe" (*avi*), for, an ewe is this earth, because (the earth) protects (*av*) all these creatures. This (earth) is indeed the Agni (fire-altar). Because the entire fire-altar is built up thereof. Hence he may say "One". Or else, he may say "Two". "Two sheep" for, this earth is one (ewe) and that (sky) is another. Then two protect (*av*) all creatures. What is as clay (in the brick) is of earth and what is as water (in the brick) is of the sky, and the bricks consist of clay and water (the two *avis*).Therefore, he may say "Two".

28. Or he may say, "A cow". These worlds are indeed cow, for, whatever walks (*gam*) that moves, towards these worlds. This fire (altar) that is being built up also encompasses these worlds. Therefore, he may say "A cow".

29. To this they said, "For what purpose is this fire (altar) being built up". "(This Agni) having become a bird shall bear me to the heavens"—so say some. Let him not think so. (Because) by assuming that form, the vital airs became Prajāpati; by assuming that form Prajāpati created the gods and by assuming that form the gods became immortal. Therefore, what the vital airs became, what Prajāpati and what the gods became, that indeed, he (the sacrificer) will thereby become. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Verily, Prajāpati was here in the beginning, alone and he desired "May I become multiplied". He toiled and practised austerity. From him, who was worn out and heated, the waters were created. So from that person, who was worn out and heated, waters were born.

2. The waters asked "Wither shall we be". He said, "Get yourself heated (practise austerity)". They got heated and they created foam. Hence foam is produced from heated water.

3. The foam asked "What shall become of me". He said, "Get yourself heated". He got heated and produced clay. For indeed, foam is heated when it gets tossed about on the waters by the wind and by getting beaten about, it, indeed, becomes clay.

4. The clay asked "What is to become of me". He said, "Get yourself heated". She got heated and she produced sand. Indeed the clay gets heated when they plough it; and if only they plough it fine, then it becomes (produced) like sand. Upto this (point) the question "What shall become of me". "What shall become of me". (Hereafter Prajāpati directly creates without heating of the raw materials).

5. From sand, he created pebbles. Therefore, sands finally, indeed, become pebbles. From the pebbles, the stone; whence the pebbles finally indeed become stone. From the stone, the metal ore, whence from the stone they smelt ore. From ore, gold. That is why, the ore when intensely smelted gets as it were, the appearance of gold. Now that which was created was flowing and in as much as it was flowing (*akṣarat*) the syllable (*akṣara*) resulted therefrom. Since it flowed eightfold, that Gāyatrī of eight syllables was produced.

6. (He thought) this has become the foundation and so it became *bhūmi* (earth). He spread it out (*prath*) and it became the broad earth (*pṛthivī*). On this earth which was a firm resting base, the beings and the lord of the beings settled down in austerity for one year. The lord of the beings was the master of the house and *Uṣas* (the dawn) was the mistress. Now, these beings are those seasons and that one who is the lord of the beings is the year (*saṁvatsara*) and that *Uṣas*, the mistress *auṣasī*. These beings and the lord of the beings, the *saṁvatsara*, impregnated seed into the *Uṣas*. In a year, a boy was born and he cried.

7. Prajāpati said to him, "O Son! Why do you cry when you are born of toil and austerity". He said "I am not rid of evil, nor I have any name given unto me. Give me a name". This shows that one should give a name to the son that is born; for thereby the evil (in the new born) is removed. He may be named for the second time or even for the third time and (each naming) destroys the evil in him.

8. Prajāpati said to him, "You are Rudra". And because he gave him that name, Agni acquired his (Rudra's) form. Verily Agni is Rudra. Since he cried (*Arodīt*) he is Rudra. The boy said, "With this (naming), I have become greater; so do give me a name (again)".

9. He said, "You are Sarva". And that, because he gave him that name, waters assumed his form. Indeed, waters are all (*sarva*); from waters all these are born. The boy said, "With this (naming) I have become greater, so do give me a name (again)".

10. He said, "Thou art Paśupati". And that, because he gave him that name, the plants assumed his form. Indeed plants are Pasupati; because the cattle get (consume) plants and become virile (get the urge to mate). The boy said "With this (naming) I have become greater, so do give me a name again".

11. He said unto him "You are Ugra". And that because he gave him that name, Vāyu assumed his form. Indeed Vāyu is fierce (*ugra*). That is why when the wind blows strongly it is said the fierce is blowing (the wind is blowing fiercely). The boy said, "With this (naming) I have become greater. So give me a name".

12. He said, "Thou art thunderbolt (Aśani)". And that, because he gave him that name, the lightening assumed his form. Lightening indeed, is the thunderbolt. That is why when some one is struck by lightening, they say that the thunderbolt killed him. The boy said, "With this (naming) I have become greater. So give me a name (again)".

13. He said, "You are Bhava". And that because he gave him that name, Parjanya (the Rain God) assumed his form. Indeed Parjanya is Bhava. All these came into being (*bhavati*) from the Rain God. The boy said "With this (naming) I have become greater. So do give me a name (again)".

14. He said, "You are Mahādeva (the Great God)". And, because he gave him that name, the Moon assumed his form. Prajāpati is indeed the Moon. Verily Prajāpati is the Great God (Mahāndeva). The boy said, "With this (naming) I have become greater. So give me yet a name".

15. He said to him, "You are Īśāna (the Ruler)". And that because he gave him that name, the Sun assumed his form. Indeed the Sun God is the ruler. The Sun rules over all this. The boy said, "I am this much (great) and don't give any more names".

16. These are the eight forms of Agni. The boy is the ninth and that is Agni's threefold state.

17. But because there are these eight forms of Agni, Gāyatrī, has eight syllables. So they say that Agni is Gāyatrī. That boy entered into these (eight) forms and that is why no one sees Agni as a boy. Only in these forms (we) see him. He indeed, entered into these forms—one by one.

18. One ought to build him (the fire-altar) in one year and in (that) one year he should recite (the Veda before the preceptor). Some say it should be for two years. The impregnation into *Uṣas* was done for one year and the boy was born in one year thereafter. So the building up (of the fire-altar) should be for two years and recitation also for two years. (No) Let him build up in one year and for (that) one year let him recite. Because, the same seed which is implanted is brought forth. It then lies changing and growing; hence let him build for one year. When built up, he gives a name to that Agni by which he wards off evil from him. He calls him by a wonderful name saying, "Thou art brilliant", for Agni is all brilliance. (Third Brāhmaṇa Ends)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. Prajāpati contemplated on Agni's forms. He searched for that boy who had entered those forms (one by one). Agni became aware of it—"Surely Father, Prajāpati is after me. Alright, I will assume such a form (in) which he will not recognise me".

2. He saw those, five *paśus*—the man, the horse, the bull, the ram and the he-goat. In as much as he saw (*apaśyat*) them, they are *paśus* (cattle).

3. He entered into those five *paśus* and became those five animals. Prajāpati still searched for him.

4. He (Prajāpati) saw those five *paśus*. Because he saw (*apaśyat*) them. Therefore they are *paśus*; or more probably, because he saw him (Agni) in them, they are *paśus*.

5. He saw that these (animals) are of course Agni and I will refine myself with these. Even as Agni, when kindled, glows. So their eyes glow; even as Agni's smoke rises up, so too the vapour rises from them; even as Agni burns what is put into it, so they consume (what they are fed with); even as Agni's ashes get shed, so do their excreta drops down. These are surely Agni and with these, I shall refine myself. He desired to make them over (offer in sacrifice) to different deities. The *puruṣa* to be of Viśvakarman; the horse to be of Varuṇa; the bull to be of Indra; the ram to be of Tvaṣṭā and the he-goat to be of Agni.

6. He considered—"I shall sacrifice them to different deities now, because I desire to have the forms of Agni. So I will offer them to Agni to achieve my desire". By "Agnis" (in plural) he meant the many forms of Agni. It was 'to achieve his desire'—because he had a desire to be realised by the sacrifice. Having appeased them (the *paśus*) and having done the *Paryagni karaṇa* of them (having taken the fire around them thrice) he then led them northwards and slew them.

7. He considered "Which glories I had contemplated are contained in the heads (of the *paśus*). Well, then, I will only take up the heads". So he chopped off their heads and offered. The remaining trunks he then let float in the water. And by (offering) a he-goat he brought the *yajña* to its completion, thinking "Let not my *yajña* be pulled to pieces". Because, he himself is the *yajña* and he thought 'let not my own self be pulled to pieces'. After having performed the sacrifice with that he-goat, Prajāpati realised that he had not yet reached the end of (searching for) the fire-altar.

8. He considered, "I must search for that self of mine (the trunks of the *paśus* whose heads were chopped off) which I let float on the water". He searched for it. He collected those waters in which those cut-off (parts of the bodies) had settled. (Those parts) which were (settled) in this earth. That clay (he gathered). And having gathered, both that clay and water, he made a brick. Hence brick consists of these two, clay and water.

9. He considered, "If I refine myself with this (brick) as it is (unbaked), I shall become a decaying carcass with evil unremoved. Well then, I shall bake it with fire". So saying, he baked it with fire and rendered it undecaying (immortal). For, the *havis* (sacrificial offering) which is cooked by fire is indeed, ambrosia (undecaying). Hence they bake the bricks with fire. They thereby render them, indeed, ambrosia. And is as much as he saw them after offering (*iṣṭvā*) the *paśu* (he-goat) in sacrifice, therefore they are *iṣṭakas*. So bricks are to be made only after performing the sacrifice with *paśu*. Those (bricks) that are made before (without) the animal sacrifice are *aniṣṭakas* (non-bricks or non-favourables). So doing like that is incorrect (making bricks without doing animal sacrifice is taboo).

10. Those which are the glories are (same as) these heads of the *paśus* and those trunks (of the *paśus*) are those five layers of the fire-altar. That he puts on those heads of the *paśus* and builds up the altars, (virtually) amounts to uniting those trunks with those heads.

11. Since all these *paśus* constitute what is Agni (altar), the *paśus* delight in (the vicinity of) the Agni-altar. *Paśus* sport with *paśus*. Hence the sacrificial fire is set up with him who possesses cattle. Since Agni itself is *paśu*, Prajāpati (the Lord of creatures) became Agni.

12. Here, then, some say, "It is in this context that one should offer up all those (five) *paśus*. For had Prajāpati offered sacrifice with all of them, he would have very well reached the completion of the fire (altar)". Hence if one were to offer all those, he would certainly reach the completion of the fire (altar). He should not do so. In that case he would be swerving from the foot-steps of gods; (he would have) departed from his (Prajāpati's) path. In that case with what he would gather (the material for bricks)? Because the gathering is done of those trunks and those layers of the altar. Therefore, one should not do so.

13. Now when he makes offering of those *paśus*, he indeed, makes a home for the Agni. One does not, of course, enjoy in a place which is not his home. But the home means food (available). That is (*anna*) what he lays down in front and when Agni sees that, he turns unto it.

14. There are—a man, a horse, a bull, a ram and a he-goat. They together cover all animals (used for sacrifice). Since they constitute the food, he lays down all of them and seeing that, Agni turns unto it. They are five, for there are those five Agnis corresponding to the five layers (of the altar). (Accordingly) he thus lays down five homes for them. Seeing that, Agni turns unto it. And when (he offers) "To the Agnis" he means many Agnis (altars) corresponding to those many layers. (When he offers) "For the achievement of desire", he means that the sacrificer may achieve that desire for whose achievement, he performs this ritual.

15. He offers first a man (*puruṣa*); for, man is the foremost among *paśus*. Then the horse; because horse comes after man. Then a bull; since bull follows the horse. Then a ram. Since it comes after bull. Then a he-goat, because the he-goat follows the ram. Thus they are offered in that order and according to their importance.

16. Their (tethering) ropes may be unequal. That of the man being the longest, then shorter and shorter. According to the size of the *paśus*, he makes the ropes to avoid confusion. Or all these (ropes) may be equal; all similar. Because all these (*paśus*) are equally called Agnis and all are indeed called *anna* (food). So they are equal and similar.

17. Here now they ask "How is that the entire five-bricked Agni is obtained in the *paśus*?". Well, in the potsherds of the *puroḍāśa* (cake) it is, that the first brick of clay (is obtained). The *paśviṣṭakas* (bricks made of *paśus*) are obtained when the *paśus* are offered. When the two gold pieces are placed on the sides of the *vapā* (omentum), thereby the golden brick is obtained; and with the fire-wood, *yūpa* (stake) and enclosing sticks (forming the *paridhīs*) the wooden brick (*vānaspatyeṣṭaka*) is obtained. Then, with the ghee, sprinkled, water and *puroḍāśa* (cake), the fifth brick (namely) food is obtained. It is in this way that this Agni becomes the five-bricked whole in the *paśus*.

18. For these (*paśus*), there are twenty-four kindling chants (*sāmidhenīs*). For, the year has twenty-four half-months and Agni is the year. As great as Agni is, as great as is his size, by so much he thus kindles him.

19. Then (the reason) for the (number) twenty-four, is, Gāyatrī consists of twenty-four syllables. Agni is Gāyatrī and as great as Agni is, as great as is his size, by so much he thus kindles him.

20. And again why twenty-four? Man (*puruṣa*) is indeed, twenty-four fold. Ten fingers of the hands, ten toes and four limbs and Prajāpati is *Puruṣa*; Prajāpati is Agni. As great as Agni is, as great as is his size, by so much he thus kindles him.

21. He recites (the *sāmidheni* chants) in both Gāyatrī and Triṣṭubh metres. For, the vital air is Gāyatrī (*prāṇa, apāna* and *vyāna* corresponding to the three feet of Gāyatrī) and Triṣṭubh is the self (seated as energy in the middle region). By the chants in the Gāyatrī metre, he thus kindles the vital airs and by those in the Triṣṭubh metre (he kindles) the self (energy). The Triṣṭubh chants are in the middle and the Gāyatrī chants are on both sides thereof. For, this body (self) is in the middle and the vital airs are around. He utters more Gāyatrī chants in the beginning and fewer after the Triṣṭubh chants. Because, these vital airs are more in the front and few in the rear.

22. He recites " May the months, O Agni!, May the seasons make you grow". When Agni revived the exhausted Prajāpati, the latter said, "You revitalise (kindle) me with such of those *sāmidheni* chants which are equal (in measure) to me". He (Agni) saw these chants—"May the months, O Agni!, May the seasons make you grow". (It means) 'let the months and seasons make you grow'. "May these years, the vital airs (*Ṛṣis*) and what are the good deeds (*Satyās*) (make you grow)", (It means) 'let the years, the vital airs and good deeds make you grow'. "With heavenly brilliance you shine". 'The heavenly brilliance is indeed, yonder Sun and thus with that (Sun) you shineforth' (it means). "Lighten up all around, make bright these four intermediate quarters". (It means) 'lighten up everywhere including the four intermediate quarters'.

23. These chants have one and the same explanation referring to him (Agni or Prajāpati). (They deal with) how to make him complete, how to revive him and how to make him up. These are the common refrains of these chants referring to Agni—Prajāpati. They are of Agni because Agni saw them. They belong to Prajāpati because they were used in reviving Prajāpati.

24. There are twelve *āprī* chants (propitiating formulas). There are twelve months for year, and the year is Agni. As great as Agni is, as great as is his size, with so much he thus propitiates him.

25. And again why twelve? Because the Jagatī metre has twelve syllables and the Jagatī is this (earth). For, it is on this earth that everything moves. Agni also belongs to this (earth), because the whole Agni-altar is built upon this. As great as Agni is, as great as is his size, by so much he thus propitiates him.

26. And again why twelve? Jagatī metre is of twelve syllables and the Jagatī is all *mantras* (because other *mantras* are of lesser number of syllables, they fall within Jagatī). All the *mantras* are Prajāpati who (in turn) is Agni. As great as Agni is, as great as is his size, by so much he thus propitiates him.

27. Those kindling sticks of his (Agni) are upward pointing. When Agni revived the exhausted Prajāpati, he said to him, "You propitiate me with those *āprī* chants which are equal to me". He saw these (chants)—"Upward pointing are his kindling sticks" and so the kindling sticks of Prajāpati who is kindled are upward pointing. "Upward pointing are the bright flashes of Agni"—for, his bright flashes, flames are tending upwards. "They the most shining" (which means) the most powerful. "He the most fair-looking", because he is indeed, the most charming on all sides. (And is said) "Of the son" is as much as he (the sacrificer) produces him, therefore he (Agni) is his son.

28. These verses have one and the same explanation referring to Agni. Prajāpati; (they deal with) how one would make him complete, how to revive him and how to wake him up. These (chants) belong to Agni and Prajāpati. Because Agni saw them, they are of Agni and because they are (meant to) please Prajāpati, they belong to Prajāpati.

29. They (*āprī* chants) are unequal and consist of unequal feet and unequal syllables. Because the metres (in which they are couched) are dissimilar. Whatever unequal limbs there are in his (Agni's) body, those (limbs) of his, he propitiates with these chants.

30. The *puroḍāśa* (cake made of animal meat) belongs to Vaiśvānara (Agni), Vaiśvānara being all the forms of Agni, it is for the obtainment of all the fires. Why to Vaiśvānara? Those layers of the Agni-altar are no doubt, the seasons; for the seasons are the fires; and seasons are the year. The year is Vaiśvānara (all emcompassing). If offered to Agni (individually) it will become limited (less comprehensive). That it is (offered) on twelve potsherds is (only) because the year has twelve months and the year (as a whole) is Vaiśvānara. The offering as well as the accompanying formula (*anuvākya*) relate to Agni so that all the forms of Agni can be included. The *anuvākyas* contain the word "*kāma*" in order to obtain the desires.

31. Some, having obtained those heads of *paśus*, put them on the fire-altar (without sanctifying them with *prayājas*). It is (on the assumption) that they are *paśus* (fit for offering) on two grounds. (That they have been obtained and slaughtered). But those (who do thus) become decaying carcasses, for those heads (they offer) are unsanctified. In this (prohibited) way they did in the case of *Āṣāḍha Sauśromateya* and he soon died thereafter.

32. Some others adopt golden bricks saying that they are immortal (*amṛteṣṭakas* made of placing two gold pieces on either sides of the remains of the *paśus* which are considered undecaying). Though they may be, no doubt, *amṛteṣṭakas*, they are not (same as) the heads of the *paśus*.

33. Some others adopt bricks of clay, thinking that those animals are already slaughtered since earth is the refuge of all that is dead; the *paśus* must have (after being slaughtered) gone into this earth and from thence we should collect them. One should not do so. He who is not aware of the courses (by which the *paśus* after the slaughter) went and (does not know) the Brāhmaṇas (explanatory texts on those courses), for him they are (merely) dead. Till such time, he masters those (causes of departure of the slaughtered *paśus* and the Brāhmaṇas thereon)—he has to offer those five *paśus* (slaughtered). That is why, Prajāpati, to start with, slaughtered them and *Śyāparṇa Sāyakāyana*, the last (did so). In between (the two) also they (five-*paśus*) were being slaughtered. But nowadays only these two are being offered viz. the one for Prajāpati and the one for Vāyu. Why these two are now being explained. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. The Caraka's offer (a he-goat) in sacrifice for Prajāpati; (they do so) since Prajāpati having built up the fire-altar became Agni. So, one who slays that (he-goat) reaches the completion of the fire-altar. It is a dark grey one. The grey one has two kinds of hairs; the white and the black. These two make a productive pair. That productivity is what makes it *prājāpatya* (fit for Prajāpati). It is hornless because Prajāpati is hornless.

2. For this (animal-sacrifice), there are twenty-one *sāmidhenis* (kindling chants). Twelve months, five seasons, these three worlds and yonder Sun—these twenty-one (together) make up Prajāpati; Prajāpati is Agni. As great as Agni is, and as great as is his size, by so much, he thus kindles him.

3. And again why twenty-one? *Puruṣa* (man) indeed, is twenty-onefold. Ten fingers of the hands, ten toes and the body (self)—these twenty-one make up the *puruṣa* who is Prajāpati. Prajāpati is Agni. As great as Agni is, and as great as is his size, by so much, he thus kindles him.

4. He recites (the accompanying) chants in both Gāyatrī and Triṣṭubh metres. Their significance has been (already) told and also has been told about the order of those chants. The sprinkling of ghee (on the northern *sruk*) is done with the *Ṛk mantra* starting with *'Hiraṇyagarbhaḥ'*. Of course, *Hiraṇyagarbha* is Prajāpati and Prajāpati is Agni. (Here too) there are twelve *āprī* chants (propitiating *mantras*); their significance has been told (already). The order of those chants also has been told. The *puroḍāśa* prepared from the *paśu* (the cake made from the meat of the *paśu*) belongs to Prajāpati. To whom the *paśu* belongs, its *puroḍāśa* also belongs to him. There are twelve potsherds. The year has twelve months and the year is Prajāpati. The *anuvākyas* of (chant accompanying) the oblations contain the word "*ka*' (in *kasmai devāya*), for Prajāpati is "*Ka*".

5. He then, offers in sacrifice for Vāyu, the *Niyutvat* (the wind-god driven by a team of horses), that white hornless one (he-goat). When Prajāpati after creating the beings, looked around and experienced excess joy, due to which semen fell. It became that white, hornless he-goat with a (distinct) white mark on the fore-head. For, semen is life-sap and as far as there is life-sap, so far the life lasts. And when he offers that (he-goat produced out of his seed) he reaches the completion of the Agni-altar. That (goat) is white because the semen is white. It is hornless because the semen is hornless. It is meant for Vāyu since Vāyu is *prāṇa* (in-breathing). It is for *Niyutvat* (the team of horses) because the *niyut* is the outbreathing of *udāna*. He thus puts into him both *prāṇa* and *udāna*.

6. And again why he slays that white, hornless one (he-goat) for Vāyu? When the gods revived the exhausted Prajāpati by means of this *paśu*, they put into him that *prāṇa* which had gone out of his middle part. Similarly this one now puts *prāṇa* into him. It belongs to Vāyu because Vāyu is the *prāṇa* (in-going breath) and to *Niyutvat* since the team of horses (*niyut*) is *udāna* (outgoing breath). He thus puts (both) the *prāṇa* and the *udāna* into him. He is white because Vāyu is white. He is hornless because Vāyu is hornless.

7. For this (animal sacrifice) there are seventeen *sāmidhenis* (kindling *mantras*). For, the year is seventeenfold. There are twelvemonths and five seasons. The year is Prajāpati and Prajāpati is Agni. As great as Agni is and as great as is his size, by so much, he thus kindles him.

8. And again why seventeen? *Puruṣa* (man) is seventeenfold. There are ten vital airs, four limbs; the body is fifteenth; the neck forms the sixteenth and the head is the seventeenth. *Puruṣa* (Man) is Prajāpati; Prajāpati is Agni. As geat as Agni is, and as great as is his size, by so much he thus kindles him.

9. He recites (the accompanying chants) in both Gāyatrī and Triṣṭubh metres. Their significance has been (already) told; also has been told about the order of those chants. There are twelve *āprī* chants (propitiating *mantras*) and their significance has (already) been told and also has been told about their order. The *paśu-puroḍāśa* (the cake made of the animal's meat) belongs to Prajāpati. Māhitthi once said that therein that desire was achieved which the Carakas said in the case of the *prājāpatya paśu* (earlier).

10. Why the *paśu* belongs to Vāyu and the *puroḍāśa* made of that *paśu* belongs to Prajāpati? One half of Prajāpati is Vāyu no doubt, and the other half is Prajāpati. If both (the *paśu* and *puroḍāsa*) were to be made over to Vāyu or were to be offered to Prajāpati, then only one half of him would be made up and the other half would not be; (on the other hand) in so far as the *pāśu* belongs to Vāyu and the Puroḍāśa to Prajāpati, he puts together (revives) Prajāpati in his entirety.

11. Again, why the *paśu* is of Vāyu and the *puroḍāśa* is of Prajāpati? When the gods revived the exhausted Prajāpati, they, by means of this *paśu*, put (back) into him the *prāṇa* which had gone out of the middle region and with this *puroḍāśa* they restored his self (body). And as to why it belongs to Prajāpati, it is because the self (body) is Prajāpati. Why (there are) twelve potsherds is because twelve months make a year and Prajāpati is the year. One offering chant (*yājyā*) and one associate chant (*anuvākya*) contain the word "*Ka*". For, Prajāpati is '*Ka*' (First of the *yājyā* chants and the last of the *anuvākya* chants end in *kasmai devāya haviṣā vidhemaḥ*").

12. When he first offers the *vapā* (omentum) he puts into him this *prāṇa* which is here in front. He offers this (*puroḍāśā*) in the middle (after the *vapā* and before the *havis*) because that this trunk is in the middle. And lastly when he offers the *havis* (meat) oblation, he thereby puts into him the vital air which is behind. The remaining offering chants and associate chants should contain the word '*śukla*' (bright) for the obtainment of bright forms and the word '*niyut*' for the obtainment of (that form of Prajāpati) which has a '*niyut*' or a team.

13. Some (others) say—only for the offering of the *vapā*, the offering and associate chants should contain the word '*śukla*', because only to this extent (*vapā* portion) it is white in the animal. *Havis* (meat) should be accompained by both chants (viz. with the word '*śukla*' and with the word '*niyutvat*') because it is for the obtainment of his form which has a team.

14. And again why he slays the *paśu*? Because in this animal, indeed, you have the form of all the *paśus*. In as much as it is hornless and bearded, it has the form of the *puruṣa paśu* (Man); since *puruṣa* has no horn and has beard. That it is hornless and bears mane, it has the form of *aśva pāśu* (the horse); because the horse has no horn and has mane. In as much as it is eight-hoofed it has the form of *gauḥ* (bull), for, the bull is eight-hoofed. In as much as it has hoofs resembling those of the *avi paśu* (sheep) it has that same form (of *avi*). Being itself the he-goat, it has that form. Thus when he slays this one (*aja paśu*) it amounts to slaying all the (five) *paśus*. Whichever of these may suit him—those five *paśus* or that (he-goat) for Prajāpati or that one for *Vāyu Niyutvat*, let him perform that.

15. Let him slay it in a full moon day'. "Let him slay it in a new moon day". So say some. This moon is, of course, Prajāpati. He dwells for this night (of new moon) here (in this earth) in the form of herbs and it would amount to slaying it when he is stationed here.

16. But this is done in a full moon day. Yonder moon is the *paśu*. Him the gods slay in a full moon day. "I shall slay him when the gods slay him"—Thus (arguing), therefore, he slays him at full moon. And again, why in full moon day? The full moon, no doubt, was the first to shine forth. Hence in the full moon day.

17. That too on the *Phālguni* day (when full moon and *uttara phalguni* star coincide). This *Phālguni* which is the latter (*uttar*) (associated) with the full moon is the first night of the year. And that *Phālguni* which is the former (*pūrva*) is the last night of the year. He thus does at the very mouth (start) of the year.

18. Now, let him soon after performing the full moon offering, slay the *paśu*. Because, Indra slain the evil Vṛtra by the full moon offering and having cleansed (himself of) all evil, started this sacrificial ritual (of *Paśvālambha*).

19. This is performed in muffled voice. Because (when) Prajāpati attempted the work (of laying the altar), it was then as it were, undefined or indistinct; hence in a muffled voice.

20. And again why in a muffled voice? This performance, assuredly, belongs to Prajāpati because it is Prajāpati whom he enriches by this; and Prajāpati is undefined, indeed.

21. And again why in a muffled voice? There is seed here in the sacrifice and seed is cast silently. *Vapā* (omenturn), *pasu-puroḍāśa* and the *havis*—these together constitute the animal (i.e. the core of the sacrifice).

22. On the eighth day (after the full moon), he collects (prepares the material) for *ukhā* (the fire-pan), for that day, the eighth day is sacred to Prajāpati and this part of the ritual i.e. *ukhā* (preparation of the fire-pan) is sacred to Prajāpati. On a day sacred to Prajāpati, he thus, performs the ritual sacred to Prajāpati.

23. And as to why on the eighth day (after the full moon)? Because the eighth day is the joint of the year (link of the year)and that *ukhā* (fire-pan) is joint (link) of the fire-altar. He thus makes a link on a link.

24. And again why on the eighth day? Eightfold, no doubt, is the fire-pan. It has the bottom, the two sides, the horizontal rim— together make four and with the four vertical belts become of eight (parts). So he makes the eightfold (*ukhā*) on the eighth day.

25. He starts the vow on the new moon day, for, from the new moon the *yajña* (here, the moon) expands (grows). "Whence the sacrifice (*yajña*, the moon) grows, I start generating the sacrifice (by getting into the *dīkṣā*)"—so he thinks.

26. And again, why on the new moon day (he starts the *dīkṣā*)? When he enters the vow, he verily deposits his own self as seed into the fire-pan i.e. the womb. Thus he who enters the vow is (actually) preparing (for himself) the abode beforehand and he is born into the world (abode) made by him (in advance). Hence they say "Man is born into the world created by him".

27. If he observes the vow for less than a year (duration), he would have bricks which would not have space (each of the 360 bricks will find its space only if the vow is for one full year). The bricks will outnumber the spaces. If the space created is more (by exceeding the duration of the vow beyond one year), without the corresponding number of bricks, then the spaces created will outnumber the bricks. So, if one starts the *dīkṣā* on a new moon day and performs the *somakrayaṇa* (buying the *soma*) on the new moon (a year after), he piles the same number of bricks as the spaces he creates. And on the bright fortnight (following), when the wing of the altar is filled with *upasad* (loose soil) the entire Agni-altar is built up.

28. As to this they say—"As many bricks are utilised in the building up of the altar, so many days and nights, are covered till the day of *somakrayaṇa*". What about the days after the *somakrayaṇa*, the spaces produced during which will not be filled by bricks? Or (in other words), having started the vow on *Amāvāsya*, he purchases *soma* on the *Amāvāsya* of next year, by which the number of spaces created and the number of bricks exactly tally. And during the days after *somakrayaṇa*, the Adhvaryu is building up the altar. Where will he build up, if there is no space? (Not so). Whatever the number of days and nights of a year, that number of bricks are piled up for the altar and the exceeding (period after *somakrayaṇa*) forms the thirteenth month. The days beyond (the *Amāvāsya* on which *somakrayaṇa* is performed) constitute indeed, the thirteenth month. The bricks that are available will go to fill up the spaces created by the (days of) the thirteenth month and thus the number of bricks and spaces created do tally.

29. Thus then, that which happens to be the first full moon, on that day he slays the *paśu* and what first *Aṣṭamī* (eighth day) there comes, on that day, he prepares the fire-pan, what happens to be the first new moon day. On that day he enters the vow (*dīkṣā*). Thus whatever first days of the year, those he takes possession of (for the Agni-altar) and he thereby gains. Now about the correspondence (of number between slaying of *paśu* and piling of altar).

30. Here now they ask—"How does that the *Paśvālambha* of his (animal sacrifice done by him) gain the year, i.e. Agni? Well, for those five *paśus*, there are twenty-four *sāmidhenī* chants (offering *mantras*) and twelve *āprī* chants (propitiating *mantras*). They (together) form thirty-six. There are eleven *anuyāja* chants and eleven *upayājās*. (Adding them) it becomes fifty-eight. (Out of this) forty-eight (barring ten out of the fifty - eight) form the Jagatī metre, for Jagatī consists of

twenty-eight syllables (having twelve for each of its four quarters). Jagatī, doubtless, is this earth, because it is on this that everything moves (*jagat*). And Agni-altar also is this earth, because it is thereof that the whole Agni-altar is built up. As great as Agni is, as great as is his size, so great does this become. And again, why forty-eight? Because, Jagatī contains forty-eight syllables and Jagatī covers all the metres. All the metres are Prajāpati and Prajāpati is Agni-altar. As great as Agni is, as great as is his size, so great does this become. And now (what about) those (remaining) ten?. That is Virāḍ consisting of ten syllables; and the Virāḍ is Agni. There are ten quarters and quarters are Agni. There are ten vital airs and vital airs are Agni. As great as Agni is, as great as is his size, so great does this become. With the *vapā* and the *paśu-puroḍāśa*, it comes to sixty (fifty-eight plus two). Sixty are the days and nights together for a month. So those sixty gain the month and the months so gained make the *ṛtus* (seasons) and the seasons lead to the year i.e. Agni (because year is Agni). So that sixty (starting from *sāmidhenis* upto *vapā* and *paśu-puroḍāśa*) take the shape of *saṁvatsara* i.e. Agni. So all the desires (that arise) of that year are attained and what other food (prosperity) than that there is in the year, he gains.

31. And for this *paśu* meant for Prajāpati, there are twenty-one *sāmidheni* (kindling) chants, twelve *āprī* (propitiating) chants, which together make thirty-three. Eleven *anuyāja* (after offerings); eleven *upayāja* (associate offerings) which (with the earlier thirty-three) make fifty-five. Then the *vapā* (omentum), *paśu-puroḍāśa* (cake made for ritual of that name) and *havis* (cooked heart etc. of *paśu*) (added) make fifty-eight. Whatever wish is contained in these fifty-eight, he realises it here itself. With the two sprinklings of ghee (one each of *sruk* and *sruva*), it becomes sixty. Whatever wish is contained in sixty, he realises it here itself. And what other food (prosperity) than that there is in the *saṁvatsara*, (he gains) all that.

32. And for that *paśu* of (*Vāyu*) *Niyutvat*—there are seventeen *sāmidheni* (kindling) chants; twelve *āprī* (propitiatory) chants, together they make twenty-nine. Eleven *anuyājās* (after offerings), eleven *upayājās* (associate offerings), together (with twenty-nine already mentioned) make fifty-one. With *vapā*, *paśu-puroḍāśa* and *havis*, account for fifty-four. With the two sprinklings of ghee (one each from *sruva* and *sruk*) and with the two *sviṣṭakṛt* oblations (to Agni) it comes to fifty-eight. Whatever wish is contained in the fifty-eight; he realises it here itself. With the *Vanaspati* (tree) offering (done with *pṛṣadājya* before the *sviṣṭakṛt*) and the *Vasā homa* (to be done in the midst of the chanting of *yājya* for *havis* offerings), it adds up to sixty. Whatever wish is contained in the sixty, he realises it here itself and whatever other food (prosperity) than that, there is in the *saṁvatsara* (he gains) all that. Thus that sacrificial performance gains for him the year, Agni. Thus the animal sacrifice corresponds with *saṁvatsara*, the Agni.

33. Now, here they say, "In these *paśu* offerings, he should not offer *Samiṣṭayajūṃṣi* (the ritual of releasing the presiding deities of *paśus*) nor perform the concluding purificatory bath (*avabhṛtha*) with a painful heart (feeling of regret and pollution for slaying the *paśu*)". Because this is the beginning (of the building up) of Agni-altar. *Samiṣṭayajūṁṣi* involves send-off to the presiding deities of the *paśus*. *Avabhṛtha* marks the completion. (He should not do these two) lest he should at the very commencement, dismiss the deities and complete the sacrifice. (No. This is not so.)—Let him, by all means, complete (the sacrifice)". Prajāpati, having sacrificed that *paśu* realised that he had not reached the end of the Agni-altar. Let him therefore, complete the same. And again why he completes it? This animal sacrifice is his vital air. And if anything were to intercede in it (between him and the sacrifice) it would cut him off from the vital air and if anything were to cut him off from the vital air, he would die by that. Let him therefore complete (the animal sacrifice). Now to the austerities (rites of abstainance)!

34. Here they say—"After he has performed that animal sacrifice, he must not sleep upon a cot. He should not eat flesh; nor engage in sexual intercourse. For, that animal sacrifice is the first *Dīkṣā* (vow). It would surely be improper if the *dīkṣita* (the one under vow) were to sleep upon a couch, or were he to eat flesh or engage in sexual intercourse". But this is not at all a *dīkṣā* (vow), for, there is neither a girdle, nor the skin of black antelope. He is (only) making this first brick. So let him, if he likes, sleep on a couch. These that are the *paśus*, constitute all food. All that he has already acquired and started (eating), he can eat, other than honey. Of all those he may eat at pleasure, if he can get them. Sex, of course, he may not indulge in, prior to the (offering of) clotted curds to the twin gods Mitrā-Varuṇa. The purport of this (will be explained) in due course.

35. Here now they say—At this sacrifice, he should give a *dakṣiṇā* (gift) thinking "Let not my sacrifice be without a *dakṣīṇā*". Let him give to the Brāhmaṇa due *dakṣiṇā* since Brāhmaṇa is the entire sacrifice and the entire sacrifice of his gets invigorated. "No, let him not do so. Here he is only making a brick". This would mean that he is to give a *dakṣiṇā* with each brick. Only at that later stage of the act of building up the altar, he should give *dakṣiṇā* (not now itself). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Now the gods said—"(Let us) meditate", whereby, they said "We seek a layer (in the fire-altar)". While they were meditating, Prajāpati saw this altar-brick (of earth) which is the first one to be already perforated. Hence he (Yajamāna) lays it (the clay-brick) on that (altar) with the chants related to Prajāpati.

2. Agni told him (Prajāpati) —"Let me come near to you". The latter asked "With what (would you come near)?". Agni said, "With cattle". Prajāpati agreed and said "do so". What he (Agni) meant was 'with cattle brick or *Paśviṣṭakā*'. Because the *Paśviṣṭakā* is the same as *Dūrveṣṭaka* (a stalk of *Dūrva* grass). The *Dūrva* brick is placed close to the naturally perforated (clay) brick, so that it is not separated from the plants, from the cattle. Of course, Agni leaves no gap. (That is how) he (Agni) came near.

3. They said—"(Let us) meditate", whereby they said "We seek a layer (in the fire-altar)". By this they (in effect) said "seek to build upwards". While they were meditating, Indra, Agni and Viśvakarma saw the air (*dyauḥ*) as a second already-perforated brick. Therefore, he (Yajamāna) lays it (the air brick) with the chants related to Indrāgnī and Viśvakarma.

4. Vāyu told—"I will come near you". They asked, "With what would you come near to us?" He said, "With the regions". They said, "do so"—what he (Vāyu) meant by that was 'with the bricks produced by the quarters (*diśyas*)' Hence for the second (layer) of already perforated bricks, the regional bricks are placed adjacent to (without leaving any gap) the earthen brick; so that the regions are not separated from the sky, nor from the quarters. Of course, Vāyu leaves no gap. (That is how) (Vāyu) came near.

5. They said—"(Let us) meditate again", whereby they said "we seek a layer (in the fire-altar)". In other words 'seek to build upwards'. Whilst they were meditating, Parameṣṭhī saw the sky on the third already perforated brick. Therefore, he (the Yajamāna) lays it (the sky-brick) on that (altar) with the chants related to Parameṣṭhī (the most high).

6. That yonder Sun told—"I will come near you". He (Parameṣṭhī) asked, "With what (would you come near)?" He (Sun) said, "With the space-filling brick". He said "do so". What the Sun meant by that was 'by my (own) self'; because he (the Sun) is indeed, the space-filler. Therefore the third (layer) of already perforated brick of space-filler, is placed adjacent to (without leaving gap) the regional brick. Hence this Sun is not separated from the regions (that is how) he (Sun) came near.

7. Thus there are the six deities who became all this (universe), whatsoever exists. Those gods and *Ṛṣis* said—"These six deities have, indeed become all this (universe) (by forming the three layers of the altar). Now (let us) find out how we can also get into this (*cayana* process)". They said—"(Let us) meditate", whereby they actually said 'we seek a layer (on the altar)'. They wished to get a share in that. Whilst they were meditating, the gods saw a second layer and the *Ṛṣis*, a fourth layer.

8. They said, "We will come near"—"Where with?"—they said "With what is over and above these worlds"—"Do so". Now what there is above the earth and below the air, therewith the gods came near and that is this second layer. And what there is above the air and below the sky, therewith the *Ṛṣis* came near and that is the fourth layer.

9. Now, when they said, "Meditate (*cetayadhvam*)" they doubtless, meant to say, 'Seek a layer (in the fire-altar— *citimicchata*)' and in as much as they saw there (the bricks) while meditating, they are called *citis* (layers).

10. Prajāpati saw the first layer. Prajāpati is naturally its (spiritual) originator. The gods saw the second layer; the gods are naturally, its (spiritual) originators. Indra, Agni and Viśvakarma saw the third layer; they assuredly are its (spiritual) originators. The *Ṛṣis* saw the fourth layer; the *Ṛṣis* are of course, its ancestors. Parameṣṭhī saw the fifth layer; Parameṣṭhī is assuredly its (spiritual) originator. And verily, whosoever so knows that (spiritual) ancestry of the layers (of the fire-altar) or *citis*, his *citis* (abodes) indeed, can claim to have (spiritual) ancestry and to have relatives (in their homes). (Third Brāhmaṇa Ends)

(Chapter Two Ends)

Chapter Three

BRĀHMAṆA I

1. The gods then said, "(Let us) Meditate", whereby they said "You seek a layer". Whilst they were meditating; Savitṛ saw those *Sāvitrā* chants and in as much as Savitṛ saw them, they are called Sāvitrās. He offered libation of eightfold ghee (ghee collected into the main spoon eight times from the reservoir) and he had offered it, he saw the eightfold bricks of *Aṣāḍha* which was already created.

2. Now when they said "(Let us) Meditate" they doubtless said "Seek a layer" and in as much as they saw it while meditating (*cetayamānāḥ*), it is called *Citi*. The libation is a sacrifice, having offered (*iṣṭvā*) which, they saw it, it is called *Iṣṭakā* (brick). Now that same (ghee) offering, though a single one, he offers it eightfold with eight chants. Therefore this single brick is rendered eightfold in nature.

3. He offers (the libation) raising (the ladle) upwards. He thereby raises this (earth) upwards in all its forms. That is why this (earth) is elevated (above the water) by its forms.

4. He offers it (the ghee offering) continuously (without break). For at that time the gods were apprehending the Ṛakṣasas the terrible, to be after them. They offered it continuously to prevent terrible Rakṣasas from chasing them.

5. And again, when he offers that libation, this Agni is Savitṛ whom he gratifies at the outset by this offering. And having offered and propitiated him (Savitṛ), he then builds him (Agni i.e. Savitṛ) up. In as much as he, by this offering, propitiates Savitṛ, they the chants (used) are called *Sāvitrā*. That is why he offers this libation.

6. And again, why he offers this libation—this Agni is Savitṛ and him, by means of this ghee offering at the outset, he pours out this libation as semen. What kind of seed is impregnated into the womb, that kind (of offspring) is borne. In as much as he pours out Savitṛ as seed by this libation, (the offering chants) are called *Sāvitrā*. That is why he offers the libation.

7. Here both the *sruk* (offering ladle) and the *sruva* (dipping ladle) are employed. Speech is *sruk* and vital air is *Sruva*. And gods searched for this sacred rite in the beginning with both speech and vital air. Therefore *sruk* and *sruva* are used.

8. And again, why these are the *sruk* and *sruva*? That Prajāpati who was (there) is this *sruva* and *sruva* is the vital air and (so) the vital air is Prajāpati; and that what was (there) speech is this *sruk*. For speech is a female and the *sruk* is a female. What waters that flowed from the world of speech, they are this (ghee) with which this libation is offered.

9. That (libation) is offered continuously (without break); for, those waters flowed continuously. And in as much as that Prajāpati entered the waters along with the threefold *vidyā* (Vedic knowledge) that is, these propitiatory chants (*Yajus*), with which this (priest) now offers. The first three (chants) that are these (uttered), are these three worlds and what fourth chant there is that is the threefold *vidyā*; that is the Jagatī—the Jagatī covers all the metres and all the metres (constitute) the threefold *vidyā*. And those that form the last four chants, they are these quarters. Now, Prajāpati indeed is those (three worlds) and the quarters and that (Jagatī) chant (in the middle) is the threefold *vidyā*.

10. He offers (the libation) (saying), "Harnessing first the mind", Prajāpati is indeed the one who harnesses. He harnessed the mind for this ritual. Therefore Prajāpati is *Yuñjānaḥ* (the harnesser).

11. Savitṛ (harnessed) the thought for the sake of Agnihood; for, Savitṛ is the mind and the mind is the vital air. "Gazing reverently at Agni's brilliance" that is having seen Agni's brilliance, "lifted up (held high the offerings) from the earth" for, upwards from the earth, indeed, he lifts this offering.

12. "With harnessed mind we" with this, he harnesses the mind for this ritual. Because with unharnessed mind one cannot, presently do any thing. "We are on the approval of God Savitṛ", thereby is meant (we are) ordained by God Savitṛ. "For the sake of heavens with (all) might"—thus it is said (to mean) "We may go to the heavenly world". Hence (it is said) "with might", because one goes to the heavenly world by (one's) might.

13. "Savitṛ having harnessed the Gods"—Savitṛ is the mind, and the gods are the vital airs. "With the thoughts they went to the heavens"—for as such as are going to the heavenly world by thought, he has harnessed them for this sacred ritual. "Going to produce a mighty brilliance"—mighty brilliance is doubtless, the yonder Sun and he is of course, this Agni-altar and him they are going to put together (build up). "May Savitṛ ordain (encourage) them"—that is, "May they perform this sacred rite encouraged by Savitṛ".

14. They harness the mind and harness the thought—i.e. they harness the mind as well as these vital airs for this ritual. "The wise ones of the wise"—the wise is Prajāpati and the wise ones are the Gods. "The great intellectual"—Prajāpati indeed is the great intellectual. "He hath assigned the priestly duties"—for, the priestly duties are assigned on the built-up (fire-altar)". "He who knows what is to

be known (of the rites)"—for, he indeed knows this rite. "He alone"—for, he alone knows this sacred rite. "This is the great praise of god Savitṛ"—that is, "Great indeed is the praise of god Savitṛ".

15. "I harness you old Brahman with this food (oblation) in this ritual of you two"—Vital air is the old Brahman and food is the *nama* (oblation). (Savitṛ) has harnessed *anna* (food) along with the Brahman of the two (*patnī* and Yajamāna) for the purpose of this rite. "May the praise of the learned spread far into the Lord's path"—that is, "May the fame (of the Yajamāna) well-versed in the ritual proliferate among gods and men". Thus it is said—"May all sons of immortality pay heed"—the immortal one doubtless, is Prajāpati and all the gods are his sons. "Those who are stationed in the heavenly abodes"—the heavenly abodes are these worlds and this is said with reference to those gods who are in these worlds.

16. "Whose path, others followed suit"—for, Prajāpati was the first to perform this rite. Then the gods performed it. "The gods with vigour pursued the glory" the glory is the sacrifice (*cayana*). The gods with vigour (followed) the glory (of sacrifice) of Prajāpati's energy. "He (Savitṛ) who measured (brightened) whatever is on the terrestrial (regions) by his rays as he moved about (on his horses)"—what all is there on this earth is terrestrial and that he measures (lights up), for, with his rays, he reaches down to them. "These worlds, he (the Savitṛ) by his greatness (measured)"—these worlds are the regions (*rajāṁsi*) and god Savitṛ is the yonder Sun. By his might he measured (lit up) the worlds.

17. "God Savitṛ, encourage the sacrifice; encourage the lord of the sacrifice for the sake of glory". This Sun is god Savitṛ. Sacrifice is glorious. Therefore it is said, "Encourage the sacrifice; encourage the lord of the sacrifice for the sake of glory". "The divine Gandharva, the purifier of thoughts, purify our thoughts"— the heavenly Gandharva is yonder Sun and thought is food. Thus (it means)—may the purifier of food clean our food. "May the lord of speech make our speech pleasing"—this sacred rite is speech and the lord of speech is *prāṇa* (vital air). Thus it is to say "May the vital air render pleasing, this rite of ours".

18. "O God Savitṛ! effectively lead this sacrifice"—yonder Sun is the Deva Savitṛ and whatever sacrificial rite he leads (encourages) that will reach its culmination safely and auspiciously. "As one (*Devāvya*) pleasing to the gods"—that which pleases the gods is (called) *Devāvya*. It shall be *sakhivid* (one begetting friends); *satrājit* (an ever victorious); *dhanajit* (one begetting wealth) and *svarjit* (one that wins the heavens)". That is, one that will beget all this by the hymn. (Hence it is said) "Make the hymn tuned to the *Ṛk mantra*; the *Rathantara Sāman* in tune with the Gāyatrī metre; the *Bṛhat Sāman*—in tune with the Gāyatra measure—combine the chant *Svāhā* with the *Yajus* formula thus the threefold Veda *Vidyā* is produced (put to use) for the first time; even as it was there and then produced (put to use). The Agni who was thus produced, he is the fire-altar who is built up from hence upwards.

19. These are thus the eight *Sāvitrā* chants—the Gāyatrī has eight syllables and Agni is Gāyatra; as great as Agni is, as great as is his size; by so much he impregnates with what is seed. They become nine (in number) as the *Svāhā* chant is the ninth. There are nine regions and Agni is the regions. There are nine vital airs and Agni is the vital airs. As great as Agni is, as great as is his size, by so much he impregnates with what is seed. There are ten of them (in number), the offering (itself) is the tenth. The Virāḍ (metre) has ten syllables. Agni is Virāḍ (the widely shining). There are ten quarters and Agni is the quarters; ten vital airs and Agni is the vital airs; as great as Agni is, as great as is his size, so great does this become.

20. When this offering was made, Agni went away from the Gods. The gods said, "Agni is surely an animal; let us search for him by (amidst) the animals because he will manifest himself for (assuming) his own form". They searched for him by (amidst) cattle and he (Agni) manifested for (assuming) his own form. And hence even to this day the animal reveals its own form (to co-animals) (like) cow to cow, horse to horse and man to man.

21. They (gods) said, "If we search by (amidst) all the (five) animals, they will become stale and sapless (hence unfit for livelihood). If on the other hand we (search) by a few of them, we would have sought for only an incomplete (part of) Agni". (Hence) they saw single animal (as a substitute) for each two animals. Namely, the ass (as a substitute) for the cow and the sheep. And because they found out that one beast (would do) for two beasts, that (the he-ass) although it is that one is having two productive seeds (for producing the she-ass and the mare).

22. The effigy of a man (they found out to be a substitute) for man. The effigy of a man is no doubt, one who pleases neither the Gods, nor the fathers, nor the humans. Thus they searched by means of all the beasts without rendering them (beasts) stale and sapless, (hence) unfit for livelihood.

23. (Here) he (Yajamāna) searches with these animals (a horse, an ass and a he-goat)—because, Agni is threefold. As great as Agni is, as great as is his size, with so much he searches for him. They are five in aggregate (the ass being taken for two animals, as already stated). Agni (the fire-altar) has five layers; five seasons are there for a year and the year is Agni. As great as Agni is, as great as is his size, so great does this become.

24. They are fastened by halters made of *Muñja* grass. Agni, having deserted the gods entered into a *Muñja* reed. Therefore, it (the reed) is hollow and in the interior it is as it were stained by smoke. Thus that reed is Agni's womb. Agni is these animals and the womb does not injure the foetus. Because the womb does not harm, that which takes birth is borne through the womb. (So they think) "From its womb, let him (Agni) be born when he takes birth".

25. They (halters made of the *Muñja* grass) are threefold (turned in three strains). They are in the form of a horse's halter. The horse's halter winds all around the mouth. So too the womb winds all around the foetus. Thus it (the halter) is made in the shape of a womb.

26. They (the animals) stand facing the east, (in the order of) first the horse, then the ass and then the he-goat; for, this is the proper order. For, that, horse is the tear (*aśru*) that was shed at the beginning (of creation). And that ass is that which appeared to be crying; and that he-goat is the juice which adhered to the shell. That which is clay, which, they are in the process of bringing, is the shell. Thus it was from these forms that he was first made. Only from these, he (Yajamāna) produces him (Agni).

27. They (the animals) stand on the southern side. For the gods were scared that the terrible Rakṣasas should not destroy their sacrifice. They saw that thunder-bolt (which is) none else than yonder Sun. This horse is indeed, yonder Sun and with the thunderbolt they chased away the terrible Rakṣasas from the southern side and they set up this sacrifice at a peaceful place, free from danger.

28. On the right side is the *Āhavanīya* altar and that spade (*Abhri*) is lying on the left side. For the *Āhavanīya* is the male and the spade (*Abhri*) is female. The male lies on the right side of the female at a distance of a cubit (an elbow-room). Indeed the male lies by the female at a cubit's distance.

29. It (spade) should be made of bamboo. Agni deserted the gods and entered into a bamboo-stem and therefore it (the bamboo) is hollow. (Having entered) he made those knots (internal partitions) on either side, so as not to be found out and wherever he burnt, there was the black stain (marks of burning).

30. That spade should be stained (spotted) because that is (the mark) of Agni. If one with stain (black spots) is not available, it may be without spots but it should be hollow; because that is the one (belonging to) of Agni. The bamboo (hollow one) is the womb of Agni. And this clay is Agni and the womb does not injure the foetus. That which takes birth is indeed born from a womb. "(So) he (Agni) shall be born from the womb when he is to take birth".

31. It may be a spade (distance between the tip of the thumb and the tip of the fore-finger, both stretched) long, for the organ of speech is of a spade's length. But it is (better) if it is cubit long. A cubit is the same as an arm (cubit is measured by the arm and hence represents the entire arm). The arm is indeed that shows strength. It thus (the span being of *aratni* size) becomes equal to his strength.

32. It (spade) may be sharp on one side only, for this speech (tongue) of ours is sharp only on one side. (No), It may be sharp on both sides, since this speech of ours is also sharp on both sides, in as much as it speaks both what is divine and what is mundane; and both truth and untruth. Therefore it (the spade) can be sharp on both sides.

33. And, again why it is sharp on both sides—the striking power of the spade, doubtless, is on that side where it is sharpened. He thus lays power into it on both sides.

34. And, again, why it is sharp on both sides—(just as) gods, having discovered him (Agni is the form of clay) dug him out from these worlds. In the same manner, he (Yajamāna) after discovering him (the Agni-altar) digs him out from these worlds.

35. He takes it (spade) up saying—"At the behest of God Savitṛ, I take thee by the arms of Aśvins, and by the hands of Pūṣan, with the Gāyatrī metre just as Aṅgiras"—by these deities he takes it up at the behest of god Savitṛ with the Gāyatrī metre. Then he infuses the Gāyatrī metre into it. "You bring Agni, the Purīṣya (loose soil) from the earth's bosom just as Aṅgiras (would bring)". Cattle are indeed the *purīṣa* (soil). Thus (it means) "From the earth's lap, bring Agni favourable to cattle, just as Aṅgiras (did)".

36. By (using) the Triṣṭubh metre, as Aṅgiras would, he thereby takes her (the spade) with the Triṣṭubh metre and (in the process) infuses the Triṣṭubh metre into it. "Thou art a spade"—for spade it is and hence he takes it by the right thing (truthfully). "Thou art a woman"—(it means) the thunderbolt is the spade which is a female and a female never injures anybody (the spade, even though a thunderbolt used to dig the earth is essentially feminine in characteristic and will not, therefore, injure anybody or for that matter, the earth). It (womanhood) only calms down (the cutting effect of the *Vajra*) to avoid injury. "By you (the spade i.e. *Vajra*, the woman) we may be enabled to dig out *Agni* from the bosom of the earth". The bosom is indeed the spot (where the digging is done).

37. "By (using) Jagatī metre, as Aṅgiras (would)", he thereby takes her (the spade) with the Jagatī metre and (in the process) infuses the Jagatī metre into it. Thus with three (formulas) he takes up the spade. Threefold is Agni; as great as Agni is, as great as is the size, by so much he thus takes it. Having taken it up with the three (formulas), he consecrates it with a fourth (chant) because the gods having taken it up with the three formulas, infused vigour into it by a fourth formula. In the same way, he having employed three chants for taking it up, infuses vigour into it (the spade) with a fourth (formula).

38. "Savitṛ having taken into his hand"—it is indeed taken into his (Adhvaryu's) hand. "Bearing the spade"—for, indeed, he bears it. "The golden one" because it consists of metres, it is indeed golden. "Beholding the glory of Agni"—(means) seeing the light of Agni—"He lifted it up".

39. By the Anuṣṭubh metre (he lifted it up) just as Aṅgiras (would)—He thus takes it up by means of the Anuṣṭubh metre and (in the process) he infuses the Anuṣṭubh into it. Because this speech is indeed these metres and for the sacrificial purpose it is made of bamboo.

40. Some indeed make it of gold, saying, "It is described as golden". Let him not do so. Because the speech itself is the metres and hence it is gold and immortal. Therefore the metres are (themselves) gold and deathless.

41. He takes it with four formulas. For, all speech consists of four syllables. The word *'vāk'* is of one syllable and the word *'akṣara'* is of three syllables, which again is the same as the tri-syllabled Anuṣṭubh ultimately. That tri-syllabic *akṣara* is the same as those (three) chants mentioned above. So he digs up Agni by all this speech and enriches it with the whole speech. Hence (it is said) "With four formulas".

42. And again why "With four formulas"—the quarters are four. He thus lays the speech in the four quarters. (Thus) he takes it up (the speech) both with the metres and the formulas. That makes them eight; the four quarters and the four intermediate quarters. Hence he lays the speech in all the quarters and therefore the speech is spoken in all the quarters. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. This spade is in his hand when he addresses the animals. For, the gods, when once searched (for Agni) in these (animals), they held their vigour in front. In the same manner does this person hold his vigour (the spade) in front while searching for Agni in these animals.

2. He addresses the horse thus—" O horse! run hither most speedily". That which is swift is speedy and that which is much quicker (*pratūrta*) is most speedy. "Towards this greatest worship (of ours)"—this (sacrifice) is indeed the greatest worship. Hence it is said "Towards this greatest worship". "Your highest abode is in the sky, in the air is thy navel and in the earth is thy womb".—(By saying so) he makes it (the horse) into all these divinities, namely Agni, Vāyu and Āditya. This infuses vigour into the horse.

3. Then (he refers to) the ass—"You two yoke the ass"—thus he says to Yajamāna and Adhvaryu, "In this ritual, you showerers of wealth (yoke the ass)". "(Yoke) him who bears Agni and is helpful to us". This means the bearer of Agni who is urged forward by us. Thus he imparts vigour into the ass.

4. Then (regarding) the he-goat—"As every time you are yoked and at every function we adore your prowess". (It means) food is strength and so at every performance and every offering of food (strength) we adore his prowess (by saying) "To the friend Indra for help", (which means) the one who is mighty, (we resort to) for help or sustenance. He thereby imparts vigour into the he-goat.

5. With three formulas he consecrates them (the animals). For, Agni is threefold, as great as Agni is, as great as is his size, by so much he thus imparts vigour into them.

6. He then makes them move forward to the east. He then searches for Agni by means of these animals. He does not touch them because these animals are Agni. In order that Agni may not injure him (he does not touch them).

7. He makes the horse go forward with (the chant)—"Come on speedily treading down (our) sins"—Sins are evil thus (it means) "Come running treading down the evil". "Come delighting into (the role of) the chief of the Rudras"—animals belong to the Rudras. "Thus (it would mean) come thou delighting into (the role of) the chief of them (Rudras) who are your deities". He thus searches for him by means of the horse.

8. Then (he makes) the ass (make forward) with (the chant)—"Traverse the vast expanse of the air, thou rendering the pasture land prosperous and safe"—as the text, so its meaning. "With Pūṣan as your partner"—Pūṣan indeed, is this (earth) and so (he means) that he (the ass) should have her (the earth) as his partner. He thus searches for Agni-altar by means of the ass.

9. Then (he makes) the he-goat (advance) with (the chant)—"From the earth's bosom, you bring *Agni - Purīṣya* just as Aṅgiras would"—That is, from the earth's lap bring thou Agni-altar, favourable to cattle, as Aṅgiras (did). He thus searches for him by means of the he-goat.

10. He (thus) searches with these animals, for threefold is Agni; as great as Agni is, as great as is his size, with so much he thus searches for him. By three formulas, he first addresses (the three beasts); that makes six—six seasons constitute a year and the year is Agni; as great as Agni is, as great as is his size, so great does this become.

11. These fires become kindled and then (the Yajamāna, the Brahmā and the Adhvaryu) proceed towards the lump of clay. Those (fires) are indeed these worlds, when they are kindled. For, formerly the gods were seeking (to build up the altar) outside (east of) these worlds and when he brings the lump of clay passing beyond these (three) fires, he is seeking him from outside (east of) these worlds (the regions of the three fires).

12. They proceed facing the east, because the east is the quarter of Agni. So they search for him in his own direction and obtain him in his own quarter.

13. They approach him with (the chant). "Just like Aṅgiras, we approach *Agni-Purīṣya*"—That is, like Agni (Aṅgiras) we are approaching the Agni-altar, favourable to cattle.

14. He then looks at the pseudo-man (the proxy for human animal mentioned earlier) (saying)—"That like Aṅgiras we shall take *Agni-Purīṣya*"- (It amounts to saying). Like Agni, we shall carry Agni-altar favourable to cattle. He thus searches for him by means of the pseudo-man.

15. After that a mound of ant-hill with a hole made in it is placed in between (the lump of clay and the *Āhavanīya*-altar). He looks through it (the hole of the ant-hill), for this ant-hill is this (earth) and this earth is these worlds. Because the gods searched for him (Agni)—in these worlds (combing) at each place. In the like manner does this one now search for him in these worlds (combing) at each place.

16. "Agni shines at the tip of the dawn (Sun)"—by this (chant) they searched for him in the dawns. "Thou the first enlightened shining in the days"—thereby they sought him in the days. "And often shining along the rays Sun in various places"—thereby they searched for him in the rays of the Sun. "Along the sky and the earth, hast thou spread". By this they sought him in the sky and the earth and they found him (Agni), where he beholds him (the lump of clay) from afar (through the hole in the ant-hill), he smashes that (ant-hill) and they proceed to the clay.

17. He then addresses the horse—so the gods too addressed—"Let us drive away his evil". Now evil is fatigue. Thus (it means), "Let us remove his fatigue, the evil and they (gods) drove away his fatigue, the evil". In the like manner does this one remove his fatigue, the evil.

18. "The horse having started on its stride"—for, his path has been reached. "He shakes off all, the combats"—combats mean evils. Thus (it means) he shakes off all evils and that is why indeed, the horse shakes itself while running. He desires

to see with his eyes. Agni seated on this great seat (this earth). The great seat, doubtless,is this sacrificial place and he desires to see him thus, with his eyes.

19. He then makes the horse step on (the lump of clay). For, having discovered Agni, it (the horse) then indicates to the gods as it were "Just here he is" (by placing its foot on it).

20. And why they make him step on — because the gods were worried "The terrible Rakṣasas would slay here this our Agni". So they placed this thunderbolt on it as a protection. It (the thunderbolt) is yonder Sun. That yonder Sun is the same as this horse. That is why he (the Yajamāna) puts this thunderbolt (of the horse) on it as a protection.

21. "Having stepped up on the earth, O horse! search for Agni by your light". Eye indeed is the light. (It means), you the horse, having stepped up on the earth, search for Agni with your eye. "By pawing this earth, you tell us where we may dig him (Agni) out"—that is, by pointing out (that exact spot) of the ground, tell us (indicate) where we can dig him out.

22. He then touches him (the horse)—for, the gods, on his pointing out the spot (where Agni is to be dug out), endowed it with vigour, and in the like manner does this one endow it with vigour (for) having indicated (Agni) to him. He does so (saying)—"The sky is thy back; the earth thy abode, the air is thy body; the ocean thy womb"—by this he says "You are such, you are such". "Looking about with your eye, withstand the fighters"—that is (to say) watchful with your eye (identify and) challenge all attackers. He does not touch it (the horse) (i.e. he chants without touching the horse) since the horse is thunderbolt and "Let it not harm me (by touching)" (so he thinks).

23. He then makes it step off (the lump of clay), for the gods now said. "For what purpose we shall make him step off?" "(For) great prosperity (beauty)"—they caused it to acquire great prosperity (by saying)—"Step off for great prosperity" meaning 'step off (to acquire) great beauty'. That is indeed why the horse is the most lucky among the beasts (as it carries kings). "From this pedestal"—that is 'From where you now stand', "O wealth-giver!"—for it does give them wealth. "O darting one!" for he (horse) is a courser. "May we be in the good books of the earth while we are (engaged in) digging out Agni from her bosom"—it means, 'let us be in her favour whilst digging (out) Agni from her lap'.

24. To that (horse) which has stepped off, he says, for, the gods now praised it, as one would eulogise him who has given a gift. They flattered it (the horse). In the same manner, he eulogises it; flatters it by saying "He has stepped off", "The giver of wealth has stepped off"—because he indeed bestows wealth on them. "The racing steed"—because he is running and is a horse. "Thou hath rendered this earth a good world and well-set". It means, you have made this earth into a good world, well prepared. "Therefore, we shall dig for Agni of auspicious form"—he says, auspicious form "because Agni indeed is charming on every side". "(As) we ascend to the highest heaven"—(that is to say) the heaven being the world bereft of misery, climbing the heaven which is free from misery, and is the highest (abode). He then makes it (the horse) move to the right side (of the lump of clay), where the other two beasts (the ass and the he-goat), are stationed. They stand on the right side facing the east. The signficance of the right side position here is as already mentioned (in VIII.3.1-28/29).

25. Sitting down, he now offers on the lump of clay (with *Ṛcās* intermixed so as the first half of one *Ṛk* is connected to the second half of another)—for, the gods then said 'Meditate', whereby, doubtless, they meant to say 'Seek ye a layer (of the altar)'—whilst meditating, they saw this libation and offered it. After offering, they saw the fire-pan (*ukhā*) in the form of these (three) worlds.

26. They said, 'Meditate' whereby, doubtless, they meant to say "Seek a layer (of fire-altar)"—whilst meditating; they saw this second libation and they offered it. On offering it, they beheld the *Viśvajyotis* (the three bricks called *Viśvajyotis*), the lights of the universe. They saw these deities Agni, Vāyu and Āditya which are indeed, the universal light. In the like manner, this Yajamāna, offering these libations sees the fire-pan (*ukhā*) (which is) these worlds and those deities who are universal light. He offers with (*Ṛks*) intertwined (the first half of one linked with the second half of another) and thereby intertwines these worlds and these deities.

27. And again, why he offers these two libations—he thereby propitiates both the clay and the water. Having offered to and propitiated, he brings them together. With two interlinked (chants) he offers and thereby he interlinks the clay and the water.

28. He offers with ghee; for ghee is truly a thunderbolt. Thereby he makes the thunderbolt itself its protector. The ghee is truly the semen. So he (virtually) implants the semen with the *sruva* spoon. *Sruva* is a male and the male deposits semen. "With the *Svāhā* chant"—*Svāhā* (itself) is male and the male deposits the semen.

29. I sprinkle upon you the ghee with my thoughts (concentration) —that is "I sprinkle you with my thought and with ghee". "Thou who dwellest within all the beings"—for he (Agni) indeed dwells in every being. "You are extensive and mighty (big) with your smoke"—for large (extensive) he is and great and mighty with smoke. "Most pervasive by the food (offerings) and shining (charming to look at) by being enthusiastic"—that is, capacious with food and shining (with energy).

30. "I sprinkle ghee on thee who appears in the inner-self everywhere (from all sides)"—that is, 'I offer to you who from every where is the inner-self with spiteless mind, let him relish this' that is 'with ungrudging mind, let it be accepted!' "Agni who is the resort of human beings and of likable hue"—he is indeed the refuge of all beings and is of pleasing colour. "Not to be touched while in his glowing form"—for, not to be touched is he, whilst in his flames.

31. "With two (chants) he offers; for, the sacrificer is a biped; and the sacrificer is Agni; as great as Agni is, as great as is his size, by so much he thus deposits unto him (the ghee) what is semen". "With two chants relating to Agni"—it is Agni that he thereby deposits as semen. In as much as they relate to Agni, they are Agni; and in as much as they are of the Triṣṭubh (metre) they are Indra. Agni, the fire, belongs to Indra and Agni; as great as Agni is, as great as is his size, by so much thus he sprinkles (ghee) that is semen. Moreover, Indra and Agni are *Viśvedevas* (encompassing all the gods) and Agni (therefore) contains all the deities; as great as Agni is, as great as is his size, by so much he thus, sprinkles that (ghee) which is semen.

32. He offers (the oblation) on the horse's footprint. The horse is the same as that Agni and hence, indeed, these two oblations happen to be offered to Agni.

33. He draws lines around it (the lump of clay) by which he delimits the Agni as if saying "You are this much (within these limits)".

34. And again, why he draws lines around it—the gods were afraid, thinking "The terrible Rakṣasas may not smite here this (Agni) of ours". They drew a wall around it. In the like manner this one (Yajamāna) encloses it within the walls (made) by this spade. Because spade is thunderbolt, thereby they make the thunderbolt itself the protection (fence) for it. They draw lines all around and all around they provide protection by this thunderbolt. They draw lines thrice (each around the other) and by that they make threefold strong hold with the thunderbolt.

35. With the chant (in Gāyatrī metre) *parivājapatiḥ kaviḥ* with the chant (in Anuṣṭubh) *pari tvāgne puram vayam;* with the chant (in Triṣṭubh) *tvamagne dyubhiḥ,* he praises Agni himself as the protecting enclosures and thus with the chants related to Agni, he provides a fiery fencing all around. This fiery fence stands blazing. By these walls (of fire) he makes it threefold strong. Each outer line is wider (than the inner), with a larger metre (smallest is Gāyatrī, then Anuṣṭubh and then Triṣṭubh). Thus each outer line is wider, for lines are the rampart walls.

36. He then digs for him (Agni) in the earth. For the gods were then afraid, thinking "The terrible Rakṣasas will not smite him here". For the sake of protection, they made this earth itself a body for him, on the belief that he will protect his own self. The earth is (dug) into a hole of the same size as the lump of clay. (It means that the digging should be limited to the requirement for making the *ukhā*). Semen is the clay (dug out). The hole should be just so large to contain the clay (semen). So much is to be dug so that the clay (semen) does not spill out. Therefore, there should be a four-cornered pit (well). For, these are four quarters and from all quarters it should be dug. (Second Brāhmaṇa Ends)

(Chapter Third Ends)

Chapter Four

BRĀHMAṆA I

1. He now digs it (the lump of clay) out from there (the hole). For, the gods having found him, dug him out. In the same manner, he, having located him, digs out (saying) "At the prompting of god Savitṛ, by the arms of Aśvins and by the hands of Pūṣan, I dig thee, the *Agni-Purīṣya* out of the bosom of the earth, just as Aṅgiras (did)"—of course, prompted by Savitṛ, he digs out Agni, friendly to the cattle, with the help of these deities (Aśvins and Pūṣan) from the lap of the earth, just as Agni (Aṅgiras) did.

2. (While digging, he says)—"Thee, Agni of brilliance, and charming"—for, this Agni is indeed brilliant and is of charming looks. "Glowing most (brilliantly) with inexhaustible light"—it means shining with undying lustre. "Thee, pleasant to the creatures and unharmful, I dig you out, O *Agni-Purīṣya*! from the lap of the earth, just as Aṅgiras (did)"—it means 'You, who bestows peace on the creatures and who never harms them, the Agni, friendly to the cattle, we dig thee out as Aṅgiras (did), from the bosom of the earth'.

3. With two (chants) he digs—the Yajamāna is biped and Yajamāna is Agni, as great as Agni is; as great as is his size, with so much he thus digs him out. And two-fold is that form of his (Agni-altar) because it has clay and water.

4. "Let me dig—let us dig". So saying he digs. Because Prajāpati dug him out saying "Let me dig" and the gods dug him out, saying "Let us dig". So he says "Let me dig—Let us dig".

5. While he digs with the spade, he by word (orally) says "Let me dig—let us dig". For, the speech is spade. Only symbolically (for practical purpose) it is made of bamboo. Gods dug with (only) speech as this spade. In the like manner this person (actually) digs with the speech, that is the spade.

6. He then collects it on the skin of the black antelope—for, the black antelope's skin is itself sacrifice—so he collects it only on the sacrifice. "On its hairy side"—because the hairs are the metres and so he collects it on the metres. "He spreads that skin silently—for, the black antelope's skin is sacrifice and sacrifice is Prajāpati and Prajāpati is undefined (and so he spreads it silently). "On the northern side (of the hole, he spreads that skin) the significance of this (will be explained) later. (He collects it) on the skin whose neck (portion) is in front. For, thus it faces the gods".

7. And he deposits it on a lotus-leaf (placed on the skin); for, the lotus-leaf is the womb and in the womb he deposits that semen and the semen which is deposited in the womb, becomes fertile. He spreads that leaf with a chant, for the chant is speech and the lotus-leaf in speech (since the lotus-leaf is from waters which are produced by *vāk*).

8. "You are the back of the waters (lotus-leaf floats on waters) and you are the womb of Agni"—"It is indeed the back of the waters and is the womb of Agni". "You have the waters serging around you"—for the waters serge around it, "Thou art mighty, originating (as you are) from the lotus"—it means 'grow in your greatness as your very origin is the lotus'. "You expand in width to the measure of the sky". With this (formula) he strokes along it (spreading it evenly). Agni is yonder Sun and doubtless, none else can contain the Sun than (the vast) sky (so) this amounts to saying "Having become the sky, you hold him (Agni)".

9. He then spreads it on the black antelope's skin. For the black anteleope's skin is the sacrifice and the earth is the black antelope's skin and the sacrifice is the earth, for it is on the earth, the sacrifice is set-up. The sky is the lotus-leaf and waters are the sky and waters are the lotus-leaf. So the sky is above this earth (when the lotus-leaf is spread over the black antelope's skin).

10. He then touches both of them—he thereby unites them together with (the chant) "A resort thou art; an armour thou art". For these two are indeed both a resort and an armour. "You two are undamaged and large"—that is "both are intact and spacious". "You both become broadened and cover"—it means 'become spacious and enclose this *Agni-Purīṣya*'—in other words 'hold this Agni, friendly to the cattle'. "You two cover this (Agni) for the attainment of heaven (for the Yajamāna) by closing up chest to chest and body to body". It means 'enshrine him (Agni) for the attainment of heaven, by coming close in your chests and bodies, enclosing betwixt you two, the everlasting, brilliant Agni'. This Agni is yonder Sun; and this Agni is brilliant and everlasting. Hence you hold between you two. Hence it is said the brilliant and everlasting.

11. He touches them with two (verses)—two-footed is the Yajamāna and the Yajamāna is Agni; as great as Agni is, as great as is his size, by so much he thus unites these two. And again, (he does so) because that form of theirs is twofold, (there being) a black antelope skin and a lotus-leaf.

12. He then touches the lump of clay—"Thou art *Purīṣya*"—that is 'thou art friendly to the cattle. Thou bearest the entire universe'—for he (Agni) supports everything here. "O Agni!—it was Atharvan who first churned you (produced you)". Atharvan doubtless, is the vital air and it is the vital air that first churned out (produced) him —it means 'You are that Agni and thus he makes it (the lump) to be'.

13. He then takes it (the lump) standing on the right side (of the Adhvaryu)—with his right hand holding the spade at the right side and with his left hand at left side, "Atharvan (the churner) churned you out from *puṣkara*". *Puṣkara* is waters and Atharvan is the vital air, which for the first time churned him out of the waters. "From the head of the universe"—it means 'from the head of this all'. "Also the sage Dadhyang, the son of Atharvan, produced thee". Dadhyang (son of) Atharvan is, doubtless, the speech and he did produce him therefrom. "As the slayer of Vṛtra, the destroyer of enemy fortress"—*Vṛtra* is evil. Thus (it means) the slayer of evil and destroyer of enemy fortress. "Also *pāthya*, the bull kindled thee, the greatest killer of enemies" *pāthya*, the bull is, no doubt, the mind and he did produce him therefrom. "Him, the winner of wealth in every battle"—as the text, so its meaning. "With Gāyatrī chants (he performs)"—Gāyatrī is the vital air, he thus lays vital air with him. "With three chants"—for these are three vital airs; (namely) *prāṇa, udāna*, and *vyāna*, those he lays into him. These (chants) together have nine feet, for these are nine vital airs; seven in the head and two downwards, these (nine) he lays into him. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. And these following two (chants) are in Triṣṭubh (metre). Now the Triṣṭubh is the self (body) and it is his (Agni's) self. He refines it (the lump) with these two (chants). "Be seated O Hotṛ! in your own home, knowing our action"—Agni indeed, is the Hotṛ and this black antelope's skin is, no doubt, its abode. Knowing our action (of sacrificial activity) be seated in this womb of the rite which is being performed well. The womb of this well performed rite is the black antelope's skin. "Thou gladdening the gods, make offerings to them"—it means, becoming a god, you worship, the gods with oblations. "O Agni! bestow plenty of wealth upon the Yajamāna". Thereby he implores for blessings upon the sacrifice.

2. "O Hotṛ! knowing (our activity), being seated in the abode of the Hotṛ". Agni is indeed the Hotṛ and the black antelope's skin is the abode of the Hotṛ. *Vidāna* means one who knows (the import of our action). "The shining and efficient one is seated"—(means) This Agni, shining and trim is seated (on the black antelope's skin). "The one who is thorough about an unsullied ritual, the most prosperous. For, he indeed thoroughly knows about unsullied rites and he is the most wealthy". The bearer of thousands and the brilliant-tongued—thousand means all and thus it is to say who supports everything (or who is referred to in thousand ways) and one with glowing tongue, with two chants in Triṣṭubh relating to Agni (he praises); the meaning of this has already been told.

3. Then there is the Bṛhatī (chant) in the last—for this fire-altar, when built up assumes a big size (like the Bṛhatī metre). What like the seed is implanted into the womb, such like is (the progeny) born. Since the Bṛhatī metre is employed for this chant it (the altar) when completed, becomes big (as the Bṛhatī).

4. "Be seated, thou, art great"—he thus causes the implanted seed to settle down. That is why the semen deposited into the womb settles down (establishes itself)—"Shine forth (O Agni!) the best producer of joy to the gods"—it means "shine in flames O gladdener of gods!". "Send forth O Agni! worthy partaker of the sacrificial offerings, thy lofty charming smoke"—for when Agni is kindled, he sends forth his lofty smoke which is charming to look at, because it shows itself as it were. These chants (aforesaid) amount to six. Six seasons (make) a year and Agni is the year. As great as Agni is, as great as is his size, so great does this become.

5. And what is made up in a year becomes made up of the Bṛhatī metre—because Bṛhatī is the year. There are twelve *Pūrṇimās* (full moons); twelve *Aṣṭakās* (eighth days of black fortnight) and twelve *Amāvāsyas* (new moons); all together thirty six and the Bṛhatī metre has thirty six syllables. He takes it (the lump of clay) from the right (south) to the left (north) because it is from the right side the semen is deposited into the womb in the left side. And this hole is Agni's womb. He takes it there without pause so as to have an unbroken (flow).

6. He then pours water there, for whatever wound is caused or whatever is broken in the earth, that is joined (healed) by water. So with water he joins or heals the wound and breakage. "O Agni! sprinkle (yourself) with divine sweet waters, for the health of the progeny". Sweet is the sap (essence). It means 'progeny' to be freed from ailments, from their (water's) sources. Let plants grow with well-ripened fruits; for indeed from the sources of waters, the plants spring forth with well-ripened fruits.

7. He then joins her (earth) with air, for whatever wound or damage is there in it, is healed by air. For indeed Vāyu joins together or heals whatever wound or damage is caused. "May Vāyu Mātariśvā, join (heal) you"—Vāyu Mātariśvā is, doubtless, the one who blows yonder. "The broken heart of thee (earth) which is gaping upwards"—for, this broken heart (the hole) of hers is gaping upwards (and let it be joined by Vāyu). "You (Vāyu) who moves about as the life-breath of gods (like Agni, as well as gods like speech)". It means, 'You move about as the life-breath of all gods'. "O God 'Ka'! let there be *Vaṣaṭ* for thee"—'*Ka*' doubtless is Prajāpati. For him, he makes this earth to be *Vaṣaṭ* (oblation) because there is no other oblation as this one (in the matter of healing).

8. He then joins her by means of the *diks* (quarters)—for, whatever is there as wound or broken in this earth is joined (cured) by the quarters. By means of quarters, he then joins and heals the wounds and the breakage in her. He joins this quarter and this quarter (by pushing loose soil from the east and the west) by which these two are joined. Then he joins this quarter and this quarter (by pushing loose soil from the south and the north), by which, these two quarters are joined. Thus starting with east, then thus and then thus from the south and thus moving (from the left) to the right, for in that direction it goes to the gods. (All these done) with this (ring finger). Thus healing is done with this (finger).

9. He then takes up together the black antelope's skin and the lotus-leaf, for the lotus-leaf is the womb and therefore he takes the implanted seed along with the womb. When the implanted seed is taken up by the womb, he does so chanting- "Well born with splendour (this Agni) settles down in this home of heavenly peace".

10. Then he ties it up (the lump). He thereby secures the seed in the womb, so that the seed kept safely in the womb does not escape. With a string (he ties it) for, with a string they yoke that which is to be tied (the beast). With a triple reed of grass (he ties); the significance of this has been told.

11. He winds it (the string) around the skin saying—"O Agni of wealth!, of lustre!, clothe yourself with multi-coloured garment". In the sacrifice, the rope is (usually) of Varuṇa (the noose of Varuṇa). But here, it is made non-Vāruṇic. And he makes him wear it just as one would put on an attire.

12. He then gets up taking it. The Agni being yonder Sun, he makes this Sun rise up saying, "Get up (O Sun!) of good rites". The sacrifice is no doubt, a rite. Thus (it means) rise thou well-worthy of a good sacrifice. "Protect us with (your) divine wisdom", that is 'whatever divine wisdom you have, with that you protect us'. "To be seen with great lustre"—that is 'extremely shining'. "Hither O Agni! with well-trained". That is (the steeds) that carry you are well-trained. It means 'O Agni! come here on the steeds'.

13. From hither (earth), he lifts him upwards towards the east; for this Agni is yonder Sun. He thus places yonder Sun upwards from him in the east and by this the yonder Sun is placed high above from here in the east, saying "Stand up thou, like god Savitṛ for our happiness". As the text so the meaning. "Stand up as a bestower of strength"—for, indeed that Savitṛ bestows strength, food, standing up. "(Identified) by your distinct rays when we call you in different ways"—the rays are his distinguishing features—this is what he means. He lifts it up beyond the reach of his arms, for that (Sun) is beyond the reach of his arms. He then lowers it and having brought it down, he holds it above the navel. The significance of this will be told later. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Holding it (the lump of clay) in his hand, he addresses the animals. This is because, the gods while collecting it (Agni) first of all imparted vigour into them and in the like manner does he (the Yajamāna) now, while collecting him (Agni), first impart vigour into the cattle.

2. He addresses the horse—"Thou art the foetus born of the twin worlds" (*Rodasī*)— the twin worlds are doubtless, these two, sky and earth. And he (Agni) born of these two. "O Agni! the charming child, deposited among the plants"—for this lovely child is, indeed, delivered amidst all the plants. "A shining child amidst darkness and night"—for, he (Agni) shines as a child (despite) darkness and night. "Thou proceeded crying aloud towards your mothers". His mothers, doubtless, are the plants and towards them he comes forth crying aloud. Thereby he imparts vigour into the horse.

3. Then (he addresses) the ass—"O Courser! be steady, strong-limbed, fast-moving"—that is 'be thou steadfast, firm-limbed and swift racer O courser!' "Thou become stout and be one with a comfortable seat (a cozy sitting space on the back), because, you are the carrier of provisions for Agni". He thereby imparts vigour into the ass.

4. Then (he addresses) the he-goat. "Be thou propitious to human-beings O Aṅgiras!"—for Agni is Aṅgiras and the he-goat is sacred to Agni. He thus appeases him so that he may not cause any harm. "Don't harm the sky and the earth, nor the air, nor the plants". It means don't scorch any of these. Thereby he imparts vigour into the he-goat.

5. With these (chants) he addresses (the animals) for, threefold is Agni; as great as Agni is, as great as is his size, with so much he imparts vigour into them.

6. He then holds it (Agni, the lump of clay) over these animals; whereby he energises him with these cattle. He does not touch them (with it). For cattle are thunderbolts and this Agni is the seed; lest he should harm that seed by thunderbolt (he does not touch them) or (perhaps) this (lump of clay) being Agni and they animals, lest Agni should not harm these cattle (and so he does not touch them with it).

7. He holds it over the horse saying—"Let the racing horse start forth neighing loudly"—that is, 'let (the horse) come forth neighing loudly'. "Let it (like a) trembling ass make resounding voice". He thus mentions the ass in the context of addressing the horse and that makes the ass pensive (makes the ass feel proud). "Bearing *Agni-Purīṣya,* may he (the horse) not perish before the full span of time"—that is bearing Agni, friendly to the cattle, may he not perish before (completion of) this sacred rite. He thus energises him with the horse.

8. Then (holds it over) the ass saying—"Thou the male (impregnator) carrying Agni, the male"—for Agni is male and the he-ass is a male. Thus that impregnator carries another impregnator. "Thou belonging to the ocean as the foetus of waters". For this (Agni) is the sea-born foetus of the waters. Him he thus energises with the ass.

9. He then takes it (the lump of clay) (from above the ass) saying—"O Agni! come (away from the ass) for feasting". By using the word *vītaye* (in the sense of 'for feasting') which occurs in the Brahmanic *Yajus* chant (*Agni āyāhi vītaye*), he removes him (Agni) from the Śūdra caste (of the ass).

10. Then (he holds it over) the he-goat saying "*Ṛta*, the truth—*Ṛta*, the truth"—*Ṛta* or divine law doubtless is this Agni and the truth is yonder Sun; or rather the *Ṛta* is yonder Sun and the truth is this (Agni). (More precisely) the Agni is both *Ṛta* and *Satya* and hence, he says, *Ṛta* the truth, *Ṛta* the truth. Thereby he energises it with the he-goat.

11. With three (animals), he energises (Agni)—threefold is Agni; as great as Agni, as great as is his size, with so much he energises him. With three chants he firstly addresses (the beasts)—that makes a total of six and the significance of this (number six) has been explained.

12. They then make the beasts return (to their positions near the *Āhavanīya*). The he-goat is first among them to return; then the ass and then the horse. For the horse is *Kṣatra* (nobility); the ass is the Vaiśya and Śūdra and the he-goat is Brāhmaṇa. In as much as the horse, among those that go (towards the hole), goes first, the Kṣatriya who goes ahead is followed by the other three castes. In as much as, while returning (towards the *Āhavanīya*), among those that return, the he-goat first, the Brāhmaṇa who goes in advance is followed by the other three castes. And since the ass does not lead either while going or while returning, never do Brāhmaṇa and Kṣatriya follow the Vaiśya and the Śūdra. Hence they go in this order to avoid sinning. Thus the priesthood and nobility enclose these two castes (Vaiśya and Śūdra), thus these two are made non-transgressors.

13. Then he looks at the pseudo-man saying "*Agni-Purīṣya*, we bear just as Aṅgiras (did)"—that is "Agni (the lump of clay), friendly to the cattle, we bear like Agni (Aṅgiras)". He thereby energises him with the pseudo-man.

14. He (the Adhvaryu) moves (near the fire) all the time holding it (the lump of clay) over the he-goat, for the he-goat is sacred to Agni, he thus energises him (Agni, the lump) with his own self and with his own presiding deity. And moreover, the he-goat is the Brāhmaṇa (priesthood), with the Brāhmaṇa, he energises him. (Third Brāhmaṇa Ends)

BRAHMAṆA IV

1. He then brings it (the lump of clay) down, "O plants! welcome with joy this auspicious Agni, coming hitherwards"—for, the plants are afraid of him (thinking) 'he may not injure us'. It is to allay that (fear) he says, "You feel joyous because he is coming to you as harbinger of happiness and he will not harm you". "(He is coming) removing all impediments for food (productions) and all diseases and (once) he is seated here, will drive away all evil thoughts (in us). That is, he will be removing all afflictions to food (crops) and all ailments (of creatures) and settling down there, he will destroy all sins.

2. "O plants! receive him, you fully blossomed and having fully ripened fruits"—for this is their perfect form, when they are blossomed and bear fully ripened fruits. So, it means, in your full (well-decked) form, you receive him. "This child of yours who has arrived at the right time and has got settled in his original seat"—that is, this timely (born) child of yours has settled down in his eternal seat.

3. With two (chants) he brings it down, for, the Yajamāna is two footed and Yajamāna is Agni; as great as Agni is and as great as is his size, with so much he thus takes it down.He takes it down from the right (south) to the left (north). The purport of this has been explained. "The place where he is brought down happens to be raised and sprinkled"—for the Agni is laid down on a mound sprinkled (cleaned). Sand is strewn thereon. The significance of this (will be told) later.

4. It is enclosed on all sides—for at that time, the gods were afraid thinking—"Let these terrible Rakṣasas not smite here this (Agni) of ours". They enclosed him with a rampart. In the like manner, this one (Yajamāna) encloses him in this boundary. And again this is a womb and this Agni is the semen and in secret is the semen infused into the womb and that is why, only in privacy, that one would seek intercourse with his own spouse.

5. He releases it (the lump of clay is untied). Thereby whatever pair he (Agni) was having by being tied, is now expelled from him and him he causes to be born from its own womb. "Shining with firm strength, that is brilliant with great strength. Drive away these hateful Rakṣasas and ailments"—that is (to say) 'drive away all evils'. "May I be under the benign protection of Agni, of auspicious invocation, the great one, the protector of the pious". Thereby he seeks a blessing. He then cuts off some hair of the goat and lets loose the animals towards the north-eastern direction. The north-east is the quarter of both gods and humans. He thus offers the cattle to that region and that is why both gods and men subsist in cattle. (Fourth Brāhmaṇa Ends)

(Chapter Four Ends)

Chapter Five

BRĀHMAṆA I

1. The waters (used for working the clay) have been boiled with the resin of the *Palāśa* tree. This is for providing firmness. And as to why with *Palāśa* resin—because, *Palāśa,* is doubtless, the Soma and Soma is the moon. And that moon indeed, is one of Agni's manifestations. He pours this water (on the clay)—saying "O waters! you are refreshing". To whichever deity a *Ṛk mantra* belongs or a *Yajus* chant (is addressed), that *Ṛk mantra* itself is that deity and that *Yajus* chant itself is that deity. Hence (in the present context) the triplet (starting with *Āpohiṣṭhāmayobhuvaḥ*) is itself these waters and they manifest in one single form. He now makes them into that one form (by using the three *mantras*).

2. He then produces foam and pours it on it (the lump of clay). That which is the foam is its (water's) second manifestation. Into that form, he makes it and mixes it with that clay. That clay (thus mixed with water and foam) is itself the third manifestation he has created. It was out of these (three) forms that he (Agni, the lump) was created (even) at the beginning and from those (same three) he produces him now.

3. He then mixes it with the goats' hair. It is for the sake of firmness. Why with goats' hairs—because gods then collected him from among the cattle. In like manner (Yajamāna) collects him from the cattle. Then why only with goats' hair—because the he-goat includes (contains) all cattle. Then why the hair—because the hair is the form.

4. "Mitra having mixed the earth and the ground with light (here it means goats' hair)"—Mitra is indeed the vital air. It is the vital air that did this noble act at the beginning. "I mix thee, O well-born Jātavedas! (one who knows everything born) for freeing from ailment, the living beings". As the text, so its meaning.

5. Then these three are in powdered form—sand, stone and iron-rust. With them, he mixes the clay. That is for firmness. Why with these (powders) because at the beginning, the earth was created with these and therefore he makes it (the earthen fire-pans) with these same.

6. "The Rudras having mixed the earth (with the dust of sand and gravel), kindled, the great light (in the fire-pan)"—for, this Agni is yonder Sun and this is that great luminary which the Rudras kindled by mixing the earth. "That never-failing effulgence of those Rudras shines forth brilliantly among the gods"—for that non-failing brilliant, effulgence of theirs (the Sun) indeed shines among gods.

7. He mixes (the clay) with two chants for the Yajamāna is biped. And Yajamāna is Agni; as great as Agni is; as great as is his size, so great he shapes him (by mixing).

8. He then kneads it (makes a paste of it) saying, "Mixed by the Vasus and the Rudras"—for this (clay) has indeed been mixed both by Vasus and the Rudras. In as much as it was mixed by Mitra (in the form of the chant *Mitrah saṁsṛjya*). It is mixed by Vasus (devas); In as much as it was mixed by Rudras (in the form of the chant *Rudrah saṁsṛjya*) it is mixed by Rudras. "The clay fit for this work (of making the *ukhā*) is mixed by the wise"—for they (the Vasus and Rudras) are indeed wise and this clay is fit for the job. "May Sinīvālī fashion it by making it soft with her hands"—Sinīvālī, doubtless, is speech. May she make this clay soft by her hands and render it for the purpose. "Sinīvālī of beautiful hair-lock, beautiful head-dress and charming hips"—for, Sinīvālī is a woman and that is the perfect form for a lady to have beautiful lock of hair, beautiful head-dress and charming hips. These indeed, enrich her. "O Aditi! in the form of earth, may she (Sinīvālī) deposit the fire-pan into thy hands". This Aditi indeed, is earth, and it is addressed to her. "Let Aditi fashion the *ukhā* (fire-pan) by her skill, by the deftness of hands and by her wisdom"—for by her skill, by the deftness of hands and by wisdom, she does, indeed, fashion it. "May she bear Agni in her womb even as a mother (bears) her son in her bosom"—that is, just as a mother would bear her son in her lap, so may she (Aditi) bear Agni in her womb.

9. He kneads it (makes a paste of it) with three chants—for Agni is threefold, and as great as Agni is, and as great as is his size, so much he then kneads him. With two chants he mixes it—thus it totals to five. For the Agni-altar is five-layered and five seasons (constitute) a year. The year is Agni; as great as Agni is, as great as is his size, so much it becomes. With three chants, water is poured and that makes it eight and Gāyatrī has eight syllables. Gāyatrī is Agni; as great as Agni is, as great as is his size, so much it becomes. Moreover, in the beginning among the eight created, this earth was one (after withering away, Prajāpati decided to produce and brought out eight, viz., water, foam, earth, sand, pebbles, granite, iron and gold). As great as this (earth) was created, so great he makes this *ukhā* (fire-pan) (representing earth).

10. He then takes a lump of clay, as much as he thinks would be enough for the bottom part (of the *ukhā*) saying "Thou art the *makhā's* head"—*makhā*—doubtless, is sacrifice and this is its head. *Āhavanīya* is the head of the sacrifice and that *Āhavanīya* altar, he is now going to build. (This lump of clay to be made into a seat of Agni in that *Āhavanīya* is as much the head of the sacrifice as the *Āhavanīya* altar itself). So he says "Thou art the head of the sacrifice".

11. And again as to why he says "Thou art the head of the sacrifice"— because when he (the Agni-altar) is built up, then he is born and whatever is born comes out with its head in front. So thinking, Let him be born by the head first appearing while being born, he says, "Thou art the head of the sacrifice".

12. He spreads him (the clay) saying "May the Vasus make you by the Gāyatrī metre, just as Aṅgiras (did)". This bottom part is this (terrestrial) world and this, the Vasus made by means of the Gāyatrī metre and in the like manner, this one, (Yajamāna) now makes it (the bottom of the *ukhā*) by means of the Gāyatrī Metre. "Thou art *Dhruva*"—that is thou art firm or thou art fixed. Therefore 'thou art *Prithivī* (the earth)'. For, this bottom part of *ukhā* is indeed the earth. "Confer on me offspring, increase in wealth; ownership of cattle and true valour and brothers for the Yajamāna"—Vasus, after producing the (terrestrial) world, prayed for these blessings from it. In the like manner does the sacrificer, having fashioned this world (of *ukhā's* bottom) seek the blessing from it. Having spread it (the clay) to the size of a span (in each direction) he turns up the edges on each side.

13. He then lays thereon the first side-part (of the spread clay) saying, "May the Rudras shape you with the Triṣṭubh metre, just as Aṅgiras (did)". This part of the lump is the air. This air region, the gods fashioned with Triṣṭubh metre. In like manner, this one (Yajamāna) shapes this with Triṣṭubh metre. "Just as Aṅgiras (did)"—Aṅgiras is vital air. "Thou art steady" that is 'You are firm; You are fixed'. "Thou art air" for this part of the lump is air region. "Confer on me offspring, increase in wealth, ownership of cattle and true valour and brothers for the sacrificer". For, the Rudras, having fashioned the world of air, prayed for these blessings from it. In the like manner, does this sacrificer having shaped this side of the lump, seeks these blessings from it. Having stroked and smoothened it all over.

14. He then lays thereon the upper side-part (of the spread clay) saying "May the Ādityās shape you with the Jagatī metre just as Aṅgiras (did)". In the like manner, this one (Yajamāna) shapes this with the Jagatī metre. Just as Aṅgiras (did); Aṅgiras is vital air. "Thou art sky"—for this part of the lump is the sky; region. "Confer on me offsprings, increase in wealth, ownership of cattle and true valour and brothers for the sacrificer"—for, the Ādityās, having fashioned the world of sky, prayed for these blessings from it. In the like manner does this sacrificer, having shaped this side of the lump, seek these blessings from it.

15. He then gives finish to it with this fourth *Yajus* chant—"May the *Viśvedevas*, friends of all humans, shape you with Anuṣṭubh metre, just as Aṅgiras (did)"—This

chant is, no doubt, (meant) for the quarters. Because this the *Viśvedevas*, the friends of all humans, then with fourth *Yajus* chant, invoked blessings of all quarters into these worlds (namely) into this fire-pan. Just as *Aṅgiras* (did); *Aṅgiras* is vital air.

16. With that same chant, he shapes it both inside and outside. Thereby he creates unlimited quarters both inside and outside, these worlds (parts of the *ukhā*) for, unrestricted are the quarters. He makes it raised to the measure of a span and extended side-ways to the measure of a span. Because Viṣṇu in the foetus stage, was of the size of a span and this (*ukhā*) is the womb. He thus makes the womb equal in size with the foetus. If it is larger than a span, with this *Yajus* chant, he would make it smaller; and if it is smaller, he would make it larger with this *Yajus* chant. If it is only one *paśu* (sacrificial animal), he will make it one span size and if there are five *paśus*, he will make it five spans size. Or he will make it (as wide as) an arrow's width. Because the arrow means strength he thus makes it possessed of strength. But once the arrow, indeed used to measure five spans. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Then he winds round the horizontal girdle. The girdle is, of course, the quarters. For, the Gods having made these worlds (parts) of the *ukhā*, tied it with the quarters or strengthened it by the quarters. In the like manner, this Yajamāna, having made these worlds of *ukhā*, strengthens it and encircles it with the quarters. He lays this girdle at the upper part of the mid-portion, not far from the mouth part. Here are the ends of the worlds (parts of *ukhā*) meeting. He thus makes them firm (dividing the *ukhā* into three parts, the horizontal belt, the uppermost part where the ends of the different clay plates meet).

2. (He does so saying) "Thou art the girdle for Aditi"—in the sacrifice (usually) a string (belt) refers to Varuṇa's (noose). Here he thus winds this belt of a string after making it non-Vāruṇic (i.e. not as a noose).

3. He then makes four upward (bands) silently. They are the (four) quarters. For, gods having made these worlds, the *ukhā*, made them firm by means of the quarters. In the like manner the sacrificer, having made these worlds, the *ukhā*, now makes these firm by means of the quarters.

4. Those (vertical bands) run up to her (the horizontal girdle). (Thus) they (the quarters) rendered it firm (when wound by the Gods). Likewise, these (vertical bands) keep it firm. Thus the upper part (of the *ukhā*) becomes firm by the horizontal string and the lowerpart becomes firm by means of these vertical ones.

5. At the tips (of the bands), they form breasts (breast-like projections), for, the gods having made these worlds of *ukhā* (in the shape of a cow), by these breasts they milked all their desires. In the like manner, this Yajamāna, having made these worlds of *ukhā*, milks from these breasts all that he desires for. This *ukhā* is indeed a cow, for the *ukhā* is these worlds and these worlds are a cow. That horizontal band is its udder and she (udder) is in the one-third part of its body and a cow's udder is in the one-third part (of its body).

6. He makes nipples on it, whereby he provides the udder with nipples. It has four nipples because the cow has four of them. Some make it to have two nipples or eight nipples. But it should not be done that way. Those animals which have less or more than the cow are less useful for the livelihood (of its dependents) and so by that they make this (*ukhā*) less useful for livelihood; and indeed, (by making it to have two or eight nipples) they do not make a cow of it but a bitch, or an ewe or a mare. So let him not do so.

7. He then holds its neck saying "May Aditi hold thy neck"—Aditi doubtless, is speech. The gods having then made it, perfected it by means of speech i.e. Aditi. In the like manner, this one (Yajamāna) having shaped it, perfects it by means of speech i.e. Aditi.

8. He then grapping it, places it down saying, "She having made this *mahīm-ukhā*" i.e. Aditi having fashioned the great *ukhā*. "The earthen womb for Agni"—For this is indeed Agni's earthen womb. "(She), gave it to her sons to bake"—after making the *ukhā* (she, Aditi) gave it to the gods, her sons for baking. In the like manner, this one (Yajamāna) having made it, gives to the Gods for baking.

9. Some make three (*ukhās*) saying that there are three worlds and these worlds are *ukhās* and also (they argue that would help) for mutual substitutions i.e. 'if one breaks, we can collect Agni in another and if that too (breaks), we can collect Agni in the third'. Let him not do so. For, that first bottom part (of *ukhā*) is this world and that first lower part is the air and the upper portion is the sky. This fourth, namely the *Yajus* chant is the quarters and this much is all this (encompassing) all these worlds and quarters. But were he to add anything to it, he would make it spill out (superfluous). Whatever is over-done in a sacrifice, it would be an advantage to his (Yajamāna's) spiteful enemy. The expiation, in case of breakage (apprehended), that is in the next chapter. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. Out of that same clay, the *Aṣāḍha* brick (the brick to be consecrated with a chant having the word *Aṣāḍha*) is first made. For the *Aṣāḍha* (the invincible) is this earth and this earth was the first to be created of these worlds (*ukhā*). That (*Aṣāḍha*) is made of this same clay (as the *ukhā*) for, this earth is (one) of these worlds. She (the *Aṣāḍha* brick) is made the consecrated queen (of the Yajamāna) because she is indeed, the queen. Who (among the wives) is the first-wedded, she is the queen. She (the *Aṣāḍha*) measures one foot (in length); for, the foot is the base. She being the foundation is marked with three lines, because this earth is threefold.

2. Then he makes the *ukhā*. Thereby he makes these worlds. He then makes the (three) *Viśvajyoti* (bricks consecrated with the chants containing the word *Viśvajyoti*). These are the deities—Agni, Vāyu and Āditya, which are, of course the universal lights (*Viśvaṁ jyoti*). They are (also) made of the same clay (by which *ukhā* is made). That means, he produces these deities from these worlds (because *ukhā* is in the form of the three worlds). The Yajamāna makes them. Three lines are drawn on them, for the deities are threefold; so much with regard to gods.

3. Now as regards the *ātman* (self, body). The *ukhā*, indeed, is the self (of Agni). The *Aṣāḍha* brick is the speech (*vāk*). She is made first; for, this speech is indeed the first in this self. She is made of this same clay (as the *ukhā*) for, this speech (*vāk*) is the self. The Yajamāna's queen makes it, for this *vāk* is the queen. Three lines are drawn on it, because the speech is of three kinds (namely) the *Ṛks*, the *Yajus* and the *Sāmans*. Because of these three kinds of speech, we have it in three forms i.e. muffled, half-loud and loud.

4. Then he makes the *ukhā* (fire-pan). He is making the self (body of Agni). Then he makes the *Viśvajyoti* bricks. The *Viśvajyoti* bricks are the offspring, for offspring indeed is the universal light. He then causes procreation to take place. He makes them from the same clay (as *ukhā*). He produces these *Prajā* bricks (offsprings) from the self (*ukhā*). He thus produces offspring from the body. The Yajamāna makes them. That is, the sacrificer thus produces offsprings from his own self. He makes them without any interruption. Thereby he produces uninterrupted progeny from his self. He makes them afterwards (subsequent to making the *ukhā*). That means, he produces the offsprings after the self is made. He draws three lines on them, because threefold is the generation viz., father, mother and the son. Hence (there are) the foetus, the membrane covering inner and the outer placenta.

5. He makes these from (clay) prepared with prayer; the others from (clay) prepared without prayer; for these are defined, the others undefined; these are limited (in number), the others unlimited.

6. That Agni is Prajāpati; but Prajāpati is both of this, defined and undefined, limited and unlimited: thus when he makes (bricks) from (clay) prepared with prayer, he thereby makes up that from of his (prajapati's) which is defined and limited; and when he makes them from (clay) prepared without prayer, he thereby makes up that form of his which is undefined and unlimited. Verily then whosoever knowing this does it on this wise, makes up the whole and complete Agni. From the (clay) lying ready prepared, he leaves over a lump for expiations.

7. He (the *Adhvaryu*) now fumigates it (the fire-pan)—just for the sake of strength, or to (mark) the progress of the work. And again, as to why he fumigates, that fire-pan is the head of the sacrifice and the smoke its breath: he thus puts breath into the head.

8. He fumigates it with horse-dung, to insure it against injury; for the horse is sacred to Prajāpati, and Prajāpati is Agni, and one does not injure one's own self. And with dung (he does it) because that is what was eaten (by the horse) and is useless; and thus he does not injure the horse itself, nor the other cattle.

9. "May the Vasus make thee fragrant by the Gāyatri measure, Aṅgiras - like! May the Rudras make thee fragrant by the Triṣṭubh metre, Aṅgiras - like! May the Ādityas make thee fragrant by Jagati metre, Aṅgiras - like! May the all- Gods, the friends of all men, make thee fragrant by the Anuṣṭubh metre, Aṅgiras-like! May Indra make thee fragrant! May Varuṇa make thee fragrant!" he thus fumigates it by means of the deities.

10. Seven cakes of horse-dung are then (used) and there are seven *Yajus* chants. Then there are these seven deities and there are seven vital airs in the head. Though there are thus several sevens (many sevenfold objects), each of them is only seven. Therefore those seven vital airs are put only into the head (of the sacrifice, namely the *ukhā*). (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He now digs that (pit for fixing the *ukhā*) in this earth. The gods were afraid 'lest the terrible Rakṣasas will not smite here the Agni of ours'. So they made this (earth) itself, the container for protection, thinking the self will protect itself (the *ukhā* etc. being made of earth, the latter itself will safeguard the *ukhā* well).

2. He digs it with Aditi (i.e. with chants sacred for Aditi). For, Aditi is the earth and one does not injure one's own self. But were he to dig it with another (chant sacred to another) deity, it will certainly injure him.

3. "May the divine Goddess Aditi (the unfailing beneficent to all Gods, dig you O pit, in the lap of the earth, just as Aṅgiras (did). This pit is suitable for the god (Agni)" "With this (act) that spade made of bamboo, gets destroyed (becomes useless)". This pit is four-cornered, for the quarters are four. This pit is made by digging from all the (four) sides. Then he spreads the fuel (like dry grass, twigs etc.), he silently places the *Aṣāḍha* brick on it, for that was made first.

4. He then deposits the *ukhā* (down-faced) (into the pit) saying "O Ukhā! let the divine consorts of the gods, dear to all the gods, deposit thee in the lap of the earth, just as Aṅgiras (did)"—because at that time, they, the wives of the Gods, the goddesses, dear to all the gods, were those who placed (it) in the womb of the earth, just as Aṅgiras (did). So now through them (through the chants sacred to the wives of gods) only, it is deposited. But surely these are the plants; for, surely the wives of gods are the plants; for it is by the plants that everything here is sustained. So by means of plants, he sustains this *ukhā*. He then silently places the *Viśvajyoti* bricks. Having then placed fuel thereon, he sets fire to it.

5. (While kindling) He says "May the divine *Dhiṣaṇās*, dear to all the Gods, kindle you in the bosom of the earth, just as Aṅgiras (did)". For, at that time, the Goddesses *Dhiṣaṇās*, dear to all the Gods, heated it in the lap of the earth, just as Aṅgiras (did). So through those (very) *Dhiṣaṇās* he is now kindling it. That (*Dhiṣaṇā*) is only the *vāk* (speech). For, it is by speech everything is kindled here. Thereby by means of speech, he now kindles him. These three *Yajus* chants are recited whilst looking at it.

6. "O Ukhā! May the divine *Varūtrīs*, dear to all the Gods, heat thee in the lap of the earth, just as Aṅgiras (did)"—the Goddesses *Varūtrīs* were those who at that time, baked him in the bosom of the earth, just as Aṅgiras (did). So he now bakes him here by means of those (*Varūtrīs*). They (*Varūtrīs*) are indeed, the days and nights; for, days and nights are surely the *Varūtrīs*, because all these here are covered by days and nights. By means of days and nights, he thus heats it.

7. "May the divine *Gnās* (goers), dear to all the gods, cook thee O Ukhā, in the lap of the earth, just as Aṅgiras (did)"—for, they the divine *Gnās*, dear to all the Gods, were those who at that time, cooked him in the lap of the earth, just as Aṅgiras (did). So he now cooks him here by means of those (very) *Gnās*. Those (*Gnās*) are indeed the metres, for metres are, surely (called) *Gnās*. Because it is by means of metres, they go to the heavens (*gacchanti* and hence *gnā*). Therefore, he cooks him by means of the metres.

8. "O Ukhā! may the divine *Jānis* (Goddesses of that name), with unclipped wings, dear to all the gods, bake thee in the bosom of the earth, just as Aṅgiras (did)". At that time, they the *Jānis* with unclipped wings, dear to all Gods were those who cooked him in the lap of earth, just as Aṅgiras (did). So he now cooks him by means of those (very) *Jānis*. These (*Jānis*) are indeed the stars. For the *Jānis* are doubtless, the stars. For, these are the ones that lead the meritorious to the heavenly world, and these (stars) are the rays of those (meritorious persons who go to heaven). Therefore he cooks him only by means of the stars.

9. He digs with one chant; deposits (the *ukhā*) with one chant; kindles it with one; heats it with one and bakes it with two. That is why, twice in the year, the grains ripen (in the field). These come to six; six seasons (make) a year and Agni is the year; as great as Agni is, as great as is his size, so great does he become.

10. He tends it (by adding or stirring the fuel) with the chant sacred to Mitra (starting with) *Mitrasya carṣaṇīdhṛtaḥ*. Since a friend never harms any one, nor anybody harms a friend, whatever he does and whatever extent he does (by way of tending), he does not harm her (the *ukhā*) nor she harms him (the Yajamāna, who tends). By day he should kindle it and put it off by day, because the day is sacred for fire (because the effulgence of the Sun and Agni are one and mutually complimentary).

11. He takes her (*ukhā*) out with the *Yajus* chant sacred for Savitṛ. For, Savitṛ is the impeller. Encouraged by Savitṛ indeed, he is taking her out saying "May the divine Savitṛ, who has good palms, good fingers and good hands, take you out by his prowess"—for, Savitṛ is all that.

12. He then turns her (*ukhā*) round saying "Without getting exhausted, you fill up all the directions and quarters on this earth"—it means 'without getting fatigued, you fill up with sap (*rasa*) all the directions and intermediary quarters'.

13. He then takes it up saying "Having risen up, you become great". For, these worlds, have become great (expanded) after rising up. So "Get up; thou art steady"—that is 'Stand erect (as) you are firm and well-established' (fully baked).

14. After grasping it, he places it down saying "O Mitra!, I entrust this (*ukhā*) to your care, so that this may not break". For Mitra is this *vāyu*, who blows yonder and to him, this *ukhā* is entrusted. "For your protection", for, these worlds are, surely, protected by Mitra and that is why nothing is harmed in this world.

15. Then he drenches her (*ukhā*) (with milk). That is for the sake of firmness or to mark the continuity of the rite. Why he drenches it (with milk) is because, the *ukhā* is the head of the sacrifice and milk is for vital air (*prāṇa*). He thus puts life into the head. Moreover, *ukhā* is a female, he thus pours milk into the female. That is why there is milk in a female.

16. He drenches it with goat's milk, the goat came out of Prajāpati's head. Prajāpati is Agni. Self does not harm itself. So for the sake of non-injury, goat's (milk). Moreover, the goats eat all the plants. So he is drenching this (*ukhā*) with the essence of all the plants.

17. (He drenches by saying) "May the Vasus drench you with the Gāyatrī metre just as Aṅgiras (did)", "May the Rudras drench you with the Triṣṭubh metre, just as Aṅgiras (did)", "May the Ādityas drench you with the Jagatī Metre just as Aṅgiras (did)", "May the *Viśvedevas*, the friendly to all humans, drench you with the Anuṣṭubh metre just as Aṅgiras (did)". Thus by means of the deities, he drenches her (*ukhā*). Thus by whatever deities he shapes her (the *ukhā*), by those deities he fumigates her and by those he drenches her. Because only he who executes a job knows how to re-inforce it. Therefore by whatever deities he shapes her (*ukhā*), by those he fumigates her and by those he drenches her. (Fourth Brāhmaṇa Ends)

(Chapter Five Ends)

Chapter Six

BRĀHMAṆA I

1. Many are the oblations in the construction of the fire-altar and in other rites not connected with the construction of the altar. For, there are innumerable rites. The other rites are several; among them (to mention some) are the *Agnicityā, Rājasūya; Vājapeya* and *Aśvamedha*. Since they are other (than the construction of the altar) they are *Atikarmāṇi* (supernumerary rites).

2. A *puroḍāśa* on eleven potsherds to Agni-Viṣṇu—that is the *havis* connected with the *dīkṣā* (initiation) for the *Soma* sacrifice; a *puroḍāśa* in twelve potsherds to Vaiśvānara and a *caru* (a cup of cooked food) to Āditya—these two belong to Agni (the rites connected with Agni-altar). Now, when he prepares the oblations for Agni-Viṣṇu and not the other two, he would be preparing the offering connected with the *dīkṣā* (initiation) for *Soma*-sacrifice. (On the other hand when he prepares only the other two oblations (i.e. the *puroḍāśa* in twelve potsherds and the *caru*), he would be preparing the offerings for the *dīkṣā* (initiation) of Agni (rites connected with Agni-altar).

3. He prepares both—i.e. is for the *Adhvara* (*Soma* sacrifice) and for the Agni (rites to the altar). Because both the *Adhvara* rite and the *Agni* rite are (involved) here. First comes the sacrificial rite (*Adhvara*) and then follows the *Agni* rite; because the latter is an accessory rite. And that *puroḍāśa* (in eleven potsherds) which is for Agni-Viṣṇu has the same significance as what is mentioned (earlier) in the *Agniṣṭoma*.

4. Now (regarding) the *puroḍāśa* in twelve potsherds for *Vaiśvānara*—*Vaiśvānara* being all the fires, it is for the obtainment of all the fires. It is in twelve potsherds, because twelve months (make) a year and Vaiśvānara is the year.

5. And again why he prepares for *Vaiśvānara* is because, he is about to produce the *Vaiśvānara* fire (dear to all men). In the *dīkṣā* offering, he first offers that which has become (assumed the status of) the semen. Whatlike the seed is that is implanted in the womb, such like is the (offspring) born out of it. Now, here, he offers the *Vaiśvānara* in the form of semen, it is later (on accomplishing the *Cayana*), is born as *Vaiśvānara* fire.

6. And why he prepares the other two oblations is because *Vaiśvānara* (*puroḍāśa*) is the ruling power and this Āditya (*caru*) is the people; he thus makes the ruling class and the ruled. The *Vaiśvānara puroḍāśa* he makes first and having made the ruling power, he makes the people. This (*Vaiśvānara puroḍāśa*) is one (unit). It is for one deity and is a single oblation. He thus makes the ruling power to be concentrated in one and the glory in one (place). The other, i.e. the *caru* has many deities, for, the *caru* is (made) of numerous rice grains and those Ādityas are a multiplicity of gods. Thus he imparts multiplicity to the people (to be ruled). This much is to the deities.

7. Now let us (deal) with the self (or body of the Agni). The *Vaiśvānara* (*puroḍāśa*) is the head and that Āditya (*caru*) is the body. He thus makes both the head and the body. The *Vaiśvānara puroḍāśa*, he prepares first and having thus made the head, he makes the body afterwards. That (*Vaiśvānara puroḍāśa*) is one single (unit), for, the head is, as it were, one only and the other, the *caru* has many deities for, that *caru* is made of numerous rice grains and this body has a multiplicity of limbs. He thus gives to the self a multiplicity of limbs. The *caru* is (cooked) in ghee, for, the Ādityas are indeed consumers of ghee. He thus gratifies each of them by his own share of his beverage. These offerings are prepared silently for this sacrifice is the semen (implantation). Indeed, the semen is implanted silently.

8. He then offers the *Audgrabhaṇa* (libations)—for, it is by these *Audgrabhaṇa* oblations that the gods levitated from this world to the heaven. Since they levitated (*udgṛhṇata*) these are (called) *Audgrabhaṇās*. In the like manner, this Yajamāna, by means of the *Audgrabhaṇa* libations, will raise himself from this world to the heaven.

9. They (*Audgrabhaṇas*) happen to be numerous, in the building up of the fire-altar and in other rites not connected with the building up of the altar. The significance of this has been told. They are of two kinds; the purport of both has already been told by distinguishing those of the *Adhvara* and those of the *Agni-cayana*.

10. He offers five of the *Adhvara* category—for the sacrifice (*Adhvara*) is five-fold; as great as the sacrifice is, as great as is its size, by so much thus he offers it which is in the form of semen. He offers seven libations of the *Agni* category—for the *Agni*-altar has seven layers and there are seven seasons for a year. *Agni* is the year; as great as Agni is, as great as is his size, by so much thus he offers it which is in the form of semen. They two together become twelve. Twelve months (make) a year and Agni is the year; as great as Agni is, as great as is his size, so great does this become.

11. He offers (the oblation) saying—"Hail to thee Agni! in the form of *ākūti* (*saṅkalpa* or intent purpose), the impeller"—for, from *saṅkalpa* (intention) indeed, this rite originated and that same (*saṅkalpa*) is impelling to perform this rite.

12. "Hail to thee Agni! in the form of *medhā* (analysing mind), the impeller"—because it is from the mind that this rite originated and it is the same (mind) that is impelling to perform this rite.

13. "Hail to thee Agni! in the form of the *Vijñātam cittaṁ* (the deliberating thought), the impeller"—because it was from the thought that this rite originated in the beginning and it is that same (thought) that is impelling to perform this rite.

14. "Hail to thee Agni! in the form *Vidhṛti* (distinct speech), the impeller"—for, from speech, indeed, the sacrificial rite originated and it is that same (speech) that is impelling to perform this rite.

15. "Hail to Prajāpati! to Manu"—Manu is, no doubt, the Prajāpati, for he conceived (*amanuta*) all this (universe). And Prajāpati, indeed, performed this rite at the beginning, and he himself is now prompting him (the Yajamāna) in the performance of this rite.

16. "Hail to these Agni-Vaiśvānara!"—Agni, Vaiśvānara is doubtless, the year; and the year, indeed, performed this rite at the beginning and he himself is now prompting him (the Yajamāna) in the performance of this rite.

17. He then offers the oblation to Savitṛ. Savitṛ, indeed performed this rite at the beginning and he himself is now prompting him (Yajamāna) in the performance of this rite. (He offers) saying "Every mortal would seek the friendship of the divine guide, (for) everybody wants riches and fame to prosper, hail!"—he who chooses the friendship of the god Savitṛ gains both glory and prosperity and he who performs this rite, indeed wins his friendship.

18. Some offer these *Audgrabhaṇa* libations with the *ukhā* itself. They say "These offerings are made for (specific) desires and that *ukhā* is Yajamāna's self. So we shall deposit all his desires in his own body". But that is not to be done so. This flame that is shining (in the *ukhā*) is the essence of the imitative offerings and of the completed sacrifice. When the sacrifice is completed and the *Audgrabhaṇa* offerings made (into the *Āhavanīya*), then only the *ukhā* is placed on it. Then this sacrifice mounts the *ukhā* and bears the sacrifice (from then on). So only when the sacrifice is completed and the *Audgrabhaṇas* are offered, the *ukhā* should be mounted (on the fire).

19. It (*ukhā*) is covered by a layer of *muñja* grass. That is done, so that it may blaze up. And as to why with a layer of *muñja* grass, is to avoid any injury. The layer of *muñja* grass is a womb and the womb does not harm the foetus. For, he who is born is emanating from a womb. So he thinks "May this Agni who is born, emanate from the womb".

20. Inside (the *ukhā*) there is a layer of hemp, so that it may blaze up. And as to why a layer of hemp—because that womb from which Prajāpati (the *cityāgni*) came out had the flax *umaḥ*) (a variety of grass from which silken threads are made) as its foetal membrane and the hemp (*muñja*) as its placenta (outer cover of the embryo). The placenta is foul-smelling because, it is the outer cover of the embryo. The layer of hemp is to avoid injury, for the placenta does not harm the embryo. It is from out of the outer cover that he who is born, emanates. So he thinks "May he (Agni) when he is born, be born from the outer cover (so that it comes out unhurt)". (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Standing, he places it (*ukhā*) on the fire. The *ukhā* is these worlds. These worlds are as it were, standing. So (by placing it) standing, he is more strong. He is standing facing the north-east, for standing towards north-east, Prajāpati created the beings.

2. And again as to why standing, facing north-east is, because the north-east is the quarter of both gods and men.

3. And again as to why standing, facing north-east—because in this direction is the entrance to the heavenly world. Therefore, he offers oblations standing with his face towards north-east. Standing with face towards north-east, he gives *dakṣiṇā* (gifts). He thus offers oblations and distributes gifts through the very gate to the world of heaven.

4. "You do not break and may you not get injured"—as the text so its meaning. "O mother! be brave and heroic"—for *ukhā* is a female and *ambā* (mother) is the term for addressing a woman. "Be bold, thou and Agni will accomplish this work"—for the *ukhā* and fire will indeed accomplish this work. "O Divine Earth! be stead-fast for our well-being"—as the text so its meaning. "Thou art a divine (*āsurī*) wonder made by practical wisdom"—the vital breath is *asu*. This (*ukhā*) is the workmanship of *prāṇa* (vital breath) and made by means of practical wisdom. "May these offerings be acceptable to Gods"—whatever offerings of oblations are made into this Agni, are meant by that. And moreover that *ukhā* itself is an offering. "Thou come out in this sacrifice, unscathed"—this he says wishing that it may emerge unhurt and uninjured in this sacrifice.

5. With two (chants) he heats it (on the fire). For the Yajamāna is a biped and the Yajamāna is Agni; as great as Agni is, as great as is his size. By so much he heats it thus. He (does) with a Gāyatrī and a Triṣṭubh chant. For, Gāyatrī is the vital air and Triṣṭubh is the body. This is all in a *paśu* (sacrificial animal), the vital air and the body and thus by as much as the *paśu* consists of, by so much he heats it. Moreover Gāyatrī is Agni and Triṣṭubh is Indra and the fire belongs to Indra-Agni duo. So as great as Agni is, as great as is his size, by so much he thus heats it. Indra and Agni together cover all the gods and Agni is of all the Gods. As great as Agni is, as great as his size, by so much he thus heats it. Those two (Gāyatrī and Triṣṭubh) together have seven feet and the *Agni*-altar is seven-layered. There are seven seasons for a year and Agni is the year. As great as Agni is, as great as is his size, so much it becomes.

6. When the fire heats it (the *ukhā*), then the flame mounts upto it. For the *ukhā* is a female and the fire is a male. So when the male heats up the female, he implants the seed into her.

7. If the flame takes time to mount on the *ukhā*, some (persons) throw coals on it (*ukhā*) thinking that by means of both (coal and flame) this will be heated. But let him not do so. For, when an animal is born, it is indeed born with bones (in its body). But (on that count) bones are not inserted (inside the mother) as it were, at first. Only the seed is infused. What is flame (here) is of course the seed without bones. So only the flame should mount up to it (and not the coals). When the flame mounts on it, then he places a *samidh* (kindling stick) on it. Thereby the seed enters it (the *ukhā*) and that fire effects the development of the seed (in the shape of the *samidh*)

8. That *samidh* should be of the *Kramuka* tree. The gods and demons both descendants of Prajāpati, fought with each other. Those gods, having placed *Agni* in front, confronted the Asuras. The Asuras cut off the edges of his (*Agni's*) flames that had come to their grip. That (cut edges of the flames) settled down on this earth. It became the *Kramuka*. Since it is the essence (of *Agni*), it is sweet and it is red, because, it is indeed, the flame. So that which is *Kramuka* is *Agni* itself. Therefore *Agni* (is the form of the *Kramuka* twig) itself is placed here to develop him (the fire).

9. It (the *Kramuka* twig) is a span long. For, Viṣṇu as an embryo, was of a span size. So he thus makes the fire develop to its own size (the fire is as long as the *samidh*).

10. It (the *Kramuka samidh*) is soaked in ghee. The foetal membrane of the womb from which Agni was produced was of ghee. Hence, he (Agni) is now made to blaze up towards it (ghee). It (the *samidh*) being the self of Agni, has no ash. It (Agni) is now entering its own self—to avoid injury; for the foetal membrane does not harm, the embryo. Whatever is born, emanates from the foetal membrane. So (he thinks) "When the Agni is born, may he be born from the foetal membrane".

11. He places the *samidh* saying—"The eater of wood; the consumer of ghee"—it means the one for whom wood is food and ghee is the drink". "The earliest and endearing Hotṛ"—i.e., he is the primeval and lovable Hotṛ. "The wonderful son of strength"—for he is produced by might and is wonderful (Agni is the product of the strength used in churning *Araṇi*). Thus while standing, he offers with *Svāhā*. This will be explained later.

12. Now that *ukhā* is itself the body (of Agni); the reed grass (*Muñja*) the womb; the hemp (*sana*) the foetal membrane; the ghee the outer placenta and the *samidh* (*Kramuka* twig) the embryo. Outside is *ukhā* and inside is *Muñja*; therefore the self (body) is outside and the womb, inside. Outside is *Muñja* and inside is *sana*; thereby the womb is outside and the placenta inside. Outside is *sana* and inside the ghee; therefore the placenta is outside and the foetal membrane, inside. Outside is ghee and inside is the *samidh*; hence the foetal membrane is outside and the embryo is inside. Through these, whoever is born, emanates. So through these Agni is made to be born.

13. He then offers a *Vikaṅkata* twig (stick of the *Vikaṅkata* tree). Prajāpati made the first offering and after the offering he washed (his hand). From there the *Vikaṅkata* tree grew. So the first offering happens to be of *Vikaṅkata*. That he now offers into this (*ukhā* fire). By that he gratifies him (Agni) (saying) "From distant settlements come thou over to the near ones (O Agni!) thou protect the regions where I am". As the text, so its meaning.

14. He then offers an *Audumbarī* stick (stick from the *Udumbara* tree). The gods and Asuras, both of them the progeny of Prajāpati, mutually quarrelled. Now all the trees lined up with the Asuras but the *Udumbara* alone did not foresake the gods. The gods having conquerred Asuras, captured their trees.

15. They (gods) said—"Alright, let us enrich this *Udumbara* with whatever energy and sap that these trees have. If they (the trees) leave us, they would be worn out (bereft of all sap) just like a milked-out cow or like an ox that is exhausted by carrying (load)". Accordingly they put into the *Udumbara* tree what energy and essence there was in those trees. It is on account of that energy, it (*Udumbara* tree) equals all other trees in (the matter of) ripening (putting forth fruits). That is why it (*Udumbara* tree) is always moist and ever milky. So *Udumbara* is all that is food, because it is indeed all the trees. He thus gratifies (Agni) by all kinds of food and kindles him by all trees.

16. "(O Agni!) come from the farthest place"—that is from that place which is farthest. "O Agni! with red horse, you come hither"—because the horse of Agni is indeed, red. "O *Purīṣya*! the much loved"—that is beneficial to cattle and liked by many"—"O Agni! cross over all encounters"—that means 'overcome all evils'.

17. Then he offers the *samidh* not cut by an axe. That (Agni) is born when he is built up. It is born for (consuming) all food. This *samidh* not cut by axe is one food. By that he gratifies him. "O Agni! whatever kinds of wood we offer you, let all that (turn to) be ghee to thee and you enjoy it. O Agni the youngest!"—as the text so meaning. Whatever (wood) not cut by an axe, that he makes relishable to him. Having made it the food for him, he places it before him.

18. He then offers the *samidh* lying on the ground (*Adhaḥ śaya* i.e. the twig that has fallen on its own). That (*Agni*) when being built up is born (as it were). He is born for (consuming) all kinds of food. Now he is gratifying him with the twig lying on the ground. "O Agni! that (wood) which the red ant eats, which the white ant crawls over"—for, the red ant indeed eats it or the white ant crawls over it. "Let all

that become ghee for you; you relish it, O youngest!". As the text so the meaning. Thus whatever *samidh* is *Adhaḥ śaya*, (lying on the ground) he makes it relishable to him, and having made it into food, offers it (to Agni). (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. The *samidhs* to follow are of *Palāśa* tree. *Palāśa* is Brahman and by the Brahman, he thus kindles him (Agni). And as to why there are *Palāśa* (*samidhs*) is because the *Palāśa* tree is *soma* and that made with *soma* is, doubtless, the supreme offering. It is that he now offers into this (fire) and by that he gratifies him (Agni). (He offers then saying) "Every day meticulously carrying"—it means collecting and bringing daily untiringly. "To him (Agni) like grass to the horse that is stay put"—it means (food in the form of *Palāśa samidh* is brought for Agni) just as grass is brought for a horse in the stable. "We rejoicing in wealth, prosperity and good food". "O Agni! do not injure your close neighbour (me)". "O Agni! see to it that this (Yajamāna), your obliging neighbour, is not harmed"—that is what it means.

2. "While Agni is kindling on the earth's navel"—this (*Āhavanīya*) is indeed the navel of the earth where he is being kindled. "We call for great increase of wealth and prosperity"—it means, 'we appeal for abundant wealth and prosperity'. "Rejoicing in draught", for, he is indeed, inebriated with draught (food in the form of *samidh*). "Of high praise"—for he is indeed highly praised. "Fit for oblations"—it means to be propitiated in *Yajñas*. "Agni the victorious one who can stand his ground in battles"—for, Agni is indeed, the conqueror and can withstand onslaughts in battles.

3. "Whatever advancing armies there are, whatever is attacking (us), and what thieves or robbers or criminals all of them, O Agni! I throw into your mouth. You eat them with your crushing tusks". "What way-layers there are among men and what gangsters and decoits are there in the jungles, what miscreants are concealing in the hide-outs, I throw them into your jaws, eat them with your jaws in such a manner that nothing is left of them. O Bhagavan! (of six divine prowesses) he who conspires against us and whosoever hates us—abuses us or wants to hurt us—every one of them, burn thou to ashes".

4. For, the gods made food of whosoever hated them and whomsoever they hated and offered to him (Agni) and with that they gratified him. It became food for him and he burnt up the evils of the gods. In the like manner, this Yajamāna makes food of whosoever hates him and whomsoever he hates and offers to him (Agni) and by that he pleases him. That becomes food for him and he burns up the sins of the Yajamāna.

5. Eleven of these (*samidhs*) he offers in the case of non-Kṣatriyas and non-priests. Because, eleven is incomplete and imperfect (in their power) are those other than Kṣatriyas and priests. In the case of Kṣatriyas and Purohits, they are twelve (*samidhs*), because twelve is the whole (complete) for the Kṣatriyas and Purohits are complete (they have the competence to protect everybody).

6. In the case of Purohits, he offers them saying—"May my Brahman (Brahminhood) be sharpened (attain perfection)"; "May my efficacy and vitality be sharpened"; "May the Kṣatra (the prowess of the warrior class), ever eager to conquer, whose priest I am, get sharpened (attain perfection)". Thereby he perfects the Brahman and the Kṣatra.

7. Then in the case of Kṣatriya, he offers saying—"I have raised their arms, their glory and their might". I shall vanquish the enemies by the (spiritual) power of Brahman and elevate his own men. Both these (*samidhs* meant for Brahman and Kṣatra) he may offer. For, this Agni is both Brahma and Kṣatra. This very Agni, is kindled with both the *samidhs*, namely, those of Brahman and those of Kṣatra. These *samidhs*, amount to thirteen. Thirteen months (constitute) a year and Agni is the year; as great as Agni is, as great as is his size, by so much he thus gratifies him. They (*samidhs*) are of span length, for, Viṣṇu as an embryo was as long as the span; and this is food which is of his (Agni's and Viṣṇu's) measure and he is pleased with the food of his own measure. That food which is of one's own measure is conducive (to health) (because) that does not harm. That which is more (than proportion) is harmful and that which is less(than one's measure) does not nourish. He offers (while) standing. The significance of this will be explained later. (He offers it) with *Svāhā* chant. (These offerings) are the pouring of the semen and this (*ukhā*) is Agni. Into that, if fuel sticks are put without the *Svāhā* chant, they would of course, harm him (Agni). When they are offered with *Svāhā* chant, they are food, for, *Svāhā* is food (*Svāhā* imparts to it the quality of food). And hence, he does not injure him, when he offers *samidhs* with *Svāhā*. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. Having then stridden the *Viṣṇukramas* and stood in attendance (before the fire) with *Vātsapra* chantings, when the Sun has set, he first removes the ashes. For, just then (a while ago), he has gratified him (Agni) with *samidhs*. The rejected part of that consumed food, which has settled down, is the ash. This (Agni) is separated from that (ash) and now that he is rid of the dirt, he infuses speech into him. Having infused speech, he places a *samidh* on it and pleases him with food for the night. (This he does saying)—"Night after night carrying untiringly". The meaning of this

has been told. By this, he seeks the same security and well-being for the night and whatsoever he offers (in the nature of fuel) afterwards during the night, he offers only by way of supplementing to the libations.

2. And in the morning, when the Sun has risen, he in the first place removes the ashes. For just then (a while ago), he has gratified him (Agni) with *samidhs*. The rejected part of that consumed food which has settled down is the ash. This (Agni) as separated from that (ash) and now that he is rid of the dirt, he infuses speech into him. Having infused speech he places a *samidh* on it and pleases him with food for the day. (This he does saying) " Day and day carrying untiringly". The meaning of this has been told. By this, he seeks the same security and well-being for the day. And whatsoever he offers in the nature of fuel) afterwards during the day, he offers only by way of supplementing to the libations.

3. Verily,day and night passing on in succession make up a year and the year includes all (the days and nights). So here, he seeks security and well-being for all the days.

4. When they offer him (the Yajamāna) the *vrata* milk (milk to be taken while fasting), he dips a *samidh* in that (milk) and places it (on the fire). But some say let him not dip it (into the milk) because that would amount to his offering a libation and such a libation would be irregular on the part of one who is initiated (*dīkṣita*).

5. Let him certainly dip it, because this (*Āhavanīya* fire) is the divine body of the Yajamāna and this (physical) body is the human one. By not dipping it (and taking the milk all for his human body) he would not be gratifying that divine body of his. By dipping, he satisfies his divine body. That which is (undipped) *samidh* does not become a libation. Only when dipped in the *vrata* milk, it (*samidh*) becomes food, for the *vrata* milk is food.

6. And having offered the *samidh*, he drinks the *vrata* milk; for, that (fire) is his divine body and this (physical body) is his human body. Thus the gods come first and then the man. Therefore after offering the (dipped) *samidh*, he drinks the *vrata* milk. He places that Samidh saying—"O Lord of food!, give us food"—that is 'O Lord of eatables! give us eatables'. "That which removes the pain (of hunger) and nourishing"—meaning that which wards off hunger and gives strength. "Encourage the one who gives us more and more"—(here) the Yajamāna is the giver and it means prompt (the Yajamāna to give more and more). "Give us energy, for the two-footed as well as the four-footed"—thereby he seeks a blessing. Now regarding the expiation in case of the *ukhā* getting broken, about which it was said that it will be explained later.

7. If the *ukhā* gets broken, let him transfer this (fire in the *ukhā*) to an unbroken new vessel with a wide mouth, that may be (available) there. The *ukhā* which breaks is defective (infirm), and uninjured is this divinity (i.e. Agni). The perfect has to be in an uninjured (container) so he does (transfer). Into that (new pot), he first throws a broken piece (of the *ukhā*) and thus the Agni is not separated from its own womb. He then takes the clay (left out) and having pounded both the (broken) *ukhā* and the left out clay and makes a paste and produces (remakes) the *ukhā* in the same way (as earlier) without uttering any chant, silently. Having baked it, he transfers (back) the fire into it. The expiation is only in the form of action (re-doing). Then that potsherd (piece of the broken *ukhā* which was originally transferred to the other pot) is replaced into the new *ukhā*, he pounds the temporary pan (the pot used to store the fire during the remaking of the *ukhā*) with the left out clay and making a paste of it, keeps it aside for expiation.

8. And if the fire in the *ukhā* is to get out (extinguished) it doubtless, goes to the *Gārhapatya*, for it is from the *Gārhapatya* it was taken. So it is taken (again) out of the *Gārhapatya* eastward in the *Āhavanīya* and having placed fuel on it, the *ukhā* is deposited on it as before without uttering any chant, silently, whence the fire rises up to it.

9. Then he performs two expiatory rites. For, it is for the attainment of all his wishes that he makes it (the fire). Now whichever of his wishes have been cut off by the fire getting extinguished, is thereby connected and restored. He performs the expiatory rites; the one for the sacrifice and the other for the fire. First he does the one for the sacrifice and then the one for Agni. The reason for doing so has been told.

10. Having taken some ghee on a *samidh*, he offers a libation sitting, saying, "*Svāhā* to Viśvakarman". Then going near (the altar), he offers the *samidh* saying "Again, let the Ādityas, Rudras and Vasus, kindle thee; again, let the Brāhmaṇas, with sacrifices, re-kindle you". "With ghee may you fatten your body and let the wishes of the Yajamāna (come) true" i.e. 'you make your body grow with ghee and for (the attainment) of whatever wishes the Yajamāna makes you up, may they all come true'.

11. And if the *Gārhapatya* fire is to go out (get extinguished) it certainly goes to the churning sticks only, for, it is from the chruning sticks it has been produced. Having (again) churned it out from the chruning sticks, and put fuel on it, he performs two expiatory rites.

12. And on the *Sutya* day (during pressing *soma*), if the *Āhavanīya* fire is to go out (get extinguished), doubtless, it goes to the *Gārhapatya*, for it was taken from *Gārhapatya*. Having collected it (again from *Gārhapatya*) and having carried it straight eastwards and along the *sāṅkāśin* (the string that connects the entrance to the *śālā* upto the northern end of the *sadas*) and put fuel on it, he performs two expiatory rites. Whatever type of (*Soma*) sacrifice is (being performed) at that time, the expiation prescribed for that sacrifice, he should perform. Same is (the procedure) for expiatory rite for the fire-altar.

13. And if the *Āgnīdhrīya* fire were to go out (get extinguished) it is doubtless, to the *Gārhapatya*, it goes; for, from the *Gārhapatya* it has been taken. Having collected from the *Gārhapatya* eastwards and along the *sāṅkāśin* (upto the northern end of the *sadas*) and put fuel on it, he performs two expiatory rites. And if the *Gārhapatya* is to go out, the procedure has been explained. (Fourth Brāhmaṇa Ends)

(Chapter Six Ends)

Chapter Seven

BRĀHMAṆA I

1. The Yajamāna, wearing a golden ornament (around his neck) carries the *ukhā*. This *rukma* or gold is reality (never perishing even in extreme heat) and because it is reality, it deserves to carry this (*ukhā*). Because gods carried it by means of reality (truth) and so by means of reality he carries it now.

2. The gold which is reality, is yonder Sun and he (Sun) is golden. For, his light is gold and this light is immortality and gold is immortality (indestructible). This (gold) forms a circle, for, he (the Sun) is round. It (the gold chain) has twenty-one knobs and he (the Sun) is the twenty-first. He wears it (in such a way) so that the knobs (project) outwards. The rays are the knobs of the Sun and the rays indeed, are (projecting) outwards.

3. And again why he wears a gold piece for carrying it (the *ukhā*) is because that gold is yonder Sun and man in his human form is unable to bear that fire. It is only in this divine form (solar form got by wearing gold) that he carries it (Agni) of divine form.

4. And again why he wears gold for carrying it (the *ukhā*) is because the fire is the semen deposited here and this (the gold) is brilliance and vitality. Thereby he imparts brilliance and vitality into that semen.

5. And again why he wears gold and carries it (*ukhā*)? Once the gods became apprehensive lest the terrible Rakṣasas may not destroy here that fire of theirs. They made, by his side, yonder Sun to be his (Agni's) protector. Now, indeed, yonder Sun is what is gold here. In like manner, he (Yajamāna) makes that (gold necklace) by his side as protector.

6. It gets packed in a black antelope's skin, for, the black antelope's skin is the sacrifice and sacrifice, indeed deserves to hold it. Because the gods carried it by means of sacrifice. So he now holds it with the sacrifice. (He carries him) with the hairs (inside), for the hairs are the metres and the metres deserve to hold him. Because the gods carried it by means of the meter. So he holds it by means of the hairs.

7. He gets packed by the white and black hairs (of the skin), for, these two are the forms of *Ṛks* and *Sāmans* and the *Ṛks* and *Sāmans* deserve to hold him. Because the gods carried him by means of *Ṛks* and *Sāmans*. So he carries them by means of *Ṛks* and *Sāmans*. The hemp-made string of the gold piece is threefold and its significance has been told.

8. He wears it (the gold piece) above the navel. This gold piece is yonder Sun. He (the Sun) is above the navel (Sun in the form of *Jāṭhara Agni* is situated above the navel).

9. And again, why above the navel is because below the navel is the semen (the source of semen); the procreating region. In order that the gold may impart brilliance and vitality to it (the procreating region) (it is now above the navel).

10. And again, why above the navel is because the region above the navel is the purer part in an animal. The region below is in greater proximity to the foul-smelling part. So this (gold) is worn on that part which is purer in an animal.

11. And again why above the navel is because that which is the immortal part of the vital air is upward-moving. It (the immortal part) is moving up along the vital airs above the navel. That which is the mortal part of the vital air is downward and it moves below the navel. He thus makes him (the sacrificer) obtain the immortal part of the vital air (by wearing the gold above navel) and then carries it (the fire).

12. He then carries him (fire) on a seat—the seat is doubtless, this earth. For, on her (earth) every thing here is settled (*āsanna*) and she (the earth) indeed deserves to sustain him (Agni) because gods carried him by means of her (earth) and therefore he carries him on her (the earth i.e. seat).

13. It (the seat) is made of *Udumbara* wood, for, the *Udumbara* tree is vitality and life-sap and by means of vitality and life-sap, he thus carries him (Agni). Moreover, that *Udumbara* is (representing) all the trees here (on earth) and thus all the trees are engaged in sustaining that (fire). The gods carried him by means of all the trees. So he (Yajamāna) carries him by means of all the trees.

14. It (the seat) is a span-high, for Viṣṇu, as an embryo was span-size. This (seat) is a womb and the womb is made proportionate to the size of the embryo. It (the seat) is a cubit-broad, for a cubit is the length of the fore-arm and strength is exercised by the fore-arm. So it is proportionate to the strength. Strength, it is, that deserves to carry him (Agni), because it is by means of strength that gods carried him. So this one (Yajamāna) carries him by means of strength.

15. The feet (of the seat) make it four-cornered and the four corners are the entrances; for there are four directions. The directions, indeed, deserve to carry him (fire) because the gods, carried him by means of the directions (quarters). So he carries him by means of the quarters. It (the seat) is wound round by cords made of reed grass. The cords are threefold (three-threaded) and the significance of this has been told. It is smeared over with clay and this has also been explained. It is also to prevent over-heating.

16. Now he carries him (the fire on the stool) by means of a sling (loop made of coir). Agni is these worlds and the quarters are the sling. It is by means of these quarters that these worlds are enabled to remain steady. So they are enabled (to stand steady or *śaknuvanti*) it is called *śikya* (sling). He thus carries him by the regions. So it (the sling) has six cords; for, there are also six regions. (Each) cord is threefold (made of winding three strings) and its significance has been told. It (the sling) is smeared with clay and this has also been explained. But it is also to prevent getting burnt (due to over-heating). For that sling, waters are the support (here the word *pratiṣṭhā* or support or foundation refers to the base of the sling which is matlike bottom formation made of cords). Because it is in the waters that these worlds are established. The Sun is the top (beam from which the sling is suspended) and these worlds are tied to (linked to) the Sun by means of these quarters—whoever thus knows this, is carrying this form (of Agni) by this form (of a sling made of waters, quarters and Sun).

17. And again why carries him by means of a sling is because this fire is the year. The seasons are the sling. It is by means of the seasons that the year is enabled (*śaknoti*) to stand and hence it (the seasons) is called *śikya* (sling). So he carries it by means of the seasons. There are six cords corresponding to six seasons. For the year, the day and the night are the support (the matlike bottom of the sling); because the year is established on days and nights. The moon is the top (beam) wherefrom the sling (the year) is suspended. This year is suspended (or linked to the moon) by these seasons. He who knows thus, carries this form of Agni (*ukhyāgni*) by this form (of the year i.e. sling). For him (who knows thus), the *ukhyāgni* becomes one that is carried for a whole year (even if it is carried for a duration less than a year). But whoever does not know thus, for him, the *ukhyāgni* becomes one that is (only) worshipped for a year (and not the one that is carried for a year). Thus it applies to the deities.

18. Now (let us deal with) as applied to self (body). Agni, doubtless is the self. The vital airs are the sling. It is indeed by means of the vital airs that the body is enabled (*śaknoti*) to sustain and hence it is *śikya* (sling). He thus carries him (*ukhyāgni*) by means of vital airs. It is having six cords for, there are six vital airs. Mind, doubtless is the support (matlike bottom of the sling); because this self is established in the mind. Food is the top (beam) from which the sling i.e. the vital airs are suspended). This self is linked to the food by these vital airs. He who knows thus, is carrying this form of *ukhyāgni* by means of this form (of a sling made of *prāṇas*, mind and food).

19. Now he carried him (fire) by means of the *ukhā*. The *ukhā* is these worlds and these worlds, indeed, deserve to carry him. The gods carried him by means of these worlds. So he carries him only by means of these worlds.

20. And now why it is called *ukhā* — because at that time, the gods dug out (produced) these worlds by doing this act and by this technique. Since they dug out, it became (*utkha*), and therefore it is called *ukhā* in a mystic style. For, gods like to be concealed (in mystic appellations).

21. Now (the word) *ukhā* has two syllables; the Yajamāna is two-footed and the Yajamāna is Agni; as great as Agni is, as great as is his size, by so much, he thus carries him. That same *ukhā* is a vessel (*kumbhī*), it is a cauldron (*sthālī*). This makes six syllables (two each of the three). Six seasons (make) a year and the year is Agni; as great as Agni is, as great as is his size, so great does this become.

22. He then holds him (the *ukhyāgni*) with two *Inḍvas* (pads made of grass to hold a hot plate). For, he (Agni), is yonder Sun and the two pads are the day and the night. So he holds that Sun by means of the day and the night. So he (Agni) becomes one held by day and night.

23. And again why he holds him with a pair of pads is because this Agni is yonder Sun and these worlds are the pair of pads, he thereby holds that Sun with these two worlds. So he becomes held by these two worlds. They form a circle because these two worlds are circular (halves). (These two pads) are made of triple stringed reed grass and the significance of this has been told. These two are plastered with clay and that too has been explained. It is also to prevent them from being burnt (due to over-heat).

24. Now then (let us make) the count. The seat, the *ukhā*, the sling, the string with gold piece, the fire, the gold—(all these) make for six. There are six seasons for the year and Agni is the year; as great as Agni is, as great as is his size, so great does that become. With the pair of holding pads, it becomes eight and Gāyatrī has eight syllables. Agni is Gāyatra; as great as Agni is, as great as is his size, so great does this become. Now the total counting — four feet (of the seat); four planks (of the seat); the sling (*śikya*); the binding cords; whatever other accessories made of strings; and after the sling (comes) the *ukhā*; which together with the fire and the gold piece make thirteen (items). Thirteen months (make) a year and the year is Agni; as great as Agni is, as great as is his size, by so much it becomes. (First Brāhmaṇa Ends).

BRĀHMAṆA II

1. Standing, he wears that (gold-piece), for, that gold-piece is yonder Sun and yonder Sun is standing as it were. Moreover, while standing, one is stronger. He is facing north-east, the purport of which has been told.

2. "The gold (in the form of the Sun) who is seen, is shining with great brilliance"—i.e. this gold which is visible is shining brilliantly. "With life never-ending, he is flashing forth for prosperity"—because the life-span of this (Sun-

Agni) is never-ending and is indeed, shining for the prosperity (of the universe). "Agni became immortal with food" i.e. with all *anna*, he has become immortal. "Because the *Dyaus* (sky) did give birth to him"—for, it is indeed the *Dyaus* that bore him; "that which has good seed" because she (*Dyaus*) is indeed, (possessed) of good seed, whose seed is this (Agni).

3. He then holds him with the pair of holding pads. "The night and the dawn are of one mind, differing in form" night and dawn are doubtless, day and night. They are of one mind and of different forms. "Together you nourish one child"—that is, whatever belongs to the day and the night, with that, they together, indeed, nourish him (Agni). "This gold shines between the sky and the earth"—this chant he utters while taking it (fire). For, heaven and earth are those two; the sky and the earth. He shines, moving between these two. That is why, while taking it (fire), he utters this chant— "The wealth-giving gods held Agni"—with this chant, he holds it by both hands and places it down. The vital airs are the gods who bestow wealth. They held him (Agni) then, in this fashion (chanting these *mantras*). So he (Yajamāna) holds him, now with those very (chants).

4. Then he puts round (his neck) the string of the sling (*śikya*), saying, "The wise one puts on all forms". The wise one, doubtless, is yonder Sun and the sling is the multiple forms. "He delivered good to the two-footed and the four-footed"—because (the Sun) while rising, bestows what is good for the two-footed and for the four-footed. "That prompter of all, and the adorable Savitṛ, illuminates the *nāka* (heaven)"—the heaven is *nāka* (free from misery) and that he illuminates even while rising. "He daily flashes forth behind the dawn"—for, the dawn shines forth in advance and enlightening her, he rises up.

5. From that state, he (Yajamāna) shapes him (Agni) with the *Vikṛti* chants (chants that describe the transformed state of Agni as a bird) (hence) called *Vikṛtis*. He thereby gives shape to that infused seed. By this, the seed (Agni) inside the womb (*ukhā*) attains a shape.

6. "Thou art the divine bird (supreme) with mighty wings"—The supreme is vigour (i.e. by conceiving the fire as supreme), Agni is endowed with vigour. "The Trivṛta *stoma* is thine head"—by this, he makes the *stoma* (hymn with nine *mantras*) called *Trivṛta* (which is chanted first), his head, "*Gāyatra* is thine eye". He thus makes the Gāyatrī metre his eye. "The *Bṛhad* and the *Rathantara sāmans* are your pair of wings"—thereby he makes the twin *Sāmans* called *Bṛhad* and *Rathantara*, his wings. "*Stoma* hymns constitute the self"—by this, he makes the *Pañcaviṁśa stoma* (a hymn with twenty-five *mantras*) as the self (soul). "The metres are thine limbs"—for, the metres are indeed, the limbs of Agni. "The *Yajus* (chants of the *Kṛṣṇa* and *Śukla* types) are your name"—for, the appellation 'Agni' by which he is called are the chants which form his name. "*Vāmadeva sāman* is thine body"—the body, doubtless, is the self and thus it means 'the *Vāmadeva sāman* is thine body or self'. "The

Yajñāyajñiya sāman is your tail"—he thus makes the *Yajñāyajñiya sāman* his tail. "The fires on the various altars are your hoofs"—because he (Agni) is established in this world through the various fires in their respective altars. "O divine bird of mighty wings! Go to the heaven, fly to the higher world". Thus having shaped him as a divine bird with mighty wings, he asks him to go to the heaven, fly towards the higher world.

7. He shapes him here (in the womb i.e. *ukhā*) as one with wings and tail; for, what way the seed is shaped in the womb, suchlike, it is born and because he shapes him here as (a bird) with wings and tail, therefore he is, hereafter born as one with wings and tail.

8. Now, some people, having addressed (shaped) him with these *Vikṛti* chants (meant for making a bird of him), build up another (type of) fire-altar like the *droṇa* (of a trough shape) altar; *kaṅka* (wheel shaped) altar, *prauga* (kite shaped) altar, *ubhayataḥ prauga* altar or *samuhyapurīṣa* altar. Let him not do so. It is like killing a foetus with wings and tail. Therefore, he should build up only the eagle-altar (*Suparṇaciti*).

9. With this *Vikṛti* chant, he should hold him up from here eastwards. This Agni is yonder Sun. Thus this Sun is held high towards the east. Thereby that Sun is held upwards in the east. He holds him (*ukhyāgni*) up so as it is beyond the reach of the arms; because he (Sun) is beyond arm's reach from here. Then he brings him down. Having brought down, he holds him above the navel. The significance of this has been told.

10. He then takes the Viṣṇu strides, for, the gods, having assumed the form of Viṣṇu walked through these worlds. Since they strode in the form of Viṣṇu, these strides are called *Viṣṇukramas*. In the like manner, this Yajamāna, having assumed the form of Viṣṇu walked through these worlds. Now (he strides) standing with his face north-eastward. For, Prajāpati, standing and facing north-east, created progeny by means of the *Viṣṇukramas*. In the like manner, this Yajamāna, standing and facing north-east, creates offsprings by striding the *Viṣṇukramas*.

11. "Thou art Viṣṇu's stride" (says he); for, it is in the form of Viṣṇu, he takes the strides. 'The killer of enemies'—for he does here, destroy those enemical (to him). "Mount thou the Gāyatrī metre"—for, he does mount the Gāyatrī metre. "Stride on the earth"—for, he is indeed traversing the terrestrial region. He stretches forward (his right) foot and strides. Thereby he lifts the fire upward because he is growing upward.

12. "Thou art the stride of Viṣṇu"—for, he strides, doubtless, after becoming Viṣṇu. "O Slayer of the enemies!"—for, he is now killing those who hate (him). "Thou mount the Triṣṭhubh metre"—for, he is mounting the Triṣṭhubh metre. "Stride over the air"—for, he is indeed, traversing the mid region. He stretches forward his foot and strides. Thereby he lifts the fire upward because he is indeed, growing upwards.

13. "Thou art the stride of Viṣṇu"—for, he strides, doubtless, after assuming the form of Viṣṇu, "O slayer of the evil-minded!"—for he now does kill the evil-minded. "Thou mount the Jagatī metre"—for, he is mounting the Jagatī metre. "Stride on the sky". For, he is traversing the sky. He stretches forward his foot and strides. Thereby he raises the fire upward, because he is indeed growing upwards.

14. "Thou art the stride of Viṣṇu"—for he strides, doubtless after becoming Viṣṇu, "O killer of those who harm!"—for, he is now killing those who harm (him). "Thou mount the Anuṣṭubh metre"—for, he is mounting the Anuṣṭubh metre. "Stride over the quarters"—he looks around all the quarters but does not stretch his foot (to take the stride); thinking, "Lest I devastate these worlds". But (though not stretching the foot) he raises the fire upwards; thereby ascends completely (reaches the top).

15. Then he holds him (fire) thus (towards north-east). At that time, the gods were wishing "May we have the form of *parjanya* (cloud)". They with this body (of Agni) assumed the form of cloud. In the like manner, this Yajamāna with this body (of *ukhyāgni*) takes the form of the cloud.

16. "Agni (as cloud) roared like the thundering sky"—for, the cloud (Agni) thundering, roars as it were. "Agni (the cloud) repeatedly licking and drenching the plants and creepers"—for, the cloud is indeed *kṣāmā* (the scorcher of earth when not raining) and he is licking the plants and creepers making them wet. "Just born and well-kindled, he brightens"—for, this fire (cloud) is just born, he brightens all these. "With his light he shines between the two worlds"—for, sky and earth are these two worlds and they are lighted by his rays. He holds it (the *ukhā*) up, so as to be beyond the reach of his arms, for the cloud is indeed, beyond arm's reach.

17. He then brings it down, for, (when it was raised up) whatever sap and whatever sustenance there is in this earth, has risen up with it to those worlds (the *Dyauh* and aerial regions). It is indeed Agni which is the sap and sustenance in this world (earth). If that were to be there (in the raised position) there won't be any sap or sustenance (left over) in this earth. So by bringing it down, he restores sap and sustenance to this world.

18. And again why he brings it down is because, he is indeed rising up to those worlds from this world (earth) he is as it were returning to those respectable worlds. But this earth is the abode and if he (Agni) were to (continue) there (other worlds), The Yajamāna, would be removed from this world. But when he is lowered, he comes back to his abode and settles down in his own abode (thereby keeps the Yajamāna here).

19. And again why he brings it down—indeed rising up to those worlds from this world (earth), he is as it were conquerring those respective worlds upwards (in one direction). Other (enemies) occupy those regions (left behind by him as he advances). But he who conquers both ways (while advancing and while returning) he holds his sway in those regions. So, when he (Agni) comes down, he conquers the worlds upward from here and those below from there.

20. "O Agni who is returning! turn thee back to me—with energy, with vigour, with offspring, with prosperity, with gain, with wisdom, with wealth, with plenty". OAgni Angiras! you return unto me with all these". Thus chanting he lowers the fire in four stages; for, it was raised in four stages. Thus as many stages as it was raised upwards in so many stages it is lowered. Having lowered it, he holds it above his navel; the significance of this has been told. (Second Brāhmaṇa Ends)

BRĀHMAṆA III

1. He then addresses him (Agni)— for Agni is vital power. He thus lays vital power into his self— 'Hither have brought thee'; for they do indeed bring him hither. 'Thou hast entered'— he then lays vital power into his self— 'Stand thou firm, never staggering!' — he thus lays the vital power firmly into his self;— 'May all the people long for thee!' — the people are food. Thus 'May all food long for thee!'— 'May thy rule not fall away from thee!' — rule means glory. Thus 'May thy glory not fall away from thee!'

2. He then unties the sling of the netting, and the sling of the gold plate— for the sling belongs to Varuṇa: he thus frees himself from Varuṇa's noose. He does so with a verse to Varuṇa. He thus frees himself from Varuṇa's noose by its own self, by its own deity. 'Take off from us, O Varuṇa, the uppermost cord, down (take) the lowest, away the middle one!' — as the text, so the meaning — and so, "O Āditya! may we be sinless in thy service for safety (Aditi)". Aditi is this earth, thus, 'Sinless may we belong to thee and to her (the earth)!'

3. He then holds him (Agni) up in this way (towards south-east) for, on that former occasion he raises him upwards towards the east from here with that chant. If that had ended with that, he (the Sun) would have halted there (in the north) itself. But in as much as he thus holds him up (in this way towards south-east) this (Sun) having gone (northwards) thus, comes back thus (towards the south). (He does so saying) "The great one hath stood up erect before the dawns" for before the dawn, the great one (Agni) indeed stands up erect. "Emerged from the gloom he hath come with light"—for emerged from the gloom, the dark night, he indeed comes with light, with the day. "Well shaped with shining brilliance"—for he, (Agni) is indeed well-formed with shining brilliance. "When he was born, he hath filled all the homesteads"—all homesteads doubtless, means all these worlds and these he indeed fills (with light) when born. He holds him up so as to be beyond the arm's length, for he (the Sun) is beyond the arm's reach from here. He then lowers him; he thereby comes back to this resting place. He does so with a Jagatī chant, for the Jagatī brings down these worlds from above.

4. "The swan dwelling in the light"—the swan dwelling in the light indeed, is yonder Sun. "The *vasu* dwelling in the aerial region"—the wealth dwelling in the aerial region, is doubtless, the wind. "The priest seated on the altar"—the priest seated on the altar is indeed Agni. "The guest" because he (Agni) is the guest of all beings. "One dwelling in this uneven abode"—that is, dwelling in a rugged place. "The one dwelling in man"—the one who dwells in man is indeed the vital air; and man means human beings. He who lives in human beings as vital air or Agni is meant here. "The one who dwells in space"—for he (Agni) is indeed seated in all spaces. "Seated in eternal law"— that is the one seated in truth. "The sphere dwelling"—for he is indeed found in all spheres. "The one born of water; born by cow"—for he is indeed water-born and cow-born. " One born of eternal truth" — means one born of truth. "One born of the rocks" — for he is born from the rock. "He is eternal truth (itself)"— that is he is truth (itself). "The one who is great"—so saying he deposits him (on the seat). He is indeed great and having made him thus great, he places him (on the seat). He does so with two syllables (*Bṛhat*) for, the Yajamāna is two-footed and the Yajamāna is Agni; as great as Agni is, as great as is his size, with so much he places him.

5. He then stands worshipfully before him (Agni). For, he makes (the Agni) as it were, disrespected when he (Yajamāna) strides with him through these worlds both times (upwards) and thus (downwards). He now makes amends for that so that he (Agni) may not hurt him.

6. And again why he worshipfully stands by him—the Gods at that time, feared that he may injure these worlds by being so near; so they appeased him towards these worlds. In the like manner does he (the Yajamāna) now appease him towards these worlds. "Be seated in this thy mother's lap, O Agni! with your effulgence

contained in you. Be favourable to her and be auspiciously seated, thou art auspicious". Thus he appeases him (Agni) so that he will be harmless. That is why he becomes appeased and does not injure these worlds.

7. With three (chants) he stands in prayer to him, for, there are three worlds and threefold is Agni. As great as Agni is, as great as is his size, with so much he thereby makes amends to him and with so much does he thereby appease him towards these worlds. (Third Brāhmaṇa Ends)

BRĀHMAṆA IV

1. He then stands by him worshipping with the *Vātsapra* chants (ascribed to Vātsaprī Bhalandana), because, Prajāpati by means of the Viṣṇu strides produced living beings and endowed them with longevity of life by means of the *Vātsapra* chants. In the like manner, the Yajamāna having produced the creatures by means of Viṣṇu strides, endows them with longevity of life by *Vātsapra*.

2. *Vātsapra* is the hand (bestower) of longevity of life associated with life-breath. That is why in the case of a new-born, if one wishes "Let him live the full span of life", he should be touched with chanting of *Vātsapra* and he thereby blesses him with longevity. By that the new-born lives the full span of life. If one desires, let the new-born be vigorous, let him first utter the *Vikṛti* chant (and then the *Vātsapra*) and that one accordingly becomes vigorous.

3. "From the sky, Agni was first born and sky, doubltess, is the breath". So from the breath indeed, Agni was first born. "From us, for the second time, that knower of all beings (Agni was born)"—for, he (Yajamāna) produced him in the human way; it is his second (birth). "Third time from waters"—because he was generated from waters for the third time. "He who is gracious to men and unhurt"—Prajāpati is indeed gracious to human beings and Agni is unhurt. Kindling him, the wise one, generates him "For, he the wise one generates him" for kindling.

4. "We know, O Agni, thy threefoldness in your three (forms)"—Agni, Vāyu and Āditya are his threefoldness in three (forms). "We know thy manifold abodes situated all around"—in as much as he (Agni) is here distributed many ways. "We know thy supreme name which is in secret"—for "The youngest"—that is that (supreme) name. "We know that supreme secret abode whence thou art come"—the abode doubtless, is the (heavenly) waters, for from the waters he came first.

5. "In the sea, the one gracious to human (produced) then in the waters"—the one gracious to humans is Prajāpati, thus in the waters Prajāpati (kindled) thee. "The one who watches the men kindled thee, O Agni! in the udder of the sky"—the one who watches the men, is doubtless, the Prajāpati and the udder of the sky is the

waters. "Thee whilst standing in the third region"—the third region, doubtless, is the sky. "The buffaloes made (thee) grow in the lap of the waters"—the buffaloes doubtless, are the vital airs. Thus "the vital airs made thee grow in the sky".

6. These (three chants) have the same explanation since they are related to Agni; they are Triṣṭubh chants regarding Agni and hence they are Agni (themselves). Since they are in Triṣṭubh metre, with eleven (syllables), they are Indra. In Indra and Agni (one); as much as Agni is, so great is his size, with so much he stands in worship by him. Indra and Agni are all the gods. And Agni is of all deities; as great as is his size, with so much, he stands worshipping by him.

7. And again why the Viṣṇu strides and *Vātsapra* are performed—by the Viṣṇu strides, Prajāpati created this world and by the *Vātsapra*, the Agni; by the Viṣṇu strides, Prajāpati created the aerial region and by the *Vātsapra*, the Vāyu; by the Viṣṇu strides, Prajāpati created the sky and by the *Vātsapra*, the Āditya; by Viṣṇu strides, Prajāpati created the regions and by *Vātsapra*, the moon; by the Viṣṇu strides, Prajāpati created that which has been and by the *Vātsapra* that which shall be; by Viṣṇu strides, Prajāpati created wealth and by the *Vātsapra*, hope; by Viṣṇu strides, Prajāpati created the day and by the *Vātsapra*, the night; by the Viṣṇu strides, Prajāpati created the bright fortnight and by the *Vātsapra*; the dark fortnight; by the Viṣṇu strides, Prajāpati created the half-month and by the *Vātsapra*, the months; by the Viṣṇu strides, Prajāpati created the seasons and by the *Vātsapra*, the year; thus the reason why he performs the Viṣṇu stride and *Vātsapra* is that he thereby even now creates everything.

8. And again why the Viṣṇustrides and *Vātsapra*—because it is only by Viṣṇu strides, Prajāpati went up to the heavens and saw the *Vātsapra* as the end of his journey (the means by which he unyoked the steeds) and by that he unyoked (the steeds) to avoid chafing; for, when the yoked animal is not unyoked, it is chafed. In the like maner, this Yajamāna, proceeds to the heaven by means of Viṣṇu strides and unyokes by means of *Vātsapra*.

9. Having stridden the Viṣṇu strides, he then forthwith stands by the fire worshipping it with *Vātsapra*, just as one who has travelled, unyokes (the steeds) forthwith. Men (do) after the manner of the gods, hence even now, when a troop of men have journeyed, they immediately unyoke (the beasts that draw their vehicle).

10. Then, the Viṣṇu strides indeed are (performed) in a day and a night; and the *Vātsapra* (performed in another) day and night. Thus in one day and one night, he travels, rests for a day and night and hence even now when a troop of men journey for a day and night, they take rest for a day and night.

11. Only for one half of the year, he strides the Viṣṇu strides and for one half he worships the fire with *Vātsapra*; for the world of heaven falls in the middle of the year. Thus were he to stride for less than half (year), he would not reach that world of heaven; were he to do so for more than half year, he would have passed beyond

that world of heaven and missed it, but when he strides for one half and worships the fire for one half, he unyokes forthwith after reaching the world of heaven.

12. He proceeds with these two alternatively, even as one would travel a long distance, unyoking (intermittently). In the beginning (before the *dīkṣā*) and at the end (after the *dīkṣā*), he simultaneously performs Viṣṇu stride and *Vātsapra*; for the Viṣṇu strides are (in) the days the *Vātsapra* (in) the nights; and Prajāpati, both before and after creation covered it on both sides with day and night. In the like manner, the Yajamāna now, when he is about to generate and when he has generated this universe, encloses it on both sides by day and night (simultaneously).

13. As to this they say 'If the Viṣṇu strides are the day (meant to be performed in the day) and the *Vātsapra*, the nights (meant to be performed in the nights) and both are done in the night, (simultaneously), how come they also become done in the night?, Well, on that eve of his being initiated, he at the outset combines both (the performances) in the afternoon; for the afternoon is (as good as) night. Thus having combined them together, later (after the creation), he continues both in the forenoon, for the forenoon is (as good as) the day. In this way both happen to be performed in the day and both in the night.

14. On that day when he intends to combine both, that day in the early morning when the Sun has risen; he first removes the ashes from the fire-pan. Having removed the ashes, he releases his speech. Having released his speech, he offers a *samidha*. After putting on a kindling stick, he throws the ashes into the water. Just as he throws the ashes, he collects some of the ashes and returns and puts them into the *ukhā* and stands by it worshipfully.

15. If that day happens to be the one when Viṣṇu striding is due (to be performed) he does the Viṣṇu striding and then stands by and performs *Vātsapra*. If that day happens to be the one when the *Vātsapra* is due, he stands by worshipping with *Vātsapra* and then performs the Viṣṇu strides and finally performs the *Vātsapra*. Let him not conclude by performing Viṣṇu strides, for that would amount to having gone for a drive, failing to unyoke (the steed). When he concludes with *Vātsapra* which is a (legitimate) halt, it would amount to unyoking after reaching the halting place. Let him therefore conclude by performing *Vātsapra*. (Fourth Brāhmaṇa Ends)

(Chapter Seven Ends)

Chapter Eight

BRĀHMAṆA I

1. Let him drive about (the cart) holding the *ukhyāgni.* The gods and Asuras, both progenies of Prajāpati, were contending. The gods drove about on wheels (cart) and the Asuras stayed in their homes. The gods while driving about on the wheels, saw this sacrificial rite. They indeed saw this rite when they were moving on the wheels. Hence it is to the cart that the chants relate to the (performance with) *puroḍāśa* cake. The chants at *Agnicayana* also relate to the cart.

2. Now he goes about driving Agni, reaches the gods by his action, for, it is a divine act which he performs. He who does not go about driving Agni reaches the Asuras and his action becomes demoniac.

3. Here now some say—'Going about driving Agni is achieved by his driving forward by Viṣṇu strides and by his unyoking by the *Vātsapra*'. It is not to be so construed. For, divine is the forward movement of his in the context of Viṣṇu strides and divine is the unyoking in the context of the *Vātsapra.* But here, human would be that movement of his which he makes in this manner (as in 8-1-2-) and human is the conclusion that he makes by unyoking (here).

4. The *ukhyāgni* is Prajāpati and Prajāpati is both divine and human. By the Viṣṇu strides and *Vātsapra,* he fashions what is, his divine form. And when he drives him about (in the cart), he thereby makes up that form of his which is human. Verily, then, he who knowing this, drives him about, makes up that whole Prajāpati in entirety. Let him therefore, by all means, drive him about (in the cart).

5. Now, the day which he intends to drive, he causes the chariot to be placed north of the fire to the east and puts a *samidh* on it (the fire); for at that time the gods pleased him with food when he was coming in front with this *samidh.* In the like manner does this one now first please him with food; with that *samidh,* when he is advancing.

6. 'With fuel serve ye Agni' (he says)—that is 'with fuel (*samidh*) worship ye Agni'. 'With ghee awake ye, the guest, offer ye libations unto him'—that is, 'With ghee do ye awake the guest and offer libations unto him'. (Thus) with a chant containing (the verb) 'awake' he awakens him to make the start.

7. He then lifts him up (saying) 'Upwards may the *Viśvedevas* bear thee O Agni! by their thoughts'. At the beginning, the *Viśvedevas* did indeed bear him upwards by their thoughts, because that was then their thought. In the same way, this one now lifts him up by his thoughts; for this is his thought at this time. 'Be now gracious unto us, of fair look, and rich splendour'—as the text, so its meaning. From the south, he takes him to the north. Its significance has been told. Having put *Gārhapatya* fire into a pot, he places it on the cart behind (the *ukhyāgni*). If he so wishes, he himself may climb on the cart beside it (the fire) or he can move by the side (of the cart).

8. He then yokes two oxen, first the right one and then the left one. This is how it is in the case of gods. It is other way in the case of human beings. In whatever direction he may intend to drive, let him first proceed eastwards, for, the east is the region of Agni. So (it amounts to) his proceeding towards his own direction. (He says) 'Go forth O Agni! go with splendour, with auspicious flames'—i.e. "Brilliant O Agni! go thou forward with propitious flames". "Beaming with great flames, injure not my people with thy body"—i.e. with great shining flames do not injure my people by thyself.

9. Whenever the axle makes sound, he should chant this prayer (*akrandat* etc.); he thereby appeases that (sound) and makes it (the voice) of the gods.

10. And again why he mutters that prayer—when one whosoever is mounting (the cart), the axle creaks, this is his (one who has mounted) own voice. Hence, when the axle creaks then the Agni is mounted, this is the voice of Agni himself. And it is only Agni whom the gods praised and glorified. In the like manner does this one (Yajamāna) praise him and glorify him (by saying) "Agni roared like the thundering sky". The meaning of this has been told.

11. Before reaching his residence, if he unyokes, let him keep the fire on the cart itself. When he unyokes for his staying in his residence, let him stop the cart facing the east. On the north of it, he prepares a platform and sprinkles it with water and brings down the fire and places on it. From the south, he takes the fire towards the north. The rationale for it is already explained.

12. He then places a *samidh* on it . It is with that kindling stick in the form of food that the gods revitalised him (Agni) after his journey. In the same manner, he satiates the Agni with food in the form of *samidh* after its journey.

13. He places the *samidh* while chanting "This Agni of Bharata is famous". Bharata is Prajāpati, who sustains this entire universe. He further says that "His great glory shines brightly as the Sun". It means that the Agni is shining like the Sun. "He who vanquished Puru in the battle". Puru is the name of an Asura-Rākṣasa whom Agni vanquished in the battle. He further chants "The divine guest who bestows benefits to us". "This guest (Agni) being our benefactor shines forth". This *mantra* containing the verb '*sthā*' (in '*tasthāviti*') ensures his stay at his home.

14. This is the symbolic correspondence. With one *mantra*, he places the *samidh* on the Agni on the cart; with another he lifts the Agni (from the cart); with the third, he conveys the Agni; with the fourth, he sprinkles water on the dais and with the fifth he places a *samidh* on the Agni placed on the dais—thus it totals to five, corresponding to the five layers of the altar; five seasons for a year and year is Agni. As great as Agni is and as great as is its measure and to that extant he is fashioned.

15. Now about the taking down of the ashes (the ashes removed from the *ukhā* are collected in a basket made of some leaves and thrown into the water in two instalments. While the ashes float,a pinch of it is taken from the water and put on the *ukhā*). On that occasion, the gods threw out the ashes from the *ukhā*. They reasoned out thus "If we own this (*ukhā*) as it is and make it a part of our self, we will become mortal corpses and will have our sins unwashed. If we cast it away, we will be throwing away a part of Agni. So what should we do with these ashes?" They said,"Meditate" which virtually meant seek a layer or altar and find out how we can do it.

16. By meditation, they found out 'Let us take the Agni down to the water and water being the foundation of this universe, by floating it on the waters we can reproduce what is left over as Agni's nature from this heap of ashes. That is how they threw it into the water. In the same manner, this Yajamāna throws the ashes into the water (and by taking a pinch of it recovers what is left of Agni's nature).

17. While throwing the ashes into the water, they chant "O Divine Waters! receive these ashes and put them in a soft and fragrant place". Being the remnant, the ashes are spent out. With reference to that he says "Reach it in the most fragrant place". Further, he says "O Wives! prostrate to them (ashes) ". Why he says this is that water is the wife because it is from the water that all things get produced. "O Good Wives!" he says—meaning waters are the wives of Agni. The next *mantra* says, "Bear this as a mother would for her offspring" meaning 'just as a mother would keep her child in her lap, you carry him (Agni) in your bosom'. "O Agni! waters are your womb". "Alongwith the herbs, you get attached to the waters". "You will be born again in the womb" which means 'the ashes will be born again as Agni out of

the womb of waters'. The *mantra* further justifies this. "Waters provide the womb for the herbs and for the flora. Waters are the womb of the entire living creatures. You (Agni) are in the womb of waters". In this way, it is established that the Agni is the child of the entire universe.

18. With the three *mantras* (quoted above), he throws the ashes into the water. Agni is threefold and as great as Agni is, as great as is his measure, by so much he throws the ashes. First with one *mantra* and then with two. Otherwise, first with two *mantras* and then with one (the throwing of ashes should be only twice though the *mantras* are three). He thus throws in two separate instalments symbolising the two-footed animals.

19. He then picks up some of the ashes from the waters and thereby recovers whatever there is of Agni's nature in that heap of ashes. He collects the ashes with his ring finger. It is this finger used to prepare the medicines. By this he treats the Agni to shape. While doing so, he says "Having settled in the womb of the waters and the earth as ashes, O Agni!" By his ashes, he is indeed settled in the womb viz. the waters and the earth. Further he says, "Having united with the mothers you are again seated in your home with splendour". "Having again taken your abode in the waters and the earth, O Agni! you are safe in her (the earth or the *ukhā*) most cosy abode of a mother's lap. Return again with energy, with food and life to guard us again from sins. With wealth you come back O Agni! overflowing with prosperity to feed every-one". He prays to Agni in this manner to return.

20. He takes (some pinches of the ash) chanting four *mantras* and thereby provides the Agni with four-footed animals. Animals are the food and with food he enthuses him. With three *mantras* he takes the ash to the stream and thus a total of seven (*mantras*) correspond to the seven layers of the altar; seven seasons of the year and the year is Agni. As great as Agni is and as great is his measure, so great it becomes.

21. Returning after taking some of the ashes, he throws them into the *ukhā* and stands by it prayerfully. His first throwing the Agni into the water being an improper act, now (by throwing into the pan) he appeases him, so that the Agni may not injure him. He mutters two *mantras* related to Agni because it is Agni whom he appeases. These *mantras* having the verb *'budh'* (meaning 'to attend to' or 'awake') is to attract the attention of Agni to his prayer.

22. (The *mantra* means) "O Youngest! pay heed to this word of mine, O Mighty! provide plentifully" which means — 'shower abundance'. It further says "One decries you and the other praises you". This means that while one person decries

the Agni, another sings his praise (in the case of the sacrificer) 'Devotedly I praise you. I revere your body so that you may shower munificence on me as you are very rich. You may keep away my enemies. You are the lord of riches, bestower of prosperity, most wealthy and intelligent'. This he says to ward off his enemies. These are the two *mantras* with which he worships Agni; one with the Gāyatrī metre and one in Triṣṭubh metre, the significance of this has been explained.

23. Thus, there are (4 + 2 + 3) nine *mantras* corresponding to nine regions and Agni is regions. There are nine vital airs (*prāṇas*) and Agni is *prāṇas*. As great as Agni is, as great as is his measure so much this becomes.

24. He then performs (two) expiations, because it is to achieve all his desires that he sets up the *ukhyāgni*. Whatever part of his desires is obliterated while the fire was (improperly) thrown into the water, those parts are now reclaimed and restored. These two expiations are the same as those prescribed when the fire gets extinguished. The significance of this has already been explained.

25. Thus it comes to ten in total (obviously the two expiations are counted together as one. So, 4 + 3 + 2 + 1 = 10). The Virāṭ metre consists of ten syllables and Agni is Virāṭ. There are ten quarters and Agni is quarters. There are ten *prāṇas* and Agni is *prāṇas*. As great as Agni is, as great as is his measure, so great does this become.

BRĀHMAṆA II

1. Intending to build up the *Gārhapatya* altar, he sweeps the ground with a *palāśa* branch. Whenever he had set up fire-altars, he has settled down there and those fire altars had also settled on this earth. By sweeping that place, he removes those already settled, thinking "Let me not install the new fire on an already settled ground".

2. While sweeping, he mutters the *mantra* "Off with you; move away; crawl away from here". He says this to those that crawl on their belly. He further says, "You who have been here for long and you who are late-comers ". By this he makes all the earlier settlers vacated from that place. "Yama has given this settlement to this sacrificer on this earth". It is Yama indeed who has swayed over settlements on this earth and it is he who grants this place on earth for this sacrificer.

3. He further says "The *pitṛs* have prepared (allotted) this place for him". Yama being the Kṣatra or the ruling authority, *pitṛs* or deceased ancestors are his henchmen, and to whomsover the overlord, with the approval of the clan, allots a settlement, it is legitimate and in the same manner Yama, the overlord, with the consent of the *pitṛs* (clansmen) has now granted this settlement on this earth.

4. He sweeps with a *palāśa* branch. *Palāśa* tree being Brahman, he vacates all those already settled, with Brahman and the prayer he mutters is also Brahman. (After sweeping) he throws that (branch) towards the north.

5. He then scatters saline earth (over the site). *Gārhapatya* represents this world and salt stands for cattle. Bestowing cattle (salt) on this earth he endows the world with cattle.

6. Again, why he scatters salt is because of this— Prajāpati created living beings and along with them different kinds of sloughs. They did not look similar. He desired that they should be similar. He then made them to be same. He who offers (oblations) thinks "May I be born with the same kind of foetal cover as the gods". While scattering the saline sand on the site of the *citi* he becomes of equal slough of the gods.

7. He chants "Thou art similar" because it is thus they (cattle) became similar. He further chants "You are the fulfilment of desires". Salt is cattle and the fulfilment of desires means cattle. Further he says "Let your fulfilment of desires be on me"— meaning let your cattle be for me. In this way, he covers the entire *Gārhapatya* (which is of a round shape) because the *Gārhapatya* altar is the womb and the saline clay is the slough (the membrane enveloping the foetus). In effect, he covers the entire womb with slough.

8. Over that, he scatters sand as protection for the saline clay (slough) from being scorched. This sand is the ash of *Agni Vaiśvānara* and it is this Agni which is about to kindle. The sand being Agni, does not scorch his own self.

9. Why he scatters the sand – sand is the seed of *Agni Vaiśvānara* whom he wants to build up here and nothing is produced without the seed. He scatters the sand, thinking of generating Agni from its own seed.

10. While scattering he says, "You are the ashes of Agni; you are the soil of Agni". The ashes are useless, whereas the soil is not useless. Thus he makes it useful. By this he covers the entire *Gārhapatya*. *Gārhapatya* is the womb and the sand is the semen. Thus he fills the whole womb with the seed.

11. He then encloses it with stones around as boundary. The enclosing stones are the womb and he thus encloses the seed cast in the womb and ensures its right placement.

12. Why he places the enclosure stones? The *Gārhapatya* altar is this world and the enclosing stones are the waters. He virtually surrounds the world with water as the ocean surrounds the earth on all the sides. Hence the ocean flows round the world. He places the stones by the right (clockwise) towards the south. The ocean flows round the world from the east, southwards in the form of a dug-out moat and hence the ocean forms a ring of moat around the earth.

13. "Be well- arranged" so saying he arranges the stones. Further he says "You be the boundary" because he places them around from all the four sides. "You get arranged facing upwards" because he places them in vertical formation. That is why the ocean always rises upwards. If he had placed them horizontally, the sea waters would have inundated the earth and they will not have allowed this barrier to remain strong because waters are not stable. For the same reason he does not recite the *sūdadoha mantra*.

14. The enclosing stones are the bones and the *sūdadoha* is the life breath. There is no life breath in the bones. He chants the same *mantra* for placing each of the bricks because one and the same form are the waters. The stones are many and the same waters take many forms.

15. The covering stones form the womb. The saline earth is the amnion and the sand is the semen. The enclosing stones form the womb outside and the saline earth, the amnion is inside. In turn the saline earth covers the seed namely the sand. Whatever is born is from these three. It is from these he causes the Agni to be born.

16. Thereafter, he builds the hearth and thereby allows the infused semen to take shape in the womb.

17. He places four bricks on the eastern side, two behind from south to north and two in front. The four bricks facing east are the body. Why there should be four? Because this body of ours consists of four parts. The two at the back represents the thighs and the two in the front are the arms. In this body form, there is also the head.

18. Here, he fashions Agni with wings and tail. As the seed is fashioned in the womb, the offspring born will be so. The Agni generated will have wings and tail.

19. Though furnished with wings and tail, we do not see him as such. One cannot see the child in the womb in its proper shape. In the same way, we see him as having wings and tail after being produced just as we see the full shape of the child after its birth.

20. He places four bricks at the first instance because that which is produced (Agni) is provided with the trunk first. Sitting south and facing north, he places the first brick at the upper right side and thus Agni happens to be built up towards himself.

21. While doing so he chants, "This is the Agni where Indra kept the *soma* juice". The *Gārhapatya* hearth is this world and the *soma* juice is the waters. Indra thus took up the waters in this world. "With avidity he took it into his belly". For the belly is the centre (where the food taken in gets deposited). "With thousandfold strength (he became) like a cavalary horse", because the waters are of thousandfold strength. "You having gained, become exalted and you are aware of all the living beings." The Agni being built is a knower of all living beings.

22. "O Agni! that which forms your splendour in the skies" — of course, the Sun is the Agni's splendour in the skies. 'On earth' that splendour on earth is this fire "and that which is in plants, in the waters, O auspicious!" by this he refers to the fire that is both in the plants and in the waters. "That splendour thou has spread over the wide air" — by this he means the wind. "Brilliant is that light, that surges forth within the human visibility" (this is the *mantra* he chants while laying the second brick).

23. While laying the third brick, he chants "O Agni! you cross the waters of the heavens". This refers to the wide expanse of water on the skies. The *Agni* converts these waters into vapour and brings down to him "You go upto the vast expanse of water of the heavens". This refers to the waters of the atmosphere and he recalls them in the form of vapours. "These beckon the pure Devas and hence inspire them". The divine inspirers are the vital airs since they inspire all thoughts. "The waters approach you and they are beyond the luminous sphere of the Sun and are below here". The luminous sphere is the sky where the Sun shines. Thus he means the waters which are beyond the Sun and below the Sun.

24. The fourth brick he lays by chanting the *Yajus* which means 'O Fires! which are beneficial to the cattle'. Further he says "Together with those of the *prāyaṇa*". This is a form of starting of the fire. "May they (Gods) benevolently accept the sacrifice which has plenty of harmless offerings". He places them separately. They individually bear the different desires (of the Yajamāna). He places them only once and thus he identifies them with his self. He chants the *sūdadoha mantras* and they are the vital airs. Thus he places them and arranges them with his own vital airs.

25. He then goes behind and sits at the northern side facing the south. Out of those two, he takes the one that is on his right and places it before him with the *mantra* "O Agni! portent nourishment, which is *iḍā* the producer of many desires connected with cows". It means the food which nourishes the cows and by this he blesses it with the blessings associated with cows. "You grant unto him who invokes you, all his desires". He who invokes is the Yajamāna here and for him the blessings are invoked. "May there be a son to us, the perpetuator of the race". He seeks an offspring and invokes Agni's blessings by saying "O Agni! let that be your boon to us".

26. Then he takes the northern one and chants "This is your womb from which you are born and shines forth". It means this is the eternal source of Agni from where he emanates and shines forth. Further he says, "O Agni! you realise this and grow and also make our wealth grow". The meaning of the *mantra* is clear. These two are the arms of Agni. He puts them on separately and instals them separately. He also chants the *sūdadoha mantras* separately because these are the two separate arms represented by the two bricks. He places them in the front because the arms are in front of the body. These two are connected to the central bricks at their ends just as the two arms are connected to the body (at the shoulders). Correspondingly these two touch the main body at their ends.

27. Subsequently, going round in the same way, he sits on the southern side facing north and places the first of the two bricks in front and chants. "O Agni! you are built. Along with that deity you be seated steady like Aṅgiras". These two are Agni's arms. He places them separately; arranges them separately and chants the *sūdadoha* individually. These are the two separate arms and always the arms are in pair. They are placed in front since the arms are in the front and connects them at the tips just as the arms are connected to the body. He places them from north to south and arranges the thighs from south to north from the right side to the left. This is the order with the gods.

28. He places eight bricks (on the sides of the hearth) corresponding to eight syllables of Gāyatrī and Agni, Gāyatra. As great as Agni is, as great as is his measure, so great he builds him up. Five times he places the bricks corresponding to five layers of the altar and five seasons of a year. Agni is the year. As great as Agni is, as great as is his measure, so great he builds him up. Eight bricks he settles five times and that are thirteen, there are thirteen month in a year, thirteen are the earthen layers in the fire altar. As great as Agni is, as great as is his measure, so great it becomes.

29. He then places one space filler and the significance of this will be mentioned later. There are three in the front corresponding to threefold Agni. As great as Agni is, as great as is his measure, so great he builds him up. Ten more he places and the purpose of this will be explained later. Two in front, then ten and then one— thus the altar is built. They come to thirteen, the significance of which has already been explained. Together it comes to tweny-one. Twelve months, five seasons, three are these worlds and the Sun is the twenty- first. It is that Sun whom he establishes on this fire-altar. Further, there are twenty-one enclosing stones symbolising the twelve months, five seasons, these three worlds and that Agni from above (Sun) as the twenty-first. As much as he puts on those bricks in this way, he establishes those two (the Sun and the fire) in each other. Thus those two are established in each other by making each of them the twenty-first. Thus both of them are here as the *Āhavanīya* and the *Gārhapatya.*

30. He then spreads a layer of earth; the reason for this will be mentioned later. He collects this earth from the edge of the *cātvāla* pit. The *cātvāla* is the same as Agni and so this way it amounts to Agni's nature, being bestowed on Agni. The *Gārahapatya* altar should be equal to the dimension of the fire pan. The justification for this has been explained earlier. The *Gārhapatya* hearth measures a fathom in diameter and a human body is one fathom high and man is Prajāpati who in turn is Agni. He thus makes the womb equal in size to Agni's body. It is circular, since the womb is circular. Moreover, *Gārhapatya* is this terrestrial world which doubtless is circular.

31. He then places fire in both (*Gārhapatya* and *Āhavanīya*) simultaneously and brings about coordination. He chants, "You two get united and get on together, loving, radiant, well disposed and be partakers of food and drink together. I have brought your minds together; together your rites and together your thoughts. O *Agni Purīsya* of same mind!" He thus pacifies them for mutual amity so that they shall not injure each other.

32. With four *mantras* he brings them together. Because the cattle are four footed, he brings about concord between the cattle and the fire. Cattle being food, it amounts to bringing together the food and fire. Let him not look at that *ukhā* while it is empty. 'I must not look at the empty one' so he should think. Were he to look at this empty pan, it would devour him.

33. He then throws sand into it, for, *sikatās* are the semen of *Agni Vaiśvānara.* In effect he sprinkles *Agni Vaiśvānara* in his seed form. This *sikatā* should come up to the brim of the *ukhā*; the significance of this has been explained.

34. Then he leaves it free so that it does not get burnt. That which is yoked will get charred if not unyoked. When yoked, the *ukhā* bore this Agni within it as seed and Him it has now brought forth. The *ukhā* is the female and when she delivers the first seed, it conceives a second time. He unlooses it by chanting the *mantra* "Even as a mother her son, so has the earth borne *Agni Purīsya*; i.e. Agni favourable to cattle – she the *ukhā* in her own womb". It means the *ukhā* has conceived Agni in her own womb. "May Prajāpati the creator of all, release here with the approval of all—gods and the seasons". Thus Prajāpati releases it in concert with the *Viśvedevas*, all *ṛtus*. He releases it towards the north of the fire at a distance of an ambit. (The explanation for this is already given).

35. He then pours milk into it. Having first received the semen, it now receives milk; for, the *ukhā* is a female. A female secretes milk when she is impregnated. The sand is below and the milk above which means the seed is below (first) and then the milk (secretes). He pours it into the middle so that thereon the human head can be placed on it. (Second Brahmana ends)

BRĀHMAṆA III

1. Prajāpati created the creatures and having gone all out in creation, he became exhausted. In his exhaustion, the vital air went out from him and so too his energy. By the departure of vital air and energy, he fell down. As he fell down, food oozed out; it emanted from his eye on which he lay. Consequently there was no stability for anything at that stage.

2. Then the Gods conversed "Indeed there is no other foundation than him and let us restore him, our father Prajāpati, so that he can afford stability".

3. They told Agni "There is no scope for stability and so you will restore our father, Prajāpati. He shall be our foundation". Agni said "What will I gain by that ?"

4. They said "Prajāpati is food. You be our mouth, and we will eat that food. Thus we will have the food through you as our mouth". Agni agreed. That is why the Gods eat through the mouth in the form of Agni.

5. Now the vital air which went out from the middle of the body is no other than the *vāyu* which blows yonder. The energy which oozed out of him is the Āditya and the food which flowed from him is all the food (produced during the year).

6. The Gods heated him in the fire and the fire rose over him and warmed him up. That same vital air which escaped from within him came back to him and they deposited it into him. The energy which had gone out of him was also restored in him; and the food which had flown from him got replaced into him. Thus in a year's time, they replenished him completely and lifted him upto an upright position. By this raising him upright, he is (encompassing) these worlds.

7. This terrestrial world is his foundation. The fire that is in this world is Prajāpati's downward vital air and the ether is his body and the wind which is there up in the air is the vital air (*prāṇa*) in his body. The sky is his head and the Sun and the Moon are his eyes. The eye on which he lied down (and through which food oozed out) that is the Moon and it is slightly closed since food flowed out.

8. Now that the same foundation which the Gods thus revived is even today the foundation (for the universe) and will remain so even hereafter.

9. The Prajāpati who got exhausted is this same Agni (altar) which is now being built up. The *ukhā* when it lies there empty before being heated, is just like Prajāpati of yore with his vital air, energy and food having gone out of him.

10. He heats her (*ukhā*) on fire just as the Gods warmed up Prajāpati. When the fire rises over her, then that same vital air which went out comes back and he restores it unto her. When he removes the gold piece and puts it into the *ukhā*, he restores the energy that had gone out. When he places the *samidhs* (fuel-sticks) he replenishes the *ukhā* with the food that had escaped.

11. He places the fuel-sticks both in the evening and in the morning; because the food that flowed out (of Prajāpati) were both of the morning and the evening. These same ceremonies should be performed for the whole year because that Prajāpati when he was emptied of those (vital air etc.) is the year. He thus replaces all that which belongs to him, back into him. "If this is not done throughout the year, it (Agni) should not be even looked on", thus says Ācārya Vāmakakṣa so that he will not have to see his father Prajāpati in tatters. For the whole year he replenishes him and makes him (Agni) stand up just as Gods did with Prajāpati.

12. This terrestrial world is Prajāpati's *Gārhapatya* altar and the fire that is in this world is the *Gārhapatyāgni*. What space is there between the *Āhavanīya* and the *Gārhapatya* is the ether. The wind in the ether is for him the fire on the *Āgnīdhrīya*. The sky is his *Āhavanīya* and the Agni in the *Āhavanīya* are those two, the Sun and the moon. This then is his (Agni's) full self.

13. The *Āhavanīya* is his head and the Agni which is on the *Āhavanīya* is the vital air of his head. Now, why this *Āhavanīya* has wings and tails ? It is because the vital air of the head has wings and tail. The eye is its head, the right ear its right wing, the left ear its left wing, the vital air its central body, and the voice is the tail and the foundation in as much as the vital airs subsist by eating food with the vocal organ, it is the tail or foundation. That face which is the *Āhavanīya* and *Gārhapatya* is the trunk (of the body) and the fire on the *Āgnīdhrīya* is to him that vital air inside the body. The *Gārhapatya* altar is its foundation and the fire thereon is the downward vital air.

14. Now there are some who build it (*Gārhapatya*) in three layers, saying 'there are three downward vital airs.' It should not be done so. Those who do so are doing in excess. One amounting to twenty-one, one amounting to Anuṣṭubh and one amounting to Bṛhatī but this altar is one single entity – a womb. This downward vital air is that Prajāpati, i.e. the delivering energy. It delivers urine, faeces and also the foetus.

15. Now the total—twenty-one bricks, nine *Yajus*– that makes thirty. The placing of these bricks (*sadana*) and the *sūdadoha mantra* when added become thirty-two. Anuṣṭubh also contains thirty-two letters. Therefore, even this altar with twenty-one bricks is equivalent to Anuṣṭubh. The *Pariśrit*, the bricks placed on the sides are twenty-one. The *Yajus-mantra* is the twenty-second which is used for cleaning the altar. Then comes *ūṣā* and its *mantra*, the sand and its *Yajus*, the *purīṣa* (filling soil) and its *mantra*, with four *mantras* he pours the two fires together ; with a fifth one he unites the *ukhā* and then releases this *nirṛti* with three— total thirty-two and the Anuṣṭubh consists of thirty-two syllables so then this is an Anuṣṭubh (despite the twenty-one it is equivalent to Anuṣṭubh with thirty-two syllables). These two *Yajus* are also Anuṣṭubh because Anuṣṭubh is speech. Thus that twofold form of speech : there is the divine and the human, loud and low, i.e. those two.

16. Thus this *Gārhapatya* altar that is built up is made up of three Anuṣṭubhs. Why this altar is made of three Anuṣṭubhs is because they correspond to these three worlds. All the three come in this. Out of the first two Anuṣṭubhs, the first one with twenty-two syllables is taken to the *Āhavanīya*. This *Āhavanīya* is that sky, i.e. that head of Prajāpati. Then one of the two Anuṣṭubhs remains here (on the earth) to

be this *Gārhapatya* which is the foundation of this terrestrial world. Then the two *Yajus* which is between the *Āhavanīya* and the *Gārhapatya* form the aerial world, that body of Prajāpati and because there are two of them making up one Anuṣṭubh, that space and hearth between the *Āhavanīya* and *Gārhapatya* (viz. *Āgnīdhrīya* hearth) is smaller. Therefore, the aerial world is the smallest of the three.

17. This Anuṣṭubh in the form of speech is of three kinds. This Agni becomes the *prāṇa* and goes along with the speech. The fire which is on the *Āhavanīya* altar is the *prāṇa* breathing out and is the same as the yonder Sun. The fire which is on the *Āgnīdhrīya* is the breath that pervades (*vyāna*) and is the same as the wind that blows yonder. The fire which is on the *Gārhapatya* is the in-breathing (*udāna*) and is in the form of fire in this world. He who knows this secret achieves for himself the full speech, full vital air and full self.

18. Then this Bṛhatī—there are two *Yajus mantras* consisting of thirty-two syllables. That becomes thirty-two. The two *Yajus mantras* added to it becomes thirty-four. Agni the thirty - fifth. One syllable less or more does not alter the metre; neither by one nor by two. Moreover that Agni consists of two syllables and that makes thirty-six. Bṛhatī consists of thirty-six syllables and it is this Bṛhatī that the *Āhavanīya* altar amounts to. For, whatever the nature of the seed which is infused into the womb, such like offspring is born therefrom. Thus in that he makes up that Bṛhati metre, out of this *Gārhapatya* and there by the *Āhavanīya* fire-altar amounts to the Bṛhatī.

19. In this context, they say, "As the *Gārhapatya* is this terrestrial world; the *Dhiṣnyā* hearth, the aerial world and the *Āhavanīya*, the sky, the aerial world is not separated from earth. So, why should he construct the *Āhavanīya* after *Gārhapatya* and then come to the middle one i.e. the aerial world of *Dhiṣṇyās*? Well, at first these two worlds, heaven and earth were together. When they parted, the space which was between, i.e. *antara*, became *antarikṣa* because this *ikṣa* was in the *antara* and hence called *antariksa*. There is another reason for building the *Gārhapatya* and *Āhavanīya* first because this world and the sky were created first and in between, the *Dhiṣṇyās* are built so that there is no void or gap between these two and this pious act has a continuity. In this way, after constructing the two hearths the inter-space is also built. (Third Brāhmaṇa ends)

(Chapter Eight ends)

UKHĀSAMBHARAṆA KAṆḌA ENDS

HASTIGHAṬA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. They now bring the *nirṛtīṣṭakās* because the gods after building the *Gārhapatya*–altar ascend it. This world (earth) is *Gārhapatya.* This very world they ascended after building it up. They saw only darkness and nothing could be seen.

2. They said (to themselves) "Think as to how we may dispel this darkness, i.e. evil." They decided to meditate, whereby they meant to build an altar. In short, they desired 'we shall dispel this darkness which is sin.'

3. While contemplating, they discovered these *iṣṭakās* called *nirṛti* bricks; they piled them up and they dispelled that sinful darkness. *Nirṛti* is indeed sin and by these bricks they destroyed the sin (*nirṛti*) and hence they are known as *nairṛtyaḥ.*

4. Exactly what the gods did is being done now. This is indeed that darkness which was dispelled by the gods. So he does (thinking) 'What the gods did, let me do.' Therefore, what is sin and *nirṛti,* is destroyed by these bricks. As the sinful *nirṛti* is destroyed by them, they are called *nairṛtyaḥ.*

5. And again why they bring the *nirṛti* bricks is this — where the gods restored the emaciated Prajāpati, they put him as seed into the *ukhā* which served as the womb. Indeed *ukhā* is the womb and in the course of the year they prepared the foundation; that is, they made this terrestrial world the same as the *Gārhapatya*-altar and generated him there. That which was dirt, the placenta, the mucus and the outer membrane (of the embryo), these they removed by these bricks. All these (unwanted residual matter surrounding the embryo) stand for *nirṛti,* who was destroyed and hence these bricks are those of *nirṛti.*

6. In the same manner, this Yajamāna pours himself in the form of a seed into the womb namely the *ukhā*. Womb indeed is *ukhā* and in that, over a period of one year, he sets up a firm ground for him in the form of this world which is *Gārhapatya* - fire and from that he makes himself be born. In the process, whatever is dirt, placenta and outer membrane, all these he destroys by these bricks and since they enable him to dispel *nirṛti* they are called *nirṛtīṣṭakās*.

7. They (the *nirṛti* bricks) measure a square foot (*pāda*) and symbolically he crushes *nirṛti* under the foot (*pāda*). Those bricks have no marking. That which is non-existing will have no marking. The sinful *nirṛti* is made non-existent (hence no marking). These bricks are baked by husks because husks belong to *nirṛti*. So, that action meant for *nirṛti* is done by those (husks) which belong to *nirṛti*. They are baked till they become black because that darkness is black and hence the *nirṛti* bricks are black in colour. With those bricks, they proceed to this (south-western) direction because that is the quarter of *nirṛti*. Thereby *nirṛti* is installed in his own place. There again a spot with a natural cavity or cleft is to be chosen or it should be a spot where the earth has split or where the plants do not grow. Such a spot is possessed by *nirṛti* and so *nirṛti* is established in his own place. He places them sitting himself away.

8. He says, "Seek one who does not press *soma* and who does not perform sacrifice." He who does not press *soma* nor offers oblation, *nirṛti* catches hold of him. He further says "You take the path of the thief or of the cheat." It means, *nirṛti* the sin should hide himself like a thief or a cheat." Seek thou someone else; that is your way." It means 'You seek one who does not know thus (as sin to be despised)'. Again he says "O Goddess Nirṛti ! let this salutation be to you." Thus he dispels him by means of *namaskāra*.

9. " I bow to you; *nirṛti* the sharp-edged" and hence he bows to it. Further he says" Loosen this strangling iron-fetter." Because *nirṛti* binds whomsoever he wants to bind, with an iron-fetter. He again says, "Thou who have one mind with Yama and Yamī". Yama is, of course Agni and Yamī is the earth and by these two, all the universe is kept under check. United with them in your mind, raise him (Yajamāna) upto the highest firmament. Heaven indeed is the highest firmament and so saying he means that Yajamāna should be elevated to the heavens.

10. "Thee, awful one, into whose mouth I offer"– Nirṛti is indeed awful and into her mouth, he now offers by performing this sacred rite. "For the untying of those bonds" — that is (with reference to) the bonds by which he is bound. " Thou whom people rejoice to call 'the earth' she is indeed this earth and whoever exists, exists thereon. But I know thee, *nirṛti* present everywhere". That is, I know you as *nirṛti* in every respect . Now *nirṛti* is this earth and this earth causes the decay of that which is condemned. By saying thus it amounts to stating, "You are so and so, the son of so and so; you are familiar to me and hence do not harm me." Because one whose familiarity is established does not injure the other.

11. He does not touch the bricks. *Nirṛti* being sin, he avoids sin by not touching them. Nor he arranges them, since arranging means establishing and he would not like to establish sin. Nor he chants the *Sūdadohasa* verses. Because *Sūdadoha* are vital airs and does not want to infuse vital airs into sin and join them together.

12. Some others lay them (bricks) from the farther end towards him. *Nirṛti* being sin they do not want to follow the way of sin. But it should not be done so. They have to be arranged down in the direction away from him. Then only the evil is driven away from him.

13. They arrange three bricks, since Agni is threefold and as great as Agni is, as great as is his size, by so much he thus drives away the sin. Then he places the seat, the sling, the thread tied with a gold piece and the pair of holding pads (*iṇḍve* pads, made of grass to hold hot vessels), on the farther sides of the bricks . The thread is indeed the noose of *nirṛti* and he is freed from the noose of *nirṛti.* (He says) "This noose, which never breaks, goddess Nirṛti has tied on your neck". Because for him who does not know thus, the noose is indeed unbreakable. (Again he says) "I will loosen that noose of yours from the middle of your life span (*āyu*)"– here *āyu* means Agni and his middle portion is the *Gārhapatya* which has been built. The *Āhavanīya* has not yet been set up. Therefore whether it is a young man who builds the altar or an old man, he only says, "As from the middle of the *āyu*". (Further he says) "Now being prompted, eat this *pitu*"– *pitu* means food and he only says, "Being set free, eat thou this food". This rite he performs with a Triṣṭubh metre which is indeed a thunderbolt. It amounts to dispelling the sinful *nirṛti* with a thunderbolt.

14. There are three bricks; the seat, the sling, the thread with a gold piece and two pads altogether eight in number, and Gāyatrī has eight syllables. Agni belongs to Gāyatrī, as great as Agni is; as great as is his size, by so much he thus repels the sin.

15. He pours water from a jar in between (the Yajamāna and the *nirṛti* bricks). Waters are thunderbolt and it is with thunderbolt he demolishes the sinful *nirṛti.* (He says) " I bow to that prosperous one which did this." So saying, he stands up. Once upon a time gods performed this rite for prosperity and they did salute for the sake of prosperity. (Here too) the Yajamāna does this rite for prosperity and he bows for prosperity. He then proceeds without turning back, because he gets rid of that sinful *nirṛti,* so that he no more has to see him.

16. Having returned, he worships the fire. Earlier when the altar was half ready, he went away to that direction (of Nirṛti); now this was improper. For that he now atones, lest it should harm him.

17. He worships Agni for another reason also---*Gārhapatya* is this terrestrial world and it is the firm foundation. Now when he goes into that direction (of Nirṛti), he goes where there is no path (which means he digressed from the path and went astray). Now when he stands by the fire, he comes back to this firm foundation of the earth and gets himself established on the earth.

18. (He worships by saying) "Thou art the storehouse and procurer of wealth." This earth is indeed the storehouse and procurer of wealth. (He further says) " You see all the forms (living beings) with compassion", which means he casts his benevolent look on all beings. (He again says) "He of true valour like Savitā and Indra took his position on the challenger's roads." This text is self-explanatory. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he prepares the *prāyaṇīya* (inaugural sacrifice). He releases his speech by *haviṣkṛt* and having broken silence, he throws away the fistful of grass called *stambayajus.* Thereafter he draws the enclosing line to the east and says "Throw it (the spade) thrice." The Āgnīdhra accordingly throws the *sphya* (the spade) three times.

2. Having returned, he proceeds with the *prāyaṇīya* and he yokes the plough. Gods while fastening the plough, first enriched it with food. In similar manner, this Yajamāna, fastening the plough, enriches it with *anna*. *Sīra* (plough) itself means *sa* + *ira* i.e. 'one with *anna*' so he endows it with *anna*. The plough is made of *udumbara* wood. *Udumbara* stands for essence or energy. It reinforces it with energy. The string of the plough is made of *muñja* grass and it is wound three times. The significance of this has already been told.

3. He then stands behind the right side hip of Agni and addresses the plough which is being yoked in front of the northern shoulder of Agni, thus -- "The wise men assemble the plough and stretch across the yokes." Those who are wise are learned. They assemble the plough and fix the yokes accross. (He says) "The skilful men perform sacrifice for gods." *Sumnā* is sacrifice and it means that those who perform sacrifice to the gods are *dhīras* (skilful or wise) and yokes (saying) "Connect the plough and stretch across the yokes." They connect the plough and do stretch across the yokes. (Again he says) "Implant the seed into the womb which is made ready"-- this womb, namely furrow, is indeed prepared for the seed. Sowing seed in an unploughed land will amount to depositing the semen at a place other than the womb. (He says) "With these words of praise of ours, let there be a good harvest"-- word means speech and *śruṣṭi* means crop. (He says) " Let the ripe crop be within the reach of the sickle." When the crop gets ripe, people approach it with sickle (for harvesting). He yokes the plough with mantras; one in Gāyatrī and the other in Triṣṭubh and their significance has already been told.

4. He first yokes the right side ox and then the left side one. This is the order in the case of divine beings. In human practice it is the other way. It is a team of six oxen or of twelve or of twenty-four; the purpose is to obtain a year (the six seasons, twelve months or twenty-four half months).

5. He then ploughs . Ploughing means food. When the gods were treating Prajāpati, they first put food into him. In the same way, this Yajamāna developing the site for the altar, puts food into it. He actually ploughs through the body of the altar and not the wings and the tail. It means he puts food only into the body but naturally the food put into

the body benefits the body, the wings and the tail as well. If he were to put food only into the wings and the tail, it would not benefit the body, nor even the wings and the tail.

6. He ploughs the first furrow on the right side of the altar eastwards within the enclosing stones (saying) "Let the ploughshare which is auspicious, split the earth and let the farmers drive the oxen in an auspicious manner." Here 'auspicious' means plentiful and he thereby makes it (furrow) plentiful.

7. Then on the hind part towards the north, he ploughs a furrow (saying) " Let the furrow be filled with sweet ghee"–as the mantra is, so its meaning. (He further says) "Approved by the Viśvedevas and the Maruts"– indeed the Viśvedevas and the Maruts control the rain. "Let it be associated with nourishing milk"— milk is essence full of energy when associated with staple food. "O Furrow! see us kindly with sap." It only means that the furrow should bestow essence.

8. Then on the left side he ploughs a furrow eastwards (saying) "O Plough! with fixed metal shord."–(it means) the plough abounding in wealth. (He further says) "Propitious as thou art, you are the consumer of *soma* and destroyer of sin"– food indeed is *soma*. (He says) "The cow, the sheep, the hefty wife, the waggon with fast moving wheels – all these are generated by you, O Furrow!"

9. Then on the front side he ploughs southwards (saying) "O wish-yielding Cow! grant the desires to Mitra and to Varuṇa, to Indra, to Aśvins, to Pūṣan, to creatures and plants." Agriculture is for all deities; and so he says 'fulfil the desires' of all gods. He first ploughs thus (south-west to north-east) then thus (north-east to south-west) thus clockwise because that is the order in the case of gods.

10. Four such furrows he ploughs with the chanting of *Yajus*. Thereby he bestows on it the food available in all the four quarters and that with prayers. Prayers always come true and trustworthy are these quarters. When he ploughs through the body and thereby endows it with what food there is in the year; he does silently and that which is done silently is undefined –'All'. All is undefined and thus universal

(unlimited) food is put into it. He thus ploughs in the front first, and from there thus – does in the clockwise way. This is the order in the case of gods.

11. Three furrows he ploughs at each time, for Agni is three- fold. As great as Agni is, as great as is his size, with so much he enriches him with food. He ploughs twelve furrows silently because there are twelve months in a year and the year is Agni. As great as Agni is, as great as is his size, with so much he puts food into him. Both of them together account for sixteen and Prajāpati has sixteen parts. Prajāpati is Agni and thus he puts into him food proportionate to his body. That food which is adequate to the body, protects the body and it does not harm it. That which is in excess, harms the body and that which is inadequate does not protect the body.

12. And again, why he ploughs (through the altar site)– the gods being about to set right Prajāpati, first put the vital airs into him. In the same manner this Yajamāna, about to put together the sacrificial ritual, first puts the vital airs into it. They (the furrows) are the channels through which the vital airs move into it.

13. Four furrows are ploughed with *Yajus* chants. Thereby he puts in the four well-defined vital airs of the head portion and this he does with the prayers and prayers always come true and hence truly the vital airs get placed in the head. When he ploughs the body, he puts in those vital airs which belong to the inner body. This he does silently because who knows how many vital airs are there inside the body.

14. Now he unyokes the oxen after achieving the purpose for which they were yoked (saying) "You get released, O Aghnyāḥ ! (those that do not deserve to be killed)"– indeed they are inviolable since they belong to the gods. (So he says) "You who stride towards gods." This rite with these oxen is indeed divine. (He says) "We have come to the end of this darkness." Darkness is indeed famine (and by ploughing or agricultural operation) he has come to the end of scarcity of food. (He says) "We have reached the light"– for he who attains the gods i.e. sacrifice, indeed reaches light. He thus releases them (oxen) towards north-east. The significance of this has been explained. He offers them to the Adhvaryu, for it is Adhvaryu who does the work with them. They have to be assigned to him at the time of distribution of *dakṣiṇā*. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Then he places *darbhastamba* (a fistful of *darbha* grass) on the middle of the altar-site. These (*darbhas*) are the plants which gods, then, laid down. In like manner this Yajamāna places these plants thereon.

2. As to why he places the fistful of grass is this—this *Agni*-altar which is being built up here is (actually) caused to be born for (consuming) food of all kinds. These *kuśa* grass constitute both types of food; for, they are waters as well as plants. The waters loathing Vṛtra (when slain by Indra, Vṛtra's body emitted stinking excretions which flowed towards waters and the waters, to avoid contamination) rose up to the dry land and there grew as *kuśa* grass in the bushes. Since they rose up (*dṛbhantya*) they came to be called *darbhas.* Hence *darbhas* remained pure and fit for sacrifice, when Vṛtra flowed towards them. They are (in the category of) plants, since they are grass. By both kinds of food (water and plants) he thus gratifies him (altar). He places it where the furrows meet; because the joint where the furrows meet is the mouth and the furrow channels are the *prāṇas* and this is their place of meeting. Food is provided for the *prāṇas* at the mouth. He places it in the middle because food is supplied to the middle (of the body). He places it silently since what is done in silence is undefined and undefined means 'all'. Thus with all he puts food into it.

3. He then makes offerings thereon. When the *Agni*-altar is built, he is (actually) born and is born for (consuming) all food. This ghee is the essence of all this (universe). It is the essence of waters and of plants. He thus propitiates him with the essence of this universe. As far as the life-sap extends, so far the body extends. Thus he gratifies him with all this. He offers five ladlefuls of ghee because the *Agni*-altar has five layers and there are five seasons in the year. Agni is the year; as great as Agni is, as great as is his size, with so much food he thus gratifies him.

4. And again why he makes the (ghee) offering – when on the earlier occasion, the *ṛṣis,* namely the vital airs fashioned this Agni, they got for themselves that foremost share in him. So they (*prāṇas*) are the claimants of the foremost share. Thus, when he makes the offering on the fistful of *darbha,*he satisfies these *ṛṣis* (*prāṇas*) who are entitled for the foremost share in him. With five ladleful ghee he offers and the significance of this has already been told.

5. And again why he makes the offering thereon -- whatever forms he is going to bestow on the *Agni*-altar, whatever *stomas* (modes of chanting), whatever *pṛṣṭhas* (prayers),whatever metres (he is going to adopt) all those,he makes this foremost share (worthy of) and it is them he thereby satisfies. With five ladleful he offers and the significance of this has been explained.

6. Further why he makes the ghee-offering is this --- once at that time, the gods became apprehensive thinking 'this performance is a long drawn one and the terrible Rakṣasas would smite it here this altar of ours.' They then discovered this (process of) immediate conclusion (a concluding ritual at the beginning itself so that any affliction thereafter will not amount to discontinuation of the rituals) and brought that entire altar to completion even at this point and built it up there and then itself. In the same way, this Yajamāna brings it to completion here itself and builds it up at this point itself.

7. (He says) "The year"– this is a layer of bricks. "*Sajūr,* the year united with the dark fortnights". This became a layer of earth. "*Sajūr,* the dawn" meaning the altar united with the ruddy rays, (horses). This became a layer of the earth. "*Sajūr, Aśvins*" meaning 'this altar united with the dawn endowed with marvellous acts and this became a layer of earth'. "*Sajūr, Sūra*" meaning 'this altar united with the colourful horses (rays) and this became a layer of earth'. "*Sajūr, Vaiśvānara*" meaning 'this altar united with *iḍā*' (food grains) and this became a layer of earth. "With ghee, this layer of bricks, *svā*"– this is the layer of earth and "*hā*" this is again a layer of bricks.

8. These became the thirteen *vyāhṛtis* (utterances). A year has thirteen months and the layers of the earth for the altar are thirteen. As great as Agni is , as great as is his size, so great he thus builds him up. He offers five ladleful as (of ghee) for, the altar consists of five layers (of bricks) and a year has five seasons and the year is Agni; as great as Agni is, as great as is his size, so great he thus builds him up. He offers with the raised ladle and thus builds Agni upwards by means of the layer (super-imposed). (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He then drenches with water poured out of jars (over the altar-site). The gods then said, "Meditate", by which they doubtless, meant to

say 'discover a layer'. While meditating, they saw rain as a (suitable) layer. They placed it on the altar-site. In the same manner,this (Yajamāna) now places it(the rain), thereon. He pours twelve jarfuls of water on the ploughed site. The year has twelve months and the Agni-altar is the year; as great as Agni is, as great as is his size, by so much he drenches him. They are jarfuls of waters (he drenches with); for, rain is water and thereby he places rain on it. The jar is of *udumbara* wood and its significance has already been told. It is four-cornered (jar); for, there are four quarters and from all quarters he brings rain. Each time, he pours out three jarfuls; for, Agni is threefold; as great as Agni is, as great as is his size, with so much he thus places rain thereon.

2. He pours out (water) on the ploughed ground and that is why it rains for the ploughed land. If he were to pour only on the ploughed area and not on the unfurrrowed area, there will be rainfall only on the cultivated land and not on the uncultivated. If he were to pour only on the unploughed area (of the altar-site) and not on the ploughed, there will be rain only on uncultivated land and not on the furrowed land. Therefore he drenches with water, both the furrowed and the unfurrowed areas and hence it rains both on the cultivated and uncultivated lands. He pours water thrice on both the ploughed and unploughed areas. Because Agni is threefold; as great as Agni is, as great as is his size, by so much he brings rain on that.

3. Again, why he pours jarfuls of water is this – once the gods, at the point of fashioning the *Agni*-altar put water into him, initially. In like manner, this one (Yajamāna), starting to fashion him (altar) pours water. Each time he pours three jarfuls of water; for, Agni is threefold; as much as Agni is, as much as is his size, by so much water, he drenches him. He (in all) pours twelve jarfuls of water on the ploughed site; for, the year has twelve months and the *Agni*-altar is the year; as great as Agni is, as great as is his size, by that much he drenches him.

4. He pours water on the furrowed area and thereby puts water into the *prāṇas.* If he were to pour only on the furrowed area and not on the unploughed, he would be giving water only to the *prāṇas* and not to his body. Now, if he were to drench only the unploughed area and not the ploughed, there would be water only to the body and not to the *prāṇas.* He pours water both on the ploughed and on the unploughed

areas of the site; there is water to both; to the *prāṇas* and to the body. He pours water thrice on the ploughed and on the unploughed. Because Agni is threefold; as great as Agni is, as great as is his size, so much water he supplies into him. He pours fifteen jarfuls of water. Thunderbolt is fifteenfold. With this fifteen which is a thunderbolt, he destroys all his sins.

5. He then sows all (kinds of) seeds of herbs. For the gods then said, "Meditate", by which they only meant to say 'discover a layer'. Whilst meditating, they discovered food as a (suitable) layer and placed that on him (*Agni*-altar). In the same way, this (Yajamāna) now puts it (food) on him . It consists of all seeds (of all kinds of herbs). All seeds mean all food. Thus, he places all food on him. Let him take out (exclude) one (type of) seed and not eat it as long as he lives. He sows with a vessel made of *udumbara* wood and its significance has been explained. It is a four-cornered vessel; for, there are four quarters and thereby he places food collected from all quarters, on him. He sows whilst reciting verses in Anuṣṭubh metre. Anuṣṭubh is speech and it is by means of speech (organ i. e. mouth), one eats food. He sows reciting three-three *Ṛks* at each time. Because, Agni is threefold; as great as Agni is, as great as is his size, so much food he places on him. He sows with twelve *Ṛk* mantras on the ploughed ground. The year has twelve months and *Agni*-altar is the year; as great as Agni is, as great as is his size, so much food he puts on it.

6. He sows on the ploughed ground and that is why food grains ripen on ploughed ground. Were he to sow only on ploughed ground and not on the unploughed, food grains would ripen only on the former and not on the latter. Were he to sow only on the unploughed area and not on the ploughed, food grains would ripen only on the former and not on the latter. So he sows both on the ploughed ground and on the unploughed and hence food grains ripen on both of them. With three (verses) he sows on both the ploughed and on unploughed ground. Threefold is Agni; as great as Agni is, as great as is his size, so much food he places into him.

7. And again, why he sows all (kinds of) seeds – the gods at that time, fashioning Prajāpati, first treated him with all (kinds of) herbs. Similalry, this one (Yajamāna) fashioning this (*Agni*-altar), in the first

instance, treats him with all herbs. Seeds of all herbs (are used); for, all herbs are the same as all (kinds of) medicine. By all kinds of medicinal herbs, he thus heals him. He sows (each time) with three-three *Ṛk* mantras. Because Agni is threefold; as great as Agni is, as great as is his size, with so much he heals him. He sows on the ploughed ground with twelve *Ṛk* mantras; for, the year has twelve months and *Agni*-altar is the year; as great as Agni is, as great as is his size, with so much he heals him.

8. He sows on the ploughed ground and he thereby heals the *prāṇas.* If he were to sow only on the ploughed ground and not on the unploughed, he would be healing only the *prāṇas* and not the body (of the altar). If he were to sow only on the unploughed ground and not on the ploughed, he would be healing only the body and not the *prāṇas.* He sows on both the ploughed and unploughed grounds and thus heals both the *prāṇas* and the body. With three (mantras) he sows both on the ploughed and on the unploughed (area of the altar site). Threefold is Agni; as great as Agni is, as great as is his size, with so much he thus heals him. He pours out fifteen jarfuls of water and with fifteen (*Ṛk*) verses he sows – that makes thirty. The Virāḍ metre has thirty syllables and all food is Virāḍ (far-shining). Thereby he places all food into him (the altar).

9. (He sows while reciting)–"Those herbs which came into being first were three *yugas* (time cycles) before the gods"– for, the gods are indeed the seasons. These herbs used to grow from them (seasons) thrice; i.e. in spring, in the rainy season and in the autumn. " I set my mind upon the brown" for, *soma* is brown and the herbs are related to Soma and Puruṣa is made of herbs. " The hundred powers "– because he (Puruṣa) lives for hundred years and he has hundredfold merit, hundredfold energy and so he is of hundred powers. "And seven"– he thereby speaks of those seven *prāṇas* in the head. "O Mother! Yours are the hundred powers and yours are the thousand growths"– because (the herbs) here are shooting out "a hundredfold and sprouting in thousands." 'You of a hundred virtues, you render this one of mine free from ailment'- referring to him whom I am now healing (i.e. the *Agni*-altar).

10. These verses (fifteen in total starting with the two above) have the same puport with regard to this Agni – (Prajāpati, i.e. the altar); (concerning) how he may heal him and preserve him. They are all in Anuṣṭubh metre and speech is Anuṣṭubh and speech indeed is all the herbs. Thus, he treats him with all the medicinal herbs.

11. Now about the defined and undefined (rites) with *Yajus* formulas, he yokes two oxen and the others silently. With *Yajus* formulas, he ploughs four furrows and the others silently. He puts on the fistful of grass silently and chants a formula while making oblation thereon. He pours the jarfuls of water silently and with *Yajus* formulas, he sows (the seed).

12. This *Agni*-altar is Prajāpati and Prajāpati is both defined and undefined; the limited and the unlimited. Now, whatever he does with (the accompaniment of) *Yajus* formulas,therewith he restores that part of his which is defined and limited. Whatever he does silently, therewith he restores that part of his which is undefined and unlimited.Whosoever, knowing this, performs thus, restores the whole and completes Prajāpati. The outer parts (of Prajāpati) happen to be defined and the inner parts, undefined. Ths Agni is indeed a *paśu* (animal) and hence the outer parts of a *paśu* are defined and the inner parts undefined. (Fourth Brāhmaṇa Ends.)

(Chapter One Ends)

Chapter Two

BRĀHMAṆA I

1. The *Gārhapatya* is built and the *Āhavanīya* is not yet built, at that time, he brings the king (Soma). This world is *Gārhapatya* and *Āhavanīya* is the sky, the wind that blows is Soma. Thereby, he places this Soma in between these two worlds and that is why the *vāyu* blows between these two regions.

2. And as to why he buys *soma* when the *Gārhapatya* is set and the *Āhavanīya* is not built is because Agni is the body and Soma the vital air. He thus places the vital air in the middle of the body and that is why this vital air is in the middle of the body.

3. Again why he purchases *soma* when the *Gārhapatya* is built and the *Āhavanīya* is not built–Agni is the body and Soma is the essence. He thereby reinforces the body with the essence. That is how the body is permeated by the essence all over.

4. Having purchased *soma* and driven it along (on the cart) he prepares the *havis* (offering) due for the guest. He releases speech with the *Haviṣkṛt* chant meant for the (*Ātithya havis*).

5. Thus he interlinks the sacrificial rite and the altar-building rite to bring about unity of performance; thinking – 'let this be an unified act.'

6. Why he interlinks the two rites – is because Agni is the body and the sacrificial rite is the vital air and thereby he places the vital air in the middle of the body. That is why this vital air is in the middle of the body.

7. Again, why he interlinks the two rites — Agni is the body and sacrificial rite is the essence and thereby he makes the essence spread into the body. Thus, he makes the essence permeate all over the body. Having thus made it permeated by the essence, he approaches the site of *Āhavanīya*.

8. Some people clean both the sites (of *Gārhapatya* and *Āhavanīya*) with a *palāśa* branch thinking that altar-building is to be done at both the sites. It should not be done so. By (building) *Gārhapatya,* he settles and by the *Āhavanīya,* he rises up. Therefore, let him not do so (sweep both the sites).

9. Only on the *Gārhapatya* he throws salty soil (*ūṣā*) and not on the *Āhavanīya. Gārhapatya* is this terrestrial world and *ūṣā* are the cattle. Thereby he places the cattle in this world and hence the cattle are (thriving) in this world.

10. Only in the *Āhavanīya,* he places a lotus-leaf and not in the *Gārhapatya.* Because lotus-leaf is indeed the waters (*āpaḥ*) and *Āhavanīya* is the sky. Thereby he places waters in the sky. On both the sites (of *Gārhapatya* and *Āhavanīya*) he scatters sand. Sand is, of course, seed. At both the altars, Agni is being produced and this Agni is thereby produced from the seeds.

11. He scatters with different formula (for the *Gārhapatya* and *Āhavanīya*). For, *Gārhapatya* is the human world and *Āhavanīya* is the divine one. Human and divine are of different nature. Hence, with a bigger formula he scatters on the *Āhavanīya* and with a shorter one on the *Gārhapatya.* Because, the life span of gods is longer and that of humans is shorter. First , he scatters sand on the *Gārhapatya* before it is enclosed with *pariśrit* (enclosing stones). That is because sands being seeds, (he desires) the *pariśrit* to come out of these seeds.

12. Some say, "If sands are the seeds and *pariśrit* is the womb, when he scatters sand in *Gārhapatya* before laying of the *pariśrit* (enclosing stones), won't the seeds get lost (wasted) since they won't be held by the womb?" (This is the answer for that)– *ūṣā* (saline soil) is the vulva membrane and *ūṣā* had already been scattered; hence the seeds are not lost but they are received in the vulva membrane. Now, he addresses the *pariśrit* (enclosing stone) at the *Āhavanīya.* The significance of this has been told. Then he scatters sand. Sands are indeed seeds. In this manner the seeds are not wasted; they get safely deposited in the womb. He then touches the *Āhavanīya* with special *Ṛks* called *Āpyānavatī* (*Ṛks* containing the word *āpya*). He does not do this in the case of *Gārhapatya.* This world is *Gārhapatya* and *Āhavanīya* is the heaven. The Yajamāna is born in this world and aspires to be born in the heaven. That is why the *Āhavanīya* is touched while chanting the two *Āpyānavatī Ṛks* and not the *Gārhapatya.* Thereby he enables the Yajamāna to be born in the heaven.

13. Now he places the *logeṣṭakās* (special type of bricks) in it (*Āhavanīya*). This fire is these worlds and the *logeṣṭakās* are the quarters. Thereby he places the quarters for these worlds. That is how these worlds have quarters.

14. He now takes Agni from outside the (site of fire-altar). For, the regions which are in these worlds are already possessed by Agni. Now, he places those quarters which are beyond these worlds in him (Agni). This is outside the altar-site. This earth being an altar, its quarters are already obtained by him. Now, those quarters belonging to (the space) outside this *vedī* are put into it.

15. And again, why he places the *logeṣṭakās* — when Prajāpati got exhausted, his vital sap flowed out in all directions. While the gods restored him to health, they by means of those *logeṣṭakās* collected that vital sap and put it back into him. In the same manner, this Yajamāna too revitalises him with the vital sap by means of these *logeṣṭakās.*

16. Why from outside the altar he takes it, is because the *vedī* being this earth and the essence which is of this earth being already possessed by him, he now bestows on him that essence which is beyond this earth.

17. He brings it with the wooden sword (*sphya*). The *sphya* is indeed a thunderbolt. Vital sap is thunderbolt. This earth is wealth. In this way he attains wealth by means of vital sap.

18. He brings it (*logeṣṭakā*) from the front side thinking 'he who is the begetter of this earth, let him not harm me.' Prajāpati is indeed the creator of the earth. He only means that Prajāpati may not harm him. "He with truth for his virtue has pervaded the sky" (-the says). He means 'he who has created the sky with truth as his virtue.' (He says) "He who first created the glittering waters" – for, human beings are the glittering waters and he only means 'he who first created human beings', "Let me worship that '*ka*' with oblations". Prajāpati is indeed '*ka*' and let me worship him with oblations. Thus, having brought it he puts it on the body (of the altar) inside the enclosing stones. That vital sap which flowed eastwards, he has thus put back into him. Thereby he bestows on him the eastern direction.

19. Then (he brings a *logeṣṭakā*) from the southern direction (saying) "O Earth! return hither, with sacrifice and milk". As is the text, so is the meaning. (He says) "Agni who has been commissioned has got over your skin". Whatever is on the earth is her skin. When Agni is sent forth, he mounts; i.e. when it blazes forth, it climbs on that skin (of the earth). Having brought it he puts it in that spot where the body and the wings join. In this way whatever sap had flown towards the southern direction, that is restored into this Agni. Thereby he brings the southern direction under his sway.

20. Then (he brings a *logeṣṭakā*) from the western side, (saying) "O Agni! whatever part in thou is pure, shining and clean and worthy for sacrifice" — really this earth is Agni. It is with reference to that all these are said, "Those you bring for the Gods." "We are bringing those (parts) for this divine rite." Bringing it (*logeṣṭakā*) he places it on the body of the altar where it joins with the tail. This way, whatever sap had flown towards the western direction, that is restored into Agni. Thereby he brings the western direction under him. Here, let him not place exactly from the backside, the vital sap from the path of the sacrifice (because *havirdhāna* etc., are exactly at the west of the fire and this sap is what had flowed out). So he takes it from near about the western direction.

21. Then from the northern side (he brings a *logeṣṭakā* saying) "I have taken (eaten) this sap and strength from hither." It means 'I have collected sap and strength from here.' "The womb of the eternal law"— truth being eternal law, it means the womb of truth. (He further says) "I take the stream of *mahiṣa*" — Agni is the *mahiṣa* because it becomes great on this earth and renders everybody strong. "May it accrue to me in the cows, in the bodies" — Body is the self, so (it means) 'let it accrue to me in the form of cows and in my own self (in the form of health and progeny). (He says) "I cast off emaciation, weakness and ailments"— (with this) he scatters sand over the altar. Thus, whatever emaciation, weakness or ailment is there in him he discards them at the northern direction. That is why hungry people inhabit that region. Having brought that (*logeṣṭakā*) he places it inside the body of the altar at the junction of the wings and the body. Thus, he restores to him that vital sap which flowed out towards the northern direction. Thereby he brings the northern direction itself under his sway.

22. These (*logeṣṭakās*) are the quarters and are placed on all sides and that is why the quarters are there on all sides. These bricks are placed in such a way that they face each other and in effect he places the quarters facing one another. Hence the *diśās* face each other. They are kept separately; placed separately and consecrated with *Sūdadoha* chants individually; because the quarters are separate from each other. He places them standing because the quarters are also standing. Moreover while standing a man is stronger. These bricks are *Yajuṣmatyaḥ* (having individual *Yajus* formula for each) which he places in the body itself and not in the wings or the tail because those with *Yajus* formula are meant only for the body proper and not for the wings or tail.

23. Some ask, "How these *logeṣṭakās* become baked, burnt and handy(since they are only clods of wet clay)?" They form the vital sap and being the vital sap it is naturally heated and moreover, whatever comes into contact with Agni-Vaiśvānara becomes as good as baked.

24. He now raises the *uttaravedī* (high-altar). This *vedī* is the earth and the *uttaravedī* is the sky and the *logeṣṭakās* form the quarters. By placing the *logeṣṭakās* in between this *vedī* and the high-altar, he establishes the quarters in between the two worlds. That is why the quarters are between these two worlds. He makes it either a yoke-long on each side or forty feet long on either side, as he chooses. Then he scatters sand over it. The purpose of this has been explained.

25. He throws the sand on the high-altar which is actually the womb. Thereby he drops the seed into the womb. The seed deposited into the womb germinates. He covers the whole body (of the altar) with sand. Thereby he implants the seed into the whole body and the seed originates from the whole body.

26. (He says)" O Agni! This glory and strength are yours." His glory and strength are doubtless the smoke: for, it is the smoke that makes him known in yonder world. "O Beaming One! thy flame shines forth profusely" – (meaning) brilliant as you are, your flame shines forth. "You abounding in wealth: you with might and rich with rays as you are, bestow power worthy of praise"– 'Might' means strength and (he means) 'with your strength bestow food worthy of praise.' "O wise one ! You bestow upon the one who worships you"—here the one who worships is the Yajamāna and he means, 'you bestow (food) on the Yajamāna, wise as you are.

27. (He says) "You pure-flamed and bright-flamed !"— for, Agni is of pure and bright flames. "With copious flames you shine forth with your beams" (which means) 'you illuminate all over with your copious flames.' "You by your movements serve the two mothers"–for, Agni is indeed like a son moving about filling both the spheres. The two spheres are this earth and the yonder sky. He serves both; with smoke, yonder sky and with rains, this earth.

28. (He says) "O the grandson of the waters and the knower of the living beings! with our auspicious benedictions"— (meaning) 'thou the grandson of waters, you who know all that is born, be pleased with our auspicious prayers and shine forth with your actions (rays)'. "In you all the covetable nourishments were stored" (meaning) 'in you all food wanted by many was collected.' "Wonderfully safeguarded are those who are of high birth"– as the text so the meaning.

29. (He says) "O Agni ! grow luminously along with creatures, men of high birth (the *Ṛtviks*)." Here '*jantu*' means men and he means 'shining forth.' "O Agni ! grow big along with the men who worship you." (He further says) "O deathless Agni ! let us have wealth"— it means 'O immortal Agni ! bestow wealth upon us.' "Of beautiful form, you shine." For, he indeed shines in his attractive form. "Thou fulfil (the purpose of) the Yajamāna's supreme intention (the wish for eternity)."

30. (He says) "Him, the wise organiser of the *adhvara.*" *Adhvara* is sacrifice and it refers to the wise arranger of sacrifice. " He who presides over great wealth"–which means 'who owns profuse riches.' "One who is the bestower of all desired objects, you confer auspicious, rich and desired food forever"—it means, he gives inexhaustible prosperity (to the Yajamāna in the form of cows, horses, etc.)

31. "Thee the righteous" meaning 'the truthful.' "The mighty *mahiṣa*" and 'Agni is indeed the mighty', "charming to look at by everybody." For, Agni is, of course, attractive in his form. "Whom people place in the forefront of *sumna* (well being)" —*sumna* is sacrifice and it is for sacrifice that they place Agni at the helm. "Thou of hearing ears, ruling over far-flung areas and of supreme divinity with songs, the human beings" – it means 'O Agni ! who hear everything, the far-ruling god, we men invoke you with our words of praise.' This collection of six *Ṛk*

mantras is itself Agni-Vaiśvānara. This sand is being strewn to mark the beginning of the building up of the altar. In this, the Vaiśvānara is placed in the form of the sap. This rite is performed with this collection of six *Ṛks*. There are six seasons in a year and year is Vaiśvānara.

32. Some raise the question – "Why is the sand considered as seed ? What is the characteristic of seed in it ?" (Let him be told) 'Whiteness' for, seed is white or 'dotted' (he may be told) because seed is, as it were, dotted.

33. Again they ask—"Seed is moist and sand which is scattered is dry. How then does the sand attain the characteristic of the moist seed?" (For this it may be replied) "The metres are vital sap and vital sap is moist." Inasmuch as he scatters that (sand) with metres they assume the forms of moist seeds.

34. Now the question arises as to what effect is brought about on it by the day and the night. Day and night are two and there are two varieties of sand; white and black. This way they are affected by day and night.

35. Now they may ask, "How does this sand put on by days and nights become equally efficacious for him without being in excess or deficient?" The answer to this is that days and nights are endless (innumerable) and sand is also infinite. It is thus that the sand put on by days and nights becomes completely efficacious for him; neither in excess nor deficient. Why are the metres unlimited like ocean? Because ocean is limitless and sand is also unlimited. So the metres are ocean-like.

36. Now they ask — "How is that sand of his put on separately with different *Yajus* mantras?" Mind is *Yajus* and this mind (thought) is capable of pervading all sand. In this way these grains of sand are qualified for being placed with different *Yajus* mantras.

37. Then they ask — "How does that sand happen to be put on by all the metres?" When he scatters them with that group of six *Ṛks*, it has as many syllables as there are in the seven metres. Thus that sand happens to be strewn by all the metres.

38. And as to why at all he scatters sand — that Agni (fire-altar) is Prajāpati and Prajāpati is the whole Brahman and that part which was lost of the Brahman, is made good by the sand. That part of Brahman which has not been lost is this fire-altar which is being built now. Thus by scattering the sand he restores that lost part of Brahman. That which he scatters is numberless (unlimited). For, who knows how much of that Prajāpati was lost and verily he who realises thus and scatters the sand, restores the whole Prajāpati.

39. Now they may ask – "What is the number of these unlimited sand grains?" Let him say 'Two' because there are two kinds of sands; white and black or let him say 'Seven hundred twenty' for, a year has so many days and nights. Or let him say 'Two hundred fifty-two' for, there are so many syllables in that group of six *Ṛks.* Or let him say 'Twenty-five' for, the seed is twenty-fivefold (since it emanates from the body which has twenty-five parts). This same (sand grains) represent the *Yajuṣmatya iṣṭakās* (bricks with special *Yajus* mantras). He places them on the body of the altar and not on the wings or tail, lest he should stop procreation of the seed.

40. Then he touches that (sand that is strewn) with two formulas called *Āpyānavatīs* (verses having the word *āpyāyasva* which means 'grow'). He thereby causes that implanted seed to grow. Therefore the seed in the womb, he makes to grow with the two *Ṛks* connected with *soma. Soma* is vital air and thereby he implants *prāṇa* into that seed. In this way *prāṇa* is generated in the embedded seed. If it were to come out without *prāṇa,* it would become putrid. For this (*iṣṭakā*) this is the *Sūdadoha* chant; for, *soma* is *prāṇa* and *Sūdadoha* is *prāṇa.* (He chants) "Grow thou, let manly power get collected in you from all sides, O Soma!" Mainly power doubtless is seed. Thus it means 'O Soma ! you grow so that seeds get collected in you from all sides'. "Be engaged in amassing vitality"—*Vāja* or vitality is nourishment and (it means) 'Be busy collecting nourishment.' (He further says) "Let the beverages and food pour into you"–beverage is essence; food is nourishment. So (it means) 'let essence and nourishing food reach you.' "Let manly powers come to you, the vanquisher of enemies,' "O Soma! be growing for the sake of immortality"—by this he lays immortality into the generative powers and hence generative power is immortal. "Gain thou the highest glory in the heavens" — his highest glory in the heavens is indeed the moon, for,

that moon (by supplying nectar to the gods) makes *soma* the object of venerations in the heavens. With two verses, one in Gāyatrī and the other in Triṣṭubh, he makes him grow. Its significance has been told. Now then the esoteric rationale – four *logeṣṭakās,* he places; with six *Ṛk* mantras he scatters the sand; with two verses he makes the seed grow — that makes twelve and there are twelve months in a year. The year is *Agni*-altar. As great as Agni is, as great as is his size, so great does this become. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Having levelled (the sand with two *Āpyānavatī* chants and returned to the *sadas,* he proceeds with *ātithya* ritual followed by the *pravargya* and the *upasad.* After the *ātithya,* he performs the *pravargya* and the *upasad.* Then they please the altar on the skin (of an ox). Why on the skin, is to obtain the forms. The skin happens to be the outward form. That side of the skin with hairs is used, since hairy side is the form and here the idea is to obtain the form. It is on a red skin because red skin represents all forms and thereby all the forms are obtained. It is the skin of an ox because ox itself is Agni. It is for obtaining the forms of Agni. The skin is with neck portion towards the east for, that is the direction of the gods. He spreads it in front of the *Gārhapatya* on the *vedī* with the hairy side upwards and the neck portion towards the east. Thereon they please that altar-layer.

2. Now he sprinkles over the bricks and thereby makes them pure and sacrificially worthy. With ghee (he sprinkles) for, ghee is pure and sacrificially worthy. He does so with a view to make it most excellent. No other sacrificial *havis* is sprinkled with ghee. Silently (he sprinkles); silently means indistinctly and indistinct means 'all'. In this way by all means he renders it pure and sacrificially worthy, to make it most excellent. Because no other *havis* is sprinkled silently.

3. Again, why he sprinkles is this — this altar is *havis* and it is being sprinkled with ghee. Whatever is sprinkled with ghee and softened becomes palatable and sacrificially fit. With ghee (he sprinkles), for, *abhighāra* is itself sprinkling the *havis* with ghee. Silently (he does it) for, *havis* is indeed sprinkled silently. With the *darbha* grass (he sprinkles) because with *darbha* they become pure and sacrificially worthy. With the tips (of the grass he sprinkles) because the tips are sacred to gods.

4. Now they argue – "When only the first layer of the altar is sprinkled, how is it that the entire altar is taken for being sprinkled and how does it come to be led forward on the skin and how it is conveyed forward by the horse (the horse-treaded ground being at the bottom)?" It is because, through this, the bricks in all the layers get sprinkled. The entire altar is sprinkled by this (sprinkling of the sandy layer). This way this layer also becomes one led forward on the skin and one led forward by the horse.

5. Now the Adhvaryu tells the Hotā — "Recite the prayer to the fires that are being brought forward." When the gods were preparing to set out a sacrifice, the evil Rakṣasas tried to smite them and said, "You shall not perform; you shall not spread out the sacrifice?" The gods converting these fires and these bricks into sharp-edged thunderbolts, hurled them at the Rakṣasas and vanquished them. Thereby they spread the sacrifice at a place free from danger and affliction.

6. Now that same act done by the gods is being repeated. Even now those Rakṣasas are vanquished by the gods themselves. So when he (Yajamāna) does this he thinks, 'let me do what the gods did.' What Rakṣasas or what evil might be there, they are attacked by these fires and these bricks fashioned into sharp-edged thunder-bolt and with that they are being driven away. Having dispelled them, he performs the sacrifice at a place free from danger and affliction. Now, why recite to the fires is because there are several fires since many are the layers. Why when the fires are being brought forward (when he recites) is because he is not hurling them (with thunder-bolt). (*Prahriyamāṇa* is linked to *Praharati*).

7. Now some recite to the fires thus, "The Agni is *purīṣyas* together with those of streams etc.", — this verse they recite in the form of starting the *anuvāka*. It should not be done so. *Anuvākas* in Gāyatrī metre connected with Agni and relating to the wishes are to be recited. There are (the three *Ṛks* starting respectively). "O Agni ! the child, lead your mind etc." "The foremost among Aṅgiras etc." and "Agni, in beloved homes etc." *Anuvākas* connected with Agni are recited so as to obtain the forms of Agni. *Anuvākas* related to the desires (are recited) to achieve the objects desired for. *Anuvākas* in Gāyatrī metre (are recited) for, Agni is of Gāyatrī and as great as Agni is, as great as is his size, with so much he

thus deposits him as seed. These are three verses since Agni is threefold; as great as Agni is, as great as is his measure, with so much he thus deposits him as seed. These three verses with the first and the third repeated thrice become seven and the fire-altar consists of seven layers and a year has seven seasons. The year is Agni; as great as Agni is, as great as is his size, so great thus this become. He recites in a muffled voice; for, here in the sacrifice the seed is implanted and the seed is always cast silently. He (the Hotā) recites while following (the bricks that are being carried). He thus marches guarding the sacrifice by the verses from behind.

8. They lead a white horse in front. Once upon a time, the gods were scared that the evil Rakṣasas might attack them here. They saw the thunderbolt in the form of yonder sun. Having driven off those evil Rakṣasas by means of that thunderbolt in the front, they obtained well-being in a place free from danger and affliction. They reach the site of the altar and place the bricks in a layer towards the south of its tail. From the north they make the horse step (on the altar site).

9. They take the horse eastward on the left side of the altar within the enclosing stones and thus ward off evil from the eastern region. Then they take it to the south and ward off evils in that region; then westward to clear the western region of all evil and then to the north to dispel evil from the north. Having thus cleared all regions of the evil Rakṣasas, he sets it (horse) free towards northeast. The purpose of this has been stated.

10. While the horse proceeds westward, he makes it smell that layer (of bricks). This horse is the yonder sun and those bricks are the creatures. When he makes it smell them, actually yonder sun smells these creatures. By the energy of Prajāpati each one (of the creatures) thinks 'I am all.' Why the horse is made to smell while going westward is because it is while proceeding towards the west (setting) that the sun kisses all the creatures.

11. Now, why he (horse) is made to smell — this horse is yonder sun. These naturally perforated bricks are the creatures. When he is made to smell them, yonder sun strings these creatures to himself as on a thread; and as to that thread, the significance (will be explained) later on.

12. And again why is he made to smell — Agni bolted from the gods and entered the waters. The gods asked Prajāpati to search for him saying, "To you who are his own father, he will reveal himself." Assuming the form of a white horse, Prajāpati went in search of Agni. He found him having emerged from the waters, seated on a lotus leaf. Agni saw Prajāpati and (by his look) scorched him. That is why the white horse has a charred mouth and its eyes are weak. Agni felt, 'I have perhaps caused harm to Prajāpati'. And so he told him, "I give you a boon."

13. Prajāpati said, "You should be accessible to anyone who seeks you in this form (of a white horse)." That is why whoever seeks Agni in this form, to him Agni becomes accessible and after obtaining him, he (the Yajamāna) builds him up.

14. It should be a white horse because that is the colour of yonder sun. If the white one is not available, even a non-white horse would do. If a horse is not available it can be an ox, because ox belongs to Agni and Agni dispels all evil.

15. Now how to make the horse mount the altar? Some mount it from the front towards the rear and some others from behind towards the front. It should not be done so, because that Agni (altar) is indeed a *paśu*. If one mounts an animal from the front towards the rear, it will hit him with his horns. If one climbs on an animal from the back towards the front, it will kick him with its leg. So it should be mounted from the middle (sides). If one climbs on an animal's back from the sides, it carries him and does not cause harm to him. From the left side (he should mount) for people whenever they mount an animal, do so from the left side. Having mounted the altar and having done the work connected with it, he takes hold of Agni unto himself. Having taken unto himself, he sings the *Satyam Sāman* (a particular *Sāman* chant). He then places a lotus leaf there (on the *vedī*).

16. By the advent of evening, they lead away the horse. Because at that time the gods feared that the evil Rakṣasas might smite that altar. Hence they converted this sun into a protective thunderbolt. That horse is indeed the sun; in this way they make it into a thunderbolt to protect the *vedī*.

17. He leads it (the horse) towards the setting sun. For, he (the sun) is evidently the protector during the day. But the Rakṣasas are active during night. Therefore he (the sun) is made the protective thunderbolt during the night time. He takes him all around and thereby causes this thunderbolt to protect all around. By taking him round three times he makes the thunderbolt threefold protector. He then lets it loose towards north-west; the significance of this has been told. Then it returns to the sacrificial site. The purport of this will be explained later. (Second Brāhmaṇa Ends)

(Second Chapter Ends)

Chapter Three

BRĀHMAṆA I

1. While starting to build the fire-altar, he takes Agni into himself and thus causes him to be born out of his own self. A thing takes after whatever it is produced from. If he were to build Agni without taking it within himself he would only generate a man out of a man, a mortal out of a mortal, a sinful thing out of a sinful source. But when he builds up the altar after imbibing Agni in himself, he is producing fire out of fire, immortal one of an immortal and sinless out of a source bereft of sin.

2. He takes in the fire (saying) "I take into myself the Agni." In this way he first takes over Agni into himself. (He says) "For the sake of wealth, for healthy offsprings, and for right prowess." Thus he takes unto himself all the blessings. (He says) "Let the gods help me". By this he takes into himself all the deities. In this manner he takes into himself all that he wants to be born out of him. He takes Agni into himself standing and without sitting down he builds up the altar. This altar is an animal. Therefore the animal gets impregnated while standing and gives birth (to the calf) without sitting (lying).

3. He now sings the *Satyam Sāman.* This is what the gods said, "Let us make the truth his mouth. Thus we shall become truth and truth will become well-disposed to us; with which desire we perform this, it will become true." They sang this *Satyam Sāman* at the outset and thereby made truth its mouth (starting point). They became truth and truth got well-disposed to them. In the same manner, this Yajamāna sings the *Satyam Sāman* at the outset. That makes truth its mouth and he becomes truth and truth gets well-disposed to him. With what wish he does this act, it becomes true.

4. This truth is the same as the waters; for, the waters are truth. Hence they say, "The flowing of the waters is the manifestation of truth." In the process of creation, waters were created before everything else. Hence when waters flow (in the form of rains) then everything that is to originate, originates.

5. Now he places a lotus-leaf. Lotus-leaf is the womb. This way he sets up a womb (for Agni).

6. And why he places a lotus-leaf is because lotus is the waters and this earth is its leaf. Even as the lotus-leaf lies (floats) on the waters, this earth floats over the water. This earth itself is the womb of Agni and it is upon this earth that the entire *Agni*-altar is built up. This way he establishes this earth itself. He lays down (this earth) so that it is not separated from the truth. Hence this earth is established on truth. This earth itself is the truth, because it is the most stable of these worlds.

7. (He lays down the lotus-leaf saying) "You are the waters' back and the womb of Agni ", for, this earth is verily the back of the waters and the womb of Agni. (He says) "Around the rising ocean", because, the ocean surrounds this earth all around. (He says) "Rising up above the lotus" 'growing meaning rowing you flourish on the lotus'. "Spread out with the size, with the breadth of the sky". So saying he strokes it (lotus-leaf). This *Agni*-altar is the same as yonder sun and no other except the extent of the sky can contain him. He means to say "Having become the sky, contain him." He lays it down with a verse in Svarāj metre because Svarājya (to be self's sovereign) belongs to waters. Having placed it he chants the *Sūdadoha* and its significance has been told.

8. Now he places gold (piece) on it. This gold is yonder sun, for, he outshines all these creatures on this earth. *Rocas* (shine) is what they covertly call *rukma* (gold), for, the gods love concealment (mystic way of expression). He thus lays down only the yonder sun (in the form of gold piece on the altar). He is golden and round with twenty-one knobs. The significance of this has been already explained. He places it (gold) with the knobs pointing downward, for the knobs are his (sun's) rays and his rays shine downward.

9. He places it on the lotus-leaf; the lotus-leaf being the womb, in the womb he thus lays him down.

10. Why he places on the lotus-leaf is because lotus-leaf is a foundation. This earth is the lotus-leaf and this earth is the foundation. He who is not established on this earth is unsettled; as if he is far away. The sun is established on this earth through his rays. He makes this *Agni*-altar well-settled on this earth.

11. Why again on the lotus-leaf is it laid down? Indra when he struck Vṛtra, thinking that he had not vanquished him, entered the waters. He said to them,"I am afraid, provide me with a (safe) habitat." What essence was there in the waters, he pulled it upwards and made it a safe resort for him. A fort or resort (*pur*) he made (*kara*) of it and hence it is called *pūṣ-kara* (lotus). *Pūṣkara* is being called *puṣkara.* This is the mystic form and gods like the mystic. Now when he places it (the gold) on the lotus-leaf, he thereby establishes him (Agni) in the essence that the waters put out for him and with which they made a safe resort for him. It is in that very resort he now establishes him.

12. (He places it (gold) saying) "Brahman first appeared in front." Brahman doubtless is yonder sun and he appears day by day in front (i.e. the east). "From the top he is eager (to appear) in these shining ones"– the top doubtless is the middle. The shining ones are these worlds and the eager one is the yonder sun. He is the eager one inasmuch as he is eager to appear and, by rising, he overspreads these (worlds) from the top or the middle (of the sky). "The quarters are his limits", for, the regions are nearest to him."The womb of the existent and of the non-existent did he pervade." The womb of the existent and of the non-existent are indeed these worlds because both the existing and the non-existing are born from these worlds. He lays it with a verse in the Triṣṭubh metre. After placing it with a Triṣṭubh, he recites the *Sūdadohasa* chant. Its significance has been said already. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He then places the man (golden human figure) thereon. He is Prajāpati; he is Agni and he is Yajamāna. He is made of gold. For, gold is brilliance indeed and brilliance is Agni and gold is immortality. So, Agni is immortality. It is a man(human figure) for, Prajāpati is man.

2. Why he places the man is because when Prajāpati dis-integrated, his pleasing form got away from within him and the gods let it go. When the gods restored him (Prajāpati), they installed this pleasing form in the middle of his(Prajāpati's) body. The gods felt happy over this (pleasing form) of his. Since the gods rejoiced (*aramaṇta*) in this pleasing form, it is indeed pleasing (*hi-ramyam*). That *hiramyam* is itself called

hiraṇyam (gold) in a concealed manner; because gods like the mystic (names). In similar manner, this Yajamāna is placing this pleasing form in the middle of his (Prajāpati i.e. *Agni*-altar) body. In this (pleasing form) of his, the gods rejoice. That pleasing form of his is of course the vital air. Therefore he only instals the vital air in the middle(of his body).

3. He places him on the gold plate(already laid). That which is the gold plate, is yonder sun. That *puruṣa* (man) who is in that sun's disc, it is him that he now places.

4. He lays him (man) on his back. This is what the gods said (at that time) : "If we place both these i.e. the gold plate and the goldman, facing downwards, they (with their combined heat will burn away all this (world below). If we are to place them both upward facing, then they will heat up only the upper region (denying light or heat to this earth). If they are placed facing each other their brilliance will be felt in between them (and they won't light up the worlds) and they will afflict each other. So they placed one facing hitherward and the other facing away from hither. So the one (the sun) i. e. gold disc facing downwards gives warmth with his rays and this man facing upward, with his vital airs (illuminates) above, because this *Agni*-altar is being built upwards.

5. He places that (goldman) (saying) "*Hiraṇyagarbha* came first into existence" – indeed it was *hiraṇyagarbha* who first came into being. "He was born the one lord of the being", for, he was born as the one lord of all this being. "He bore this earth as well as the sky", for, he indeed supported this earth and the sky. " Let us worship with offerings unto the god '*Ka*'– Prajāpati foresooth is *Ka* and unto him we may pay homage with the offerings."

6. (He further says) "The dot (drop) dries up this earth and the sky (charges along this earth and the sky). In this way (moving upward) yonder sun, (like) a dot, dries up the earth and the sky. "Along this womb (of fire) and that which was there before" – (which means) 'to this world and that one already hither or to this *Agni*-altar being built up (*Āhavanīya*) and to the one already built up (*Gārhapatya*)– through both, the drop charges along the common womb, for, he (the sun) moves along that common seat.' "The drop I offer along the seven *hotrās*"– the drop is yonder sun and the seven *hotrās* are the regions; he thus

establishes yonder sun in the regions. He places him (the man) with two chants; for, the sacrificer is two-footed and he is Agni; as great as Agni is, as great as is his size, with so much he thus lays him down. With two chants in Triṣṭubh (he places him); for, he (the sun) is connected to Triṣṭubh. Having placed him, he recites the *Sūdadohasa*; the significance of which has already been said.

7. He then sings a *Sāman*. For,the gods, having laid down that man, when they observed him, he was like a dried up wooden plank.

8. They said (to themselves)–" Ponder over this, as to how we may put vigour into this man". They said, "Meditate", whereby they meant 'intend to build up' and they intended as to how we may put vigour into this man.

9. By meditating they discovered this *Sāman* and they sung it and thereby put vigour into him. In the same manner, this Yajamāna puts vigour into him. He sings on the man and puts vigour into the man. He sings on the shining one. Whatever is shining, all that is Agni. After laying him down, let him not walk in his front-side lest that Agni should injure him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then stands in prayer (by the gold man) with the chants called *Sarpanāmas*. These worlds are serpents; for, they with all these present here go on moving (*sarpanti*). This Agni which is here is the body of all the gods. Those gods having placed (on that altar) that self of theirs, became scared lest these worlds should slip away with that body of theirs. They (gods) saw those *Ṛks* called *Sarpanāmas* and with them they prayed. Through those (*Ṛks*), they held back (from slipping) those worlds and caused them to turn (*anamayan*). Hence they are called *Sarpanāma*. In the same manner, when this Yajamāna stands in prayer with these *Sarpanāma Ṛks*, he blocks these worlds for him and makes them turn (bend). Thereby he does not allow them to slip away with their bodies.

2. And again, why he stands in prayer with the *Sarpanāma Ṛks* is this –these worlds are serpents; for, whatever creeps, it creeps within these worlds. When he stands by praying with *Sarpanāmas*, whatever evil, whatever destructive and whatever terrible is there, he contains them.

3. (He says) "Salutations to the serpents whichever are on earth, or in the aerial region or in the sky, to all those serpents I prostrate". Thus he pays homage to the serpents in these three worlds.

4. (He says) "Those that are the arrows of demons" because some of them (serpents) sent by the demons, bite. "Those attached to the trees and those that lie in the holes – to those (serpents), I prostrate." Thus he pays homage to the serpents in the trees and those that lie inside the holes.

5. (He says) "Those that are in the luminous region of the sky and those that are in the rays of the sun and those which have their abodes in the waters – to those serpents, I prostrate." Thus he pays homage to them wherever they may be. He does so by repeating "*namaḥ*", "*namaḥ*" (homage-homage) and *namaḥ* is same as sacrifice and it is through sacrifice that he worships them or make them bend. That is why it is said that one should not prostrate to anything unfit for sacrifice. It is because, this saying *namaste* will amount to sacrifice unto you.

6. With three (*Ṛks*) he stands in prayer. Three are these worlds and also Agni is threefold; as great as Agni is, as great as is his size, by so much he stops these worlds from slipping away and by so much he pleases everything here. He prays standing because these worlds stand as they were and moreover, one is stronger while standing.

7. Then he sits down and offers (on the goldman) ghee taken five times. The purport of this has been told. He offers moving round (the fire) each side; he thus pleases him (Agni) with food from all sides.

8. Why he makes this offering - the gods having placed that body of theirs, became worried that the terrible Rakṣasas may attack this body (of theirs). They then discovered these charms called *Rākṣoghnā* (killers of Rakṣasas) (starting with) "Put forth thy power like a mighty army"– these chants (called) *Pratisaras* are indeed killers of Rakṣasas and with these charms, they having driven away all the terrible Rakṣasas from every direction, they fashioned that body (of Agni)– at a place free from danger and affliction. In the same way, this Yajamāna, by means of these *Pratisara* chants drive away evil Rakṣasas from all directions and fashion this body of his in a place free from danger and affliction.

9. He makes the offering with ghee; for, ghee is thunderbolt and with thunderbolt he strikes the evil Rakṣasas. (He offers ghee) taking five spoonfuls because *Agni*-altar is of five layers and the year has five seasons and the year is Agni; as great as Agni is; as great as is his size, with so much, he thus repels the terrible Rakṣasas. With Triṣṭubh chants (he offers), for Triṣṭubh is thunderbolt; by thunderbolt he thus repels the terrible Rakṣasas. On each side (he offers) going around and thereby he drives away the terrible Rakṣasas in every quarter, behind the altar facing east, then on the north facing the south; then in front facing the west; then going round and going behind to the right facing north and sitting. Thus he turns right and that is the divine way (of doing). Then turning and sitting behind facing east. Thus this act is performed towards east. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He then places the two offering *sruks*. *Sruks* are the arms and thereby he restores his arms to Agni. Why he places the *sruks* is because they represent the arms with their two bowls and handles (representing the palms and the hands). He places them at the sides (of the altar) because they are the arms at the sides.

2. On the right side he places a *sruk* made of *kārṣmarya* wood. For, at that time the gods feared that the terrible Rakṣasas might attack them from the southern side. They then discovered this tree capable of killing Rakṣasas, by name *kārṣmarya*. With this tree they drove away on the southern direction, the terrible Rakṣasas and having dispelled them, they spread the sacrifice on a place free from danger and affliction. In the same manner, this Yajamāna, having driven away the terrible Rakṣasas on the south, spreads this sacrifice at a place free from danger and affliction. It (the *sruk*) is filled with ghee and ghee is thunderbolt. Thereby he dispells the terrible Rakṣasas on the south with a thunderbolt.

3. He then places this *sruk* made of *udumbara* wood on the northern side. *Udumbara* is strength and essence. By this he endows strength and essence unto it (altar). This *sruk* is filled with curd and curd is sap. Thereby he makes it rich with sap.

4. Why he lays down these two *sruks* is this – when Prajāpati became exhausted, Agni took away his valour and moved to the south and he was stay put there. Since Agni dragged out (*kṛṣṭvā*–the valour) it became *kārṣmarya.* Subsequently, Indra pulled out his (Prajāpati's) lustre and moved towards the north. Hence it is called *udumbara.* Prajāpati told both of them : "Both of you come and return to me what you have taken from me." They replied, "Well, give us all the food". Prajāpati said, "Alright, I will give you all the food; you become my arms and take it." That is why all food is prepared by the hands and eaten by the hands, since Prajāpati gave all food to the arms.

5. He places the *kārṣmarya sruk* on the right side (saying), "I lay you down with the valour of Agni." Thereby he restores that valour of Prajāpati which Agni snatched away from him and moved to the south. (He says,) "Agni is the crest of the sky". This is in Gāyatrī metre and Agni is of Gāyatrī; as great as Agni is, as great as is his size, with so much he thus lays down the *sruk.* This *sruk* is filled with ghee and ghee belongs to Agni. This amounts to gratifying Agni with his own share and with his own essence.

6. Then he places the *sruk* made of *udumbara* on the northern side (saying) "I place you with the lustre of Indra". That same lustre which Indra dragged out (of Prajāpati) and proceeded to the north, is now being restored to him. (He says,) "You are the leader of the sacrifice etc." This *sruk* is indeed Indra. That it is being addressed with a *Ṛk* related to Agni is because the current performance is (in the context of) *Agni* (the altar). This verse is in Triṣṭubh metre. Because Indra belongs to Triṣṭubh and *Agni* (altar) combines Indra and Agni; as great as Agni is, as great as is his size, with so much, he lays it down. This *sruk* is filled with curd, for curd belongs to Indra and Indra is thus gratified with his own share and with his own essence.

7. These two; Indra and Agni are his (Prajāpati's arms). They join him with valour and lustre . While he (Yajamāna) bends down to see the goldman at close quarters, the spot on the ground which comes into contact with his supporting palm, that spot is marked for placing the *sruks.* That is the position of those two (arms).

8. Now, some place them (*sruks*) on the sides (from south to north) thinking that the arms of a man stretch side ways. It is not to be

done so. Let him place them, bowl part pointing to the east, for, this *Agni* (altar) is built with the head towards the front. Moreover, this way the arms get stronger. He lays down the *sruks* separately, adjusts them separately and recites the *Sūdadohasa* separately, because the two arms are separate.

9. As to this some say, "No arms need be made for this goldman, since it would be a redundance to have these two *sruks* (when the human figure embossed on the gold has already two arms)." Let him, nevertheless provide him with these two arms (*sruks*). Because these *sruks* are only representing the arms. The two arms which are besides these, are the wings. Whatever forms, whatever *stomas, pṛṣṭhas* and metres happen to be associated with this *Agni*-altar, are only innovations, of these two; developments of these two. Therefore this goldman should be provided with this pair of arms. (Fourth Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. He places a naturally perforated brick on (the goldman). This earth is the (first) naturally perforated brick and thereby he places this earth itself on him. He places it in such a way that it is not separated from the goldman. Naturally perforated brick is food and naturally perforated is this earth. This earth is food since all food ripens on her. He thus places food close to him. He places it upon him, that is, he places food upon him.

2. Why again, he places a naturally perforated brick – the naturally perforated brick is breath (vital air); for, breath on its own emerges through the body (*svayamātṛṇṇā*). He thus puts breath on him. He places it in such a way as not to be separated from the goldman. Naturally perforated is the breath and this earth is also naturally perforated. This earth is *prāṇa,* since it bears everything that breathes. He thereby puts the breath so as not to be separated from him. He places it upon (the man) and thus puts breath upon him.

3. Again why he places the naturally perforated brick is this. The gods collected the disjointed (parts of) Prajāpati and dispersed separately. He (Prajāpati) having obtained a resting place in those who were dispersing, settled down. Now that Prajāpati who got disjointed is this *Agni*-altar, which is being built up now. That resting place (which he discovered) is this first naturally perforated brick. When he now puts it on (the man), he bestows that (resting place) which was there for his body. That is why he now places it (naturally perforated brick) here.

4. He places it by means of Prajāpati, for, Prajāpati thereby took back to himself (that foundation) of his body. (He says) "Steady thou art" – that is, 'firm or established you are'. "Supporting"– for, that which supports is the foundation laid down by Viśvakarmā (meaning) Prajāpati and thus 'laid down by him' – (He says) "May not the ocean or the bird harm you" – here he means the gold piece by ocean and goldman by bird, thus (saying) 'Let them not harm you.' (He further says) "Not shaking, render the earth firm" – as the text, so the meaning.

5. "May Prajāpati fix you" – for, it was Prajāpati who discovered this first layer. (He says) "On the back of the waters and on the way of ocean" – the back of the waters is indeed the earth and that is the way of the ocean. (He says,) "You the wide, the broad" – for, this earth is both wide and broad. "Being broad, you widen" (which means) you expand because you are one who can widen. "You are *Bhūḥ*" (who confers happiness to all). This earth is indeed *Bhūḥ* and so "Thou art this earth", "You who are this earth are Aditi" ; for, this earth is Aditi ; she is providing all these (enjoyable things), "You are all-supporting" – because all these are contained in her. "You are the bearer of this entire world"; (meaning) she, the earth, supports all these. "Sustain the earth – make firm this earth and do not harm the earth" – (which means) 'O earth ! sustain thyself, make thyself steady and do not harm thyself', for, all the *prāṇa* (out-breathing), *apāna* (down-breathing), *vyāna* (through-breathing), and *udāna* (up-breathing) or the naturally perforated brick is the breath. "*Prāṇa* or breath enables to serve as a resting place, a moving place; place for all these"(meaning) these worlds are the naturally perforated bricks and these worlds are the resting place and moving space. (He says) "May Agni protect you" (meaning) 'let Agni guard you with mighty well-being' i.e. with great consideration. "With safest roof" (meaning) with a roof that affords best protection. After placing down that *svayamātṛṇṇā*, he recites the *Sūdadohasa* chant; the significance of which has been explained. Then he sings *Sāmans.* Its purport will be explained later.

6. Some ask – "How is this goldman not pressurised by the placing of this naturally perforated brick ?" (That is because) the *svayamātṛṇṇā* is food ; it is breath and a man is not crushed by food or *prāṇa.*

7. Then he places the *dūrveṣṭakā* (brick in the form of *dūrvā* grass). *Dūrveṣṭakā* is cattle (*paśus*). It is with the cattle, he thus endows it (altar). These cattle are the very same which closely followed Agni when he on that former occasion, appeared (before Prajāpati). He places it immediately upon *svayamātṛṇṇā.* The naturally perforated brick is indeed this earth and thus he places the cattle close to the earth; just upon it (earth) he places the cattle.

8. And again why he lays down the *dūrveṣṭakā* is this – when Prajāpati got withered, his hair which were lying on the ground, became these herbal plants. The *prāṇa* (vital air) then came out from the middle

of his body. With the exit of the *prāṇa* he fell down. He (Prajāpati) said, "It has undone (*dhūrv*) me" and hence (the name) '*dhūrvā*'. *Dhūrvā* is what is mystically called '*dūrvā*', since gods like mystic appellations. This (*dūrvā*) is the martial power (*kṣatra*) for it is that vital sap, the *prāṇa*. Other plants are the hair. By laying down that (*dūrvā* plant) he places all (kinds of) plants. When the gods replenished him (the withered Prajāpati), they put that essence, the *prāṇa* in the middle of the body. In like manner, this one (Yajamāna) now puts it into him (*Agni*-altar). He lays it down closely upon the *svayamātṛṇṇā*. The naturally perforated brick being this earth, he places the plants close upon this earth. It(*dūrvā*) should be with root and a tip for the sake of completeness. It should be laid down in such a manner that its roots touch the *svayamātṛṇṇā*, (its tip) touches the ground; for, on this earth those (plants) spring up and along her they grow.

9. (He lays it saying) "Growing from joint to joint , knot to knot"– for, that (*dūrvā*) grows up joint by joint and knot by knot. "Similarly make us proliferate, O *Dūrvā* ! by a thousand and a hundred (descendents)" – as the text, so the meaning. "You who spreads in hundreds and branches out by thousands" – for, it spreads by hundred (shoots) and branches out in thousands."O divine *Iṣṭakā* ! we will pay homage to you by offerings" – as the text, so the meaning. With two (formulas) he places it (*dūrveṣṭakā*). The purport of this has been explained. Having settled it, he recites the *Sūdadohasa* upon it; the significance of this has been told.

10. He then lays down the *dviyajus* brick (the brick which is to be laid down while chanting two *Yajus* formulae). Indra and Agni desired – "Let us go to the heavenly world." They discovered this brick of two *Yajus* which is this earth. They laid it down and having laid it, they ascended to the heavenly world using this as a foothold (step). In the same way, this Yajamāna, while laying down the *dviyajus* brick thinks – 'In which manner and after doing which act, Indra and Agni ascended the heavens, in that manner and after doing that act, let me go to the heavenly world'. That brick is called *dviyajus* since two deities discovered it. As to why he lays down a *dviyajus*; the *dviyajus*, doubtless, is the Yajamāna.

11. Now they raise the question –"If this *dviyajus* is the same as Yajamāna, what becomes of that goldman (who was also identified with the Yajamāna); which of these (two) is his real form?" Well, that (form of

goldman) is his divine form and this (brick) is his human one (body). That which is goldman is his immortal form, his divine body; since gold is immortal. This (brick) being made of clay, this is his human (mortal) form. Were he to lay down only that (divine form of goldman) and not let this (*dviyajus*) remain there (laid down), the Yajamāna would certainly before, pass away from this world. Now by letting it (*dviyajus*) remain there (by laying it down), he bestows upon him, this human form of his and thereby (the Yajamāna) with his body lives the full span of life. Were he not to place it (*dviyajuṣ*) after the goldman, he would not succeed in finding out his divine body. Now that he places it (his human body of *dviyajus*) on thereafter, he afterwards finds out that divine form. He lays (the *dviyajus*) close to the *dūrveṣṭakā*. The *dūrveṣṭakā* is cattle and thus he establishes the Yajamāna near (possessed of) cattle.

12. Now they question – "How do those two bodies of his (the divine form in gold and the human form in *dviyajus*) get connected to *prāṇa* and become inseparable?" The naturally perforated brick is *prāṇa* and the *dūrveṣṭakā* is *prāṇa* and the *dviyajus* brick is the Yajamāna. By placing the *dūrveṣṭakā* and the *svayamātṛṇṇā* close to each other, he links and joins *prāṇa* with *prāṇa*. By placing the *dviyajus* brick close to the *dūrveṣṭakā*, the latter being *prāṇa* and the former being the Yajamāna, he makes his (two) forms connected by *prāṇa* and they become inseparable.

13. (While placing the *dviyajus* brick, he says)- "O Agni! what brilliance of yours is in the sun" and "O gods! what brilliance of yours is in the sun" – by saying *rucam, rucam* (brilliance), (he means) immortality which is brilliance; thereby he bestows immortality on him (Yajamāna). He places it with two *Yajus* formulae and its significance has been explained. Moreover it (the brick) is made of two materials; the clay and the water(hence also)it is laid with two formulae). After having settled it, he recites the *Sūdadohasa* chant upon it; the purport of which has been told.

14. He then lays down the two *retassic* bricks. These, two worlds are those *retassics* because they shed seeds (like these two worlds). This terrestrial world sheds seed upward from here in the form of smoke. That smoke becomes rain up above and that rain sheds from above. Thereby the creations are born within these two worlds. Thus these two worlds shed seeds.(He lays them down while chanting) "This all-ruling one contained this light" – this all-ruling one is doubtless, this terrestrial world

and it contains this light, the Agni. "The self-ruling one contained this light" – this self-ruling one is doubtless, the yonder sky and it contains that light, the yonder sun. The all-ruling one and the self-ruling one being these two worlds, he lays them down(in the form of the two *retassic* bricks) separately, for, these two worlds are separate. He settles them once. Thereby he makes them one and the same. That is why the ends of these two worlds meet (at the horizon).

15. Again why he lays down the *retassics* is because the *retassics* are the testicles; for, only he with testicles sheds seed. "The all-ruling one contained light", "the self-ruling one contained light"(he said); the all-ruling and the self-ruling are these testicles. They contain that seed, the creation. He lays them(bricks) separately because these testicles are separate. By settling them once, he makes them joined, whence these testicles are connected. He lays them down close to the *dviyajus* brick. The *dviyajus* brick is the Yajamāna and thus he endows the Yajamāna with testicles.

16. He then lays down the *viśvajyoti* brick. Indeed Agni is the first *viśvajyoti*, because Agni is all the light in this world. It is Agni he thus lays down. He places it close to the *retassic* bricks. The *retassics* being these two worlds, he places Agni close to them. He places(the *viśvajyoti*) in between the two *retassics*, because Agni is in between these two worlds.

17. Again why he lays down the *viśvajyoti* brick is this — the *viśvajyoti* is progeny, for, progeny is the entire illumination(*viśva-jyoti*). He thereby lays procreative power(into *Agni*-altar). He lays it down close to the *retassic* bricks. The *retassics* being the testicles, he places procreative power inseparable from the testicles. He places it between (those two *retassics*) because the progeny is produced within the testicles.

18. While laying it down, he chants –"May Prajāpati settle you", for, it was Prajāpati who discovered this first *citi* (layer). "On the back of the earth is this brilliant one" – for, the brilliant one, i.e. the Agni is on the back of this earth. "For all *prāṇas, apānas* and *vyānas* "— *viśvajyoti* is indeed *prāṇa* and *prāṇa* is (essential) for this whole universe. "Give all the light" (meaning) 'may you endow light on the entire universe.' "Agni is your overlord" – thereby he makes Agni overlord of this earth. After settling, he recites the *Sūdadohasa* chant. Its significance has been explained.

19. He then lays down the two *ṛtavyā* bricks. These two *ṛtavyā* bricks are the seasons and thus he places the seasons(while placing, he chants). "*Madhu* and *Mādhava,* the two spring seasons" – these are the names of those two; thus by these names he lays them down. There are two bricks because two months are a season. He settles them once and thereby makes the two into one season.

20. Why he is placing these (two *ṛtavyā* bricks) is this – this *Agni*-altar is the year and the year is these worlds. Of them, this terrestrial world forms the first layer and the spring season is also this world; this year. By placing these here, he restores to the *Agni*-altar those two(the first layer and the spring season) which belong to his (*Agni*-altar's) body.

21. Again why he places these (*ṛtavyā* bricks) here – this *Agni*-altar is Prajāpati and Prajāpati is the year. His foundation is the first *citi* and the spring season is also foundation of this year. By placing these here, he restores to Prajāpati those two(the first layer and the spring season) which belong to his (Prajāpati's) body. Hence he places them(*ṛtavyā* bricks) here. He places them close to the *viśvajyoti* brick. *Viśvajyoti* is the progeny and he places the progeny unseparated from the seasons. That is why, progeny is produced in accordance with the seasons. Because people calculate(the age of man) by seasons both in his state of embryo and in the state of being born.

22. Then he lays down the *āṣāḷhā* (brick of that name). *Aṣāḷhā* being this earth, it is this earth he thus lays down. He places it in the front half (of the altar-site) for, this earth was created first. Now why it is called *aṣāḷhā*– the gods and Asuras, both of Prajāpati, quarrelled. Those gods discovered this *iṣṭakā, aṣāḷhā,* (in the form of) this earth. They placed it (in the altar) and by placing it, they overcame the Asuras, their spiteful rivals and drove them out of this universe. Inasmuch as they encountered and won (*arahanta*), it is called *aṣāḷha.* In the same way this Yajamāna, after laying that brick, drives away his spiteful enemy from this earth.

23. Again why he places the *aṣāḷhā* brick – *aṣālhā* is speech and by means of speech, the gods then drove away the Asuras, their spiteful enemies from all these worlds. In like manner this Yajamāna conquers his hateful foes by means of speech. (Then) the gods used only the speech (to vanquish the Asuras). In the same way, this Yajamāna also employed speech (to vanquish his foe).

24. This earth is one that bears the desired(things) and *prāṇas* are the desired(things); for, this earth bears every breathing being. Hence it is that one which bears the desired (things). But speech (mouth) is also one that bears the desired (things), for, the *prāṇas* are desirable things. It is through the mouth that food is supplied to the *prāṇas*. Therefore, mouth is one that bears the desired (thing). That which is the *aṣāḷhā* (brick) is (same as) all these *prāṇas*. He places it in the front part (of the altar). So these *prāṇas* are laid in front(of the *Agni*-altar). That is why the (channels of) *prāṇas* are in the front-side of (man's) body. He should not in this layer cover this (*aṣāḷhā* brick) in front with any other *yajuṣmati* brick, lest he obstructs the *prāṇa* (passages). The reason for his placing the five *apasyā* bricks in front (of this *aṣāḷhā*) is because, *ap* (water) is food and by food the passages of *prāṇas* are not obstructed. He places the *aṣāḷhā* close to the two *ṛtavyā* bricks. Thus he establishes that speech in the seasons. This speech (mouth) getting established in the seasons, speaks.

25. Now they (some) ask –"If *viśvajyoti* is progeny and *aṣāḷhā* is speech, why does he place the two *ṛtavyā* bricks between them?" The *ṛtavyās* being the year, he separates speech from progeny by the year and hence children start speaking after one year (on completion of one year of age). (He lays down *aṣāḷhā*, chanting) "You are *aṣāḷhā*, the conqueror" because the gods conquered Asuras by means of that. "Vanquish enemies! Vanquish the hostile!" – as the text, so the meaning. "You are thousand-powered, you speed me" – a thousand means all and (it means) 'you have all powers; you encourage me'. After settling it, he recites the *Sūdadohasa* chant, the purport of which has been explained.

26. Now they ask, "Why are those other bricks placed in front of the *svayamātṛṇṇā* ?" Let him reply – "There are two wombs; the one being the womb of the gods and the other the womb of humans." The gods have their birth in the east (or first) and the men have their birth in the west (or next). Now by placing these bricks in front (of the *svayamātṛṇṇā* which is the Yajamāna), he causes the Yajamāna to be born from the womb of the gods. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then places a(live) tortoise. Tortoise is indeed life-sap; and by this he actually puts life-sap into it (the altar). This tortoise is that life-sap of these worlds which oozed out from them when they got drowned

in the waters. That very sap he now lays down(on *Agni*-altar). The body is as much extent as the life-sap. So, that tortoise is these worlds. This (terrestrial world) is that lower shell of it. It is fixed as it were; for, this earth is fixed as it were. That upper shell of it is yonder sky. It has its edges bent down as it were; for, yonder sky has its edges(horizons) bent down as it were. What is in between(the shells) is the aerial region. Thus that (tortoise) is these worlds. By placing it, he lays down the three worlds themselves.

2. He anoints it(tortoise) with curd, honey and ghee; curd is the form of this (terrestrial) world; ghee is the form of the aerial region and honey, of yonder sky. Thus he enriches it with its own life-sap.

3. (He says) "Honey, the winds pour forth for the virtuous"– to whatever deity the *Ṛk* mantra or the *Yajus* formula refers, that very deity is that *Ṛk* mantra and that very deity is that *Yajus* formula. This set of three chants is honey and honey is life-sap; it is life-sap he thus supplies to him (the *Agni*-altar). With these three (chants) in Gāyatrī metre the purport of this has already been explained.

4. And why it is named *kūrma* is this – Prajāpati, after having assumed that form, created living beings. When he created, he actually did(*akarot*) and inasmuch as he did (*kṛ*), he is called *kūrma* and it is same as Kaśyapa. So it is said that all creatures are of Kaśyapa. That which is tortoise is yonder sun. It is yonder sun whom he lays down(on the altar). He places it in front with the head towards the rear (west). He thus places that sun in the front side so that it moves towards the west. That is why, sun rises in the east and moves towards the west. (He places it) on the right side of the *aṣāḷhā* brick, because, the tortoise is a male and the *aṣāḷhā* a female and the male lies on the right side of the female. (It is placed) at a cubit away; for, the male lies at a cubit distance from the female. The *aṣāḷhā* is the queen among bricks and being to the right side of *aṣāḷhā,* it (tortoise) is on the right side of all the bricks.

5. And again, why he places a tortoise is because the tortoise is the *prāṇa* (breath), for, it is *prāṇa* that makes all these creatures and thereby it is the *prāṇa,* he places into him (the altar). He places it in front, with face towards the back(west) because *prāṇa* is taken in from the front and goes backwards. He places it (tortoise) by the side of the goldman and thereby infuses *prāṇa* into the Yajamāna. He places it to the right of the *aṣāḷhā* brick, for, the tortoise is *prāṇa* and *prāṇa* is the male partner of speech(the female).

6. (He places the tortoise saying) " Be seated in the depth of the waters" for, yonder sun burns in the depth of the (heavenly) waters. "Lest the sun or *Agni-Vaiśvānara* should scorch you" – (meaning)'so that the sun or *Agni-Vaiśvānara* does not harm you'. "Have an eye on the creatures whose wings are uncut" – these bricks are the creatures and they are undamaged or unbroken and(he means) 'safeguard them.' "Let them(bricks) be drenched with divine downpour" -- (meaning) 'safeguard them by cooling them with divine rains'.

7. He then moves it (tortoise)(saying), "He travelled over the three oceans leading to the heavens" (meaning) 'these three oceans are the heavenly regions and they were traversed after assuming the form of tortoise'. "Lord of the waters; the bull among bricks" – for, indeed the tortoise is the lord of the waters and the bull (best) among the bricks. "Endowing cattle unto the Yajamāna (covering the cattle in the form of bricks) go thee to that abode to which those with meritorious deeds have gone"– (meaning) 'you go to that abode to which others (other tortoises earlier laid down in this manner on the altar) have gone' i.e. you go there where your predecessors have gone by this performance. (He says) "The mighty sky and the earth; that is, the great sky and the earth, shall assemble this sacrifice of ours." (It means) 'let the great sky and the great earth put together or protect this sacrifice of ours.' "They (sky and earth) shall fill us with nourishments." That is, they shall nourish us with food. With the last(chant) relating to the sky and the earth, he places it (tortoise) down, for, the tortoise represents heaven and earth.

8. With three chants he places it on (the altar) – for, there are three worlds and Agni is threefold; as great as Agni is, as great as is his size, by so much he thus places it. With three mantras he anoints it (tortoise) that makes six and the significance of this number is already explained. There are *avakā* plants below and *avakā* plants above(the tortoise). The *avakā* plant is water and he thus places it amidst waters. Having settled it, he recites the *Sūdadohasa* chant upon it and the significance of this has already been said.

9. He then places a mortar and pestle(on the altar). Viṣṇu desired, "May I become an eater of food." He discovered these two bricks, the mortar and pestle. He placed them on the altar and thereby he became *annāda* (eater of food). In like manner, when this Yajamāna

places a mortar and pestle thereon, he thinks 'let me become an eater of food, in the same way in which Viṣṇu became an eater of food.' The mortar and pestle represent all (kinds of) food, for, it is by the mortar and pestle food is prepared by using them it (food) is eaten.

10. He places it at a distance (to the north of the naturally perforated brick) as the *retassic* bricks are (to the east of the naturally perforated brick). *Retassics* are the ribs and ribs are in the middle of the body. He thus places food in his (*Agni*-altar's) middle. i.e. on the upper side (of the *svayamātṛṇṇā*). He places the food upon the altar at the distance of a cubit, for, food is eaten by hand (when it is) at a cubit distance.

11. They (the mortar and pestle) should be span long each, because Viṣṇu as an embryo was measuring a span. These (mortar and pestle) being food, he thereby places food in (Agni-Viṣṇu) equal to his body. Indeed that food which is proportionate to the body is healthy. It does not harm. If it is in excess, it affects; if less, it does not nourish.

12. The mortar and pestle are of *udumbara* wood and *udumbara* is vigour and essence. Thereby he deposits vigour and essence into him(altar). *Udumbara* is the representative of all trees and placing these two(made of *udumbara*) he places all the trees. They are placed at a distance (equal to the distance of) *retassic* bricks. These two(worlds) are *retassic* (that drop seeds). This way he puts trees in these two worlds(sky and earth). That is why, there are trees in these two worlds. It(the mortar) has four corners. There are four quarters and it amounts to his placing the trees on all four quarters. It (the mortar) has a thin middle to give it the shape of a mortar.

13. Again why he places the mortar and pestle–when Prajāpati got exhausted, the vital air wanted to go out of him. He stopped it(from going out) by means of food. Hence *prāṇa*(vital air) is retained by food and he who eats food, breathes. When the vital air was kept back, the food was about to go out of him(Prajāpati). He kept it back by means of breath, hence food is retained by *prāṇa* and therefore he who breathes, eats food. When those two(*anna* and *prāṇa*) were retained, strength wanted to go out of him. He stopped it by those two (food and breath). Hence strength is retained by those two(*anna* and *prāṇa*) and that is why,

he who eats food, breathes and he gets strengthened. When strength was halted, those two(*anna* and *prāṇa*) wanted to get out and they were stopped by strength. Hence these two are held by strength. That is why, he who is strong, he breathes and he eats food. These are thus retained by one another. Having kept them back by one another, Prajāpati made them to enter unto his self. When that food entered(his self) all the gods entered along with it, for everything here is sustained by food.

14. This verse is said in that connection – "Then he became that very breath"— for, he indeed became that *prāṇa*. "Having become the great Prajāpati" – for, he indeed became great when those gods entered him. "He became enjoyer after having obtained the(objects of) pleasure" – objects of pleasure are, of course, the vital airs and the food. Thus having obtained all that; "When he breathed the *prāṇa* into the city" – city is indeed the body; he breathed in the *prāṇa* into his self. Hence *prāṇa* is god. It was Prajāpati who breathed and so Prajāpati is *prāṇa*. That which is *prāṇa* is same as this Gāyatrī. That which is food is this god Viṣṇu. That which is *udumbara* (the wood out of which mortar and pestle are made) is the vigour (strength).

15. He(Prajāpati) said, "This (*udumbara*) has lifted me up (*udabhārṣīt*) from all evil." By saying *udabhārṣīt*, it became *udumbhara* by name. *Udumbhara* became *udumbara* because gods like mystic appellations. He said, "Wide space (*uru*) shall be made(*karat*) for me." Hence it is *urukara* which indeed became *ulūkhala* (mortar), a mystic name, since gods like mystic appellations. That mortar is the womb of all *prāṇas* and the womb of the *prāṇas* is the head. It (the mortar)has the measure of a span(*prādeśa* – length from the tip of the thumb to the tip of the forefinger), for, the head is of a measure of a span. (It is) four-cornered; for, the head is four-cornered as it were. It is thin in the middle; for the head is thin as it were in the middle. When the gods revived him(Prajāpati), they put into him all these; *prāṇa*, food and vigour in the middle part (of his body). In the same manner, this Yajamāna places all these in this(altar). He keeps them at the same distance as the *retassics*. The *retassics* are the ribs and the ribs happen to be in the middle. In this way he places all these in the middle.

16. (He places them by saying) "Notice the actions of Viṣṇu." Actions mean 'vigour' and it means 'observe the exploits of Viṣṇu.' (He

says) "By which he obtained *vratas*." *Vratas* mean food and it means 'by which (exploits) he won food.' "He is the worthy friend of Indra" — of course, he (Viṣṇu) is the worthy partner of Indra. He places them (the mortar and pestle) with a chant related to two deities(Viṣṇu and Indra) because the mortar and pestle are the two. He keeps them together so that those two deities become one; because food is one. After placing them, he recites the *Sūdadohasa* chants, the purport of which has already been said.

17. Now he places the *ukhā* (the earthen pan). *Ukhā* is the womb. This way, he places the womb in that(altar). He places it (*ukhā*) upon the mortar, because mortar is the aerial region. That which is above the earth is the aerial region. The middle portion also is aerial region. So he places that womb in the middle. Thereby for all beings, the womb is in the middle, even for the trees.

18. And why he places the *ukhā* – that Prajāpati who disintegrated, is none else than this fire-pan (*ukhā*). For, *ukhā* is these worlds and Prajāpati is these worlds. He places her (*ukhā*) on the mortar. He thereby establishes it in all these i.e. *prāṇa*, food and vigour and he places it in such a way that it is not separated from all that. Having then pounded the *upaśaya* (the remaining clay after making the *ukhā*) and having settled down the *ukhā*, he puts that pounded *upaśaya* in front of the *ukhā*. This is its place. By this, it (*upaśaya*) is not distanced from all that.

19. Now the question arises —" How can this clay (*upaśaya*) be placed as if it is cooked or baked ?" Because, it is (prepared) according to a *Yajus* formula(according to a prescribed rule) and moreover whatever comes into contact with *Agni-Vaiśvānara* is to be taken for one having been cooked and baked.

20. (He places the *ukhā* saying) "You are steady, you are supporting." This has been explained. " From here he was at first born, from these wombs, that knower of everything born" — because, from these wombs, indeed the *Jātavedā*(the one who knows all the creatures) was born. Let him through, the Gāyatrī, Triṣṭubh and Anuṣṭubh metres, aware of his authority, carry the offerings to the gods – indeed he (Agni) knowing his authority carries the offerings to the gods by means of these metres. (He says) "For vigour, for wealth, you flourish, for strength, for

glory, for energy, for offspring" (means) for all that you flourish. "Thou art the emperor and thou art the self-ruling"; for, "He is the ruler of all and he rules over himself." "May the two *sārasvata* walls protect thee" – *sārasvata* is the mind and Sarasvatī is the speech. These two (mind and speech) are the two walls and (it means) 'may these protect you.' With these two(chants), he places it (*ukhā*); the purport of this has been explained, and moreover, it has two forms, i. e. that of clay and waters. After placing it, he recites the *Sūdadohasa* chants; the significance of which has been told.

21. Now on this, he makes offering. Earlier, seed in the form of sand has been put on it. Now he gives a shape to it. That is why, the seed after reaching the womb assumes a shape. He makes an offering of ghee, with the *sruvā* (ladle) with the chanting of *Svāhā.* With two mantras (he makes the offering); one of them has Agni as its deity and the other has Gāyatrī as its deity. The purport of this has been explained. (He says) "Yoke those good horses of thine – which run keeping up to your prowess. Becoming of one who fights in a chariot; yoke these horses efficient in calling these gods. O Agni.! Take thy position like the ancient Hotā." In both these mantras, the word '*yuj*' occurs. So they enable to place the seed in the womb. By this, the seed that is stationed in the womb does not get lost.

22. If the fire in the *ukhā* has been there for a full year, then, he should now make the offering, because, Agni maintained for a year, is everything. Whatever is preserved for a year is everything. If it (Agni) is not one maintained for a year, let him only stand by in prayer (without making the offering); for, the Agni which has not been maintained for a year is not everything; it is incomplete. That which is incomplete is worshipped. Nevertheless, let him make the offering.

23. Now this Agni is a *paśu*(animal) and even now here he is being rendered whole, complete and shaped. The naturally perforated brick is his downward *prāṇa* ; the brick with two *Yajus* formulae is his hip. The *retassics* are his ribs; the *viśvajyoti* brick is his chest-bone; the two *ṛtavyā* bricks, his back; the *aṣāḷhā* brick (forms) his neck; the tortoise is his head; and the vital airs in the tortoise are the vital airs in his head.

24. Now that (*Agni*-altar) he now builds up by raising towards the east. This *Agni*-altar is none else than yonder sun and from here upwards, he puts that sun eastward. That is why, yonder sun happens to rise up eastwards.

25. He now bends it towards the right side (by filling the altar from left to right). Thereby he makes the sun bend to the right side. That is why, the sun goes about around the right side of all these worlds. The *ukhā* is the belly, the mortar is the womb; the *ukhā* is above and the mortar below; for, the belly is above and the womb is below. The pestle is the penis and it is round; for, the penis is round. It is placed on the right side, because man lies on the right side of woman. The *dūrveṣṭakā* (brick made of grass) is the food for the animal. The northern side of the altar is raised to a higher level. This *Agni*-altar is *paśu*(animal). That is why, the left side of the well-fed animal's belly is bulging (raised than the right side). (Second Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. Then he places the heads of the *paśus* (in the *ukhā*). The heads of *paśus* are *paśus* themselves and so he is only placing the *paśus* here. He places them in *ukhā*. *Ukhā* is these worlds and heads of *paśus* are *paśus* themselves. Thereby he places the *paśus* (cattle) in these worlds. That is why cattle exist in these worlds.

2. Why he places them in the *ukhā* – *ukhā* is indeed the womb and heads of *paśus* are *paśus* themselves. He thereby establishes these cattle in the womb. That is why, animals that are being eaten and cooked do not get diminished (in number), for, he has indeed established them in the womb.

3. And why he places the heads of *paśus* – because these heads are those excellences (*śriyaḥ*). Those headless trunks are these five layers (of the altar). Those that form these five layers are these worlds and these worlds are verily this *ukhā*. Thus when he puts the heads of the *paśus* in the *ukhā*, he unites those trunks with those heads.

4. He places them in the front so as they face backwards. Why it is done so is this – when Prajāpati desired to seize the *paśus* (for sacrifice) they ran away fearing for their lives. He caught hold of them by means of *prāṇas* (vital airs) and having caught them by his *prāṇas*, he took them through his mouth, pushing them inside towards the back.

5. That which the gods did, is being done now and here the *paśus* do not attempt to run away, because he does thus, thinking 'what the gods did, let me do'. So he collects them by means of his vital airs and puts them into his self through the front towards the back.

6. And again why does he place them (heads of *paśus*) Prajāpati alone was here in the beginning. He desired, 'let me produce food; may I go about reproducing'. He created animals from out of his *prāṇas*: man from his soul; horse from his eyes; cow from his breath; sheep from his ear and goat from his speech. Since he created animals out of his *prāṇas* and because man was fashioned from his soul, they say that man is the strongest among animals.

Soul is all the vital airs, for, it is in the soul all *prāṇas* are established. Since he created man from his soul, they say that man is all animals, for, they all belong to man. Having created that food, he put it into his self from the front backwards, hence whoever produces food, he consumes it from the front and reaches it inside. He puts (that food in the form of *paśus*) in the *ukhā* which is in the form of belly. He thus pushes the food into the belly.

7. He now inserts gold pieces into each of them (the heads of *paśus*). Gold is *prāṇa* and when slaughtered, *prāṇa* goes out of them. By inserting gold pieces into them, he puts *prāṇa* into them.

8. Seven pieces he inserts into each (head), for, there are seven vital airs in the head, which he thereby puts into it. And if there are five *paśus* let him insert seven pieces five times, because he is placing those five *paśus* (in the *ukhā*) and each of them has seven *prāṇās*. Thereby he puts vital airs in all of them.

9. Even if there is only one *paśu*, some people insert five times seven pieces into it, thinking that five *paśus* are (in effect) put in and each is to have seven pieces so that all of them may be endowed with *prāṇa*. Let him not do so. The forms of all *paśus* are contained in this one *paśu* and by inserting (seven pieces) into the single one, he virtually places vital airs in all of them.

10. He first inserts into the mouth (saying), "Evenly flow the draughts of milk like rivers" – draughts of milk are food and that indeed evenly flows into his mouth. (He says) "I see the streams of ghee"–(by this) he refers to the libations to be offered in the Agni. (He further says) "The golden reed in the middle of Agni" – he thereby means obviously the goldman.

11. Here (in the right nostril, he inserts a gold piece saying) "Thee, for praise." For, praise means *prāṇa* and it is with *prāṇa* one praises. Here (in left nostril, saying), "Thee, for sheen"– for sheen means *prāṇa*. It is by *prāṇa* one shines and moreover only due to *prāṇa* everything here becomes covetable. Here (in the right eye, saying) "Thee, for brilliance" – for, both the eyes are the glowing ones. Here (into the right ear, saying,) "Thee, the *vājin*," meaning sacrifice — 'of all this universe and of *Agni-Vaiśvānara*.' Here (in the left ear, saying) "Agni who shines with his lustre and gold piece which is shining with its lustre." These two mantras contain the word 'all' for the ear is 'all'. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Thus he places human head. Thereby he honours it. (He says,) "You the giver of thousands, I give it to you for thousand." A thousand means everything and (he means) you are the giver of everything and for the sake of(obtaining) everything, I honour thee.

2. He then places there (heads) in the *ukhā*. First he places that of man. Thereby he wins man by prowess and places him in the middle. The other *paśus* he places on all the four sides. This way he arranges them as eatables for man. That is why man is in the middle of the cattle as one who eats them.

3. He then places the horse and the ram on the north side and thereby puts those two cattle in that region. That is why these two are found in plenty in that direction.

4. He places the head of the bull and of the he-goat on the southern side. That is why the southern direction has abundance of these two animals.

5. He places (the head of the) goldman on milk. Milk means cattle and thus he establishes the Yajamāna among the cattle(saying), "Unite embryo in the form of sun with milk, with embryo." The man is indeed the sun. (He means) you anoint him with milk. "Him the replica of thousand (forms) and universal form. Save him from being burnt by Agni; let not harm befall him; make him live a hundred years while you are built." No doubt, the embryo is the sun and he is the maker of a thousand, for, to him belongs everything. He thereby makes the one(man) among animals live a hundred years.That is why among animals, man alone lives for a hundred years.

6. He then places(the head of) the horse on the northern side(saying), "The speed of the wind." This horse is indeed, speed of the wind, "Varuṇa's navel." For, the horse is Varuṇa. "The horse emerging from the middle of the floods" – the flood is waters and the horse is water-born. (Further he says)"The brain-child of the rivers found amidst the rocks"– rock means mountain and the waters emerge from the mountains. (He says) "Agni in the farthest skies, you do not harm him." These worlds are the highest skies and he means to say do not harm him in these worlds.

7. Then he places (the head of) the bull (saying), "Thee indestructible red dot"– the dot is sound and that bull is the same as the imperishable Soma Bhuraṇyu. It means the one who protects and he says, "I worship Agni everywhere moving, by my prostrations" – because cow is sacred for Agni. He is everywhere moving because they hold him upwards the east and wait upon him there. "One who is put to shape, joined limb by limb" – when this *Agni*-altar is being built up, he is shaped stage by stage. "Do not harm Aditi, which shines forth" – for, cow is one which shines forth all around. Food is that which shines forth and so cow is food.

8. Then he places (the head) of ram (saying), "The defender of Tvaṣṭā and the navel of Varuṇa"— for, ram belongs to Varuṇa and Tvaṣṭā. "The ram which has emerged in the far-off horizon" – the ear is the far-off horizon and the quarters are the ear and so the quarters are the distant horizon. "It is the biggest manifold deceit of Asuras; "O Agni ! do not harm him in that far-off sky" — these worlds are the far-off skies and he only says, "Do not harm him in these worlds."

9. Then on the southern side he places (the head) of he-goat (saying), "That fire which was born of fire" – of course, Agni is born out of Agni (for the fire to be placed on the altar is taken out of the *Gārhapatya* fire). "Out of the pain of the earth or also of the sky" – for, that which is born from the mortification of Prajāpati is really born from the pain of the earth and of the sky. "By which the maker of the universe produces the creatures" (means) speech is he-goat and out of the speech Viśvakarmā (creator) created the living beings. "Agni, save us from wrath" – as the text, so is the meaning. Thus these are the *paśus* which are placed (in the *ukhā*) separately. They are established in it separately and consecrated by reciting individual *Sūdadohasa* chants; because the *paśus* are different.

10. He then places the head of man. Thereby he renders man fit for sacrifice among the animals. That is why out of the animals, man alone performs sacrifice.

11. Inasmuch as he makes offerings on him (man), he infuses vigour into this head. He makes offerings with ghee and ghee is thunderbolt and vigour is the same as thunderbolt. So he bestows vigour unto it. He offers it with *Svāhākāra* and *Svāhākāra* is a male (representing masculine energy) and thereby he only endows it with vigour. With a Triṣṭubh chant he offers and Triṣṭubh is a thunderbolt and vigour is thunderbolt. Therefore, with the vigour of Triṣṭubh he endows it.

12. Having recited the half-verse (of the *Ṛk*) he utters *Svāhākāra*. The *Ṛk* is a bone and having split that skull-bone which is inside the head, he lays vigour into it.

13. Having recited the latter half of the verse (the *Ṛk*), he utters the *Svāhākāra*. After joining that skull-bone which is on the top of the head, he lays vigour into it.

14. (He says) "The shining front of the gods has emerged'—this Puruṣa is yonder sun and he indeed emerges as the face of the gods. "The eye of Mitra, Varuṇa and Agni " – for, he is the eye of both gods and men." "He has pervaded heaven and earth and the aerial region" –by rising up he fills all these worlds (with light). "Sūrya is the soul of the movable and the immovable" – for, he is indeed the soul of all that moves and all that is stationary. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then worshipfully stands by (the heads) chanting the *Utsarga* mantras. For, once when Prajāpati was about to slaughter the *paśus*, they while about to be slaughtered, were pained and he dispelled those pains by means of these *Utsargas*. In the same way this one (Yajamāna), by these *Utsargas*, drives away their pain, the sin.

2. Some drive away the pain, as and when they place each of the heads, thinking that they otherwise may put pain thereon. But it is they who actually put the pain thereon, for, the pain they remove from the previous one, they put on (the altar) with succeeding one.

3. Some in reverence get up and move around thinking that thereby they are removing the pain upwards. But actually they indeed follow the pain, the evil upwards; for, the Yajamāna indeed goes upwards by this sacrifice and by this they drive the pain also upwards.

4. It should be removed outside the fire-altar, because that fire-altar is these worlds and thereby he dispels the pain out of these worlds. He dispels it outside the *vedī*; the *vedī* is this earth, and thus he puts it out of this earth. He stands facing north while doing so; because those *paśus* are in that direction. He thus puts the pain in the direction where those *paśus* are.

5. First he removes the pain of man; it is the man's, he first dispels by saying, "Do not hurt this two-footed animal". The two-footed animal is indeed man and he only says 'do not hurt man'. "O One-thousand-eyed, who are built up for *medhas*"– the thousand-eyed is indeed Agni, because of the gold pieces. 'For *medhas*' means 'for food'. "O Agni! kindly accept the pseudo-man as food"– a *kiṁpuruṣa* is a pseudo-man and thus he pleads 'kindly accept a pseudo-man as food.' "With that you build up your forms and get established" – meaning 'get your form built up with that food and get established'. The form is the body and he only says 'thus get yourself built up and be established.' "Let your burning heat reach the *kiṁpuruṣa*; let the burning heat reach him whom we hate"—thereby lays the burning heat into the pseudo-man and into the man whom he hates.

6. Then he removes the pain of the horse saying, "You do not harm this one-hoofed animal" — the one-hoofed animal is, no doubt, the horse and thus means to say 'do not harm that horse'. "The swift-runner, neighing among the runners" for, he is indeed neighing and is a runner among the runners. "The wild beast I do assign to you" – he thereby assigns to him the wild beast. "With that you build up your forms and get established," which means 'with that, fashion your body and get settled.' "Let your burning heat reach the beast; let your burning heat reach him whom we hate"— thereby he lays that burning heat into the beast and into whom he hates.

7. Then he removes the pain of the bull saying,"This thousandfold, hundred-streamed well"— of course the bull(cow) is indeed thousandfold and hundred-streamed. "The one who has expanded in the middle of the flood"—these worlds are the flood and thus it is the one who is subsisting in these worlds. "The unending milking ghee for man" — this cow is indeed inexhaustible in milking ghee for man. "O Agni situated in the highest regions, do not hurt us." The highest regions are these worlds and he means to say 'do not harm it in these worlds.' "The wild buffalo, I offer to you" — thereby he offers to him the *gavaya*. "You build up with that, your forms and get settled." It means 'by building up your forms get yourself perfect.' "Let your burning heat reach the buffalo; let your burning heat reach him whom we hate"—thereby he lays the burning heat into the buffalo and into them whom he hates.

8. Then he dispels the pain of the sheep, saying, "This woollen," which means the sheep having wooly body. 'Navel of Varuṇa'— the sheep is sacred to Varuṇa. "The skins of animals which are two-footed and four-

footed" — that is because sheep is indeed the skin (the cover) of both kinds of animals; the two-footed and the four-footed. 'The first birth-place of the creatures produced by Tvaṣṭā' — for, Tvaṣṭā indeed found this sheep as the first form. "O Agni! do not harm him in the highest region." The highest region is these worlds and thus he means to say 'do not harm him in these worlds.' "The wild buffalo I offer to you"—thereby he assigns the wild buffalo to him. "You build yourself up your forms and get established" — meaning 'with these, you perfect your form.' "Let your burning heat reach the buffalo, let your burning heat reach him whom we hate"—he lays burning heat into the buffalo and into him whom he hates.

9. Then he removes all the pain of the he- goat saying, "The he-goat was indeed produced from the heat of Agni." That which was produced from Prajāpati's heat was, of course, produced from Agni's heat. 'He saw the creator at first'—the creator doubtless is Prajāpati and he saw Prajāpati at first. 'Thereby the gods at first reached divinity' — the he-goat doubtless is speech and by the speech the gods reached divinity or the summit. 'Thereby they went to the height, the wise' meaning they went to the heavenly world by wisdom. 'The wild *śarabha* (a horse-like animal with six feet and wings), I offer to you.' Thereby he offers the wild *śarabha* to him. 'You build up your form with that and get settled;' by which he means 'you fashion your body and get established.' 'Let your burning heat reach the *śarabha*; let your burning heat reach the one whom we hate' — thereby he lays the burning heat into the *śarabha* and into him whom he hates.

10. Now they say, "The pain, the evil of these *paśus* which Prajāpati thus dispelled, became these five animals." They, with their sacrificial essence gone out of them, are bereft of the essence and hence unfit for sacrifice. The Brāhmaṇa should not eat of them. He sends them to that region so that the water-laden clouds do not rain there.

11. After returning to the fire, he stands worshipfully; for, when he goes outside the *vedī* when the Agni is only half built, he is committing an offence. He now makes amends for that, so that Agni does not injure him. He stands in reverence chanting a verse and thus makes amends to that Agni. The chanting is with a verse undefined and undefined means everything. Thus he makes amends with everything. He makes amends with a verse containing the word *Yaviṣṭha* (youngest). This is with reference to the favourite

form of Agni; for, when he was born he took possession of everything here and he is the youngest ! 'O youngest ! protect the men and the one who liberally worships you '– the one who liberally worships is the Yajamāna and the men are the people. 'You hear the praise;' with reference to this verse of praise. 'You protect my relations and myself '— the word 'relations' refers to offspring and it means 'protect both, the offspring of the Yajamāna and the Yajamāna himself.' (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Having climbed the altar and gone round behind the naturally perforated brick, he lays down the *apasyā* bricks. These *apasyās* are the same as waters. Waters have gone out of these *paśus* and laying the *apasyā* bricks, he puts waters into them. He places them close to the (heads of) *paśus.* He places the *apasyā* bricks in sets of five; for, these *paśus* are five in number. He places them on all sides and thereby puts waters into all of them.

2. The first fifteen are *apasyās.* Waters are verily the thunderbolt and thunderbolt is fifteenfold. Hence wherever the waters flow, there they destroy evil; because it is the thunderbolt that destroys evil in that area. So while it rains, one should move out uncovered, thinking 'let this thunderbolt destroy my sin'.

3. The last five bricks are *chandasyās.* The metres (*chandasyās*) are the same as cattle and metres are food and food is the flesh of animals. The flesh of these *paśus* came out and so he puts flesh into them by placing these *chandasyās.* He keeps them close to the(heads of) *paśus* and thereby puts flesh close to those *paśus.* The *apasyās* are inside and the *chandasyās* are outside; for, the waters are inside and the flesh outside.

4. Now they ask –"If these are waters and the others are flesh, then where is the skin and where the hairs?" Well, the skin of the *paśus* is food and the hairs of the *paśus* are food. By placing the *chandasyās,* themselves, skin is provided and they are the hairs as well. Or, those goats' hair which are kept in the *ukhā* are the hairs. The *ukhā* is outside and the heads of the *paśus* are inside; because the hairs are outside and the body is inside. Hence Śāṇḍilya said, "This way or that way, we see that the *paśus* are completely made up (with all their parts)."

5. Now why he places the *apasyās* — when Prajāpati got exhausted, waters came out of him. When the waters came out, he shrank or lied low. Since he shrank(*viś*) there are twenty (*viṁśati*) of these(bricks). Waters flowed out of his fingers; the fingers being the end, the waters flowed out through the fingers. This *Agni*-altar which is being built up is the same as that disjointed Prajāpati and those waters which flowed out of him are these *apasyās*. So when he lays down those (*apasyās*), he puts back those waters which flowed out of him. That is why he lays them down now.

6. "I place you on the way of waters"–(so saying, he places the first *apasyā*), which is the way of waters, for, waters flow this and that way when the wind blows here and there. He lays down the first brick — the wind.

7. "In the upsurge of the waters, I place you"–(so saying, he places the second *apasyā*). The plants are the upsurge of waters, because wherever there is upsurge of waters, there the plants grow. So he places this brick in the plants.

8. "I place you in the ashes of waters"–(so saying, he places the third *apasyā*). The cloud is indeed the ash of waters. In the cloud, he places this brick.

9. "In the light of the waters, I lay you down"–(so saying, he places the fourth). The lightning is the light of the waters. So he places this brick in the lightning.

10. "In the abode of waters, I place you"–(so saying, he lays down the fifth brick). The abode of waters is indeed the earth; for, it is on the earth the waters flow. This brick he lays down on this earth. Whatever water flowed from those five forms of his, those waters he now puts back into him. Those forms themselves he thereby restores to him.

11. "In the flood, the home, I place you " – the flood is *prāṇa* and in the *prāṇa*, he lays it down.

12. "In the ocean, the home, I place you"– the ocean is the mind. From mind i.e. ocean, with speech as shovel, the gods dug out the *Trayī* (Vedic lore). There is a verse recited in this connection –"That which the gods dug out of the ocean with sharp shovels, let that true god today know as to where

they deposited that gift (namely *Trayī Vidyā*)." The ocean is the mind; speech is the sharp shovel, and the gift is the *Trayī Vidyā*(triple Vedic lore). This is what this verse implies. He places that brick in the mind.

13. "In the stream, the home, I settle you" – stream is indeed the speech and in the speech, he places it.

14. "In the abode of waters, I place you"– the abode of waters is the eye, because it is there that water is always found. So he places it in the eye.

15. "In the resting place of waters, I place you"– the resting place of waters is indeed the ear. Thus he places it in the ear. Those waters which thus flowed out of his forms, those he now puts back into him and thereby he restores those forms to him.

16. "I settle you in the seat of waters" – the seat of waters is the sky, because it is in the sky that the waters are stationed. So he lays it down in the sky.

17. "I place you in the region of the waters" – the region of waters is indeed the aerial region. So he places it in the aerial region.

18. "I lay you down in the womb of the waters" – the womb of waters is of course the ocean and thus he places it in the ocean.

19. "I place you in the sediment of waters" – the sediment of waters is indeed the sands and in the sands, he places it.

20. "I lay you down in the resort of waters"– the resort of waters is food and thereby he places it in the food. So from whatever forms(of Prajāpati) waters flowed out, those waters he now puts back into him and thus restores those very forms to him.

21. "I settle you with Gāyatrī metre; I settle you with Triṣṭubh metre; I lay you down with Jagatī metre; I place you with Anuṣṭubh metre; I settle you with Paṅktī metre"– thus from whatever of the metres, waters flowed out(of Prajāpati) those he restores to him and he puts back those metres into him.

22. These (bricks) are fingers. He places them on all sides; for, these fingers (and toes) are on all sides. He places them at the ends because these fingers are at the ends. He places them in four sets, because these fingers are in four sets. He places five of them each time, because there are five fingers (or toes) in each limb. He places them separately, since the fingers are separate. Each set, he settles once (i. e. settles each set of five together) and makes each set one unit because in each set five fingers are linked together. (Fourth Brāhmaṇa Ends.)

(Chapter Five Ends.)

HASTIGHAṬA KĀṆḌA ENDS.

CITI KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He places the *prāṇabhṛt* bricks(on the first layer of the *citi*). *Prāṇabhṛt* being vital airs, he thereby infuses *prāṇa* into it. He lays them down on the first layer because the first layer is the front of Agni(altar). Thus he infuses *prāṇa* in the front. That is why these (creatures) have vital air in front.

2. He lays them down in tens, for, there are ten *prāṇas.* Tens may also mean many times; but here they mean only ten (in one lot). Five times (the lots of) ten are placed. Thereby he places in those five (kinds of) *paśus* (sacrificial animals) and each *paśu* has ten vital airs. He lays them (near the heads of the *paśus*), so that these (*prāṇas*) are not separated from the *paśus.* He places them all around so that on every side they are endowed with vital airs.

3. Why he places the *prāṇabhṛt* bricks—when Prajāpati got exhausted (by creating the beings), his vital airs departed from him. He addressed them (*prāṇas*) who had assumed divine forms — "You return; come back to my body from where you have gone (so that this body of mine will be rejuvenated)." They said, "O Prajāpati ! You produce that type of food by seeing which, we can be with you". Prajāpati said, "Alright let us together produce that food." They said, "Be it so." Thus Prajāpati and those *prāṇas* together created this food which are the *prāṇabhṛt* bricks.

4. He places them on the front side (saying),"This indeed is the existing (*bhuva*) in front" — In front doubtless is Agni and why he refers to Agni as in front is because they take out the fire (from the *Gārhapatya*) towards the front side and tend the fire in front. Now, why they say *bhuva* (existing) is because the vital air itself, in the form of Agni, exists in the front (i.e. *Āhavanīya*). So he places that very *prāṇa* in the form of fire (by placing *prāṇabhṛt* in front).

5. (He says)"Of that *Bhuva* (Agni existing) was born this *prāṇa*" — for, *prāṇa* was indeed produced by that *bhuva* (Agni). "Of that *bhauvaka*

(*prāṇa*) was made the *Vasanta*" for, the spring season was born from that *prāṇa*. "Of that Gāyatrī, the *Gāyatra* was born" – for the *Gāyatra Sāman* was the son of Gāyatrī metre. "Of that *Gāyatra* was born the *Upāṁśu*" – for, the *Upāṁśu graha* (*soma* cup called *Upāṁśu*) was the son of *Gāyatra Sāman*. "Of that *Upāṁśu* was born the *Trivṛt*"– for the *stoma* (nine-versed hymn) called *Trivṛt* was the offspring of the *Upāṁśu graha*. "Of that *Trivṛt* was born the Rathantara" – for, the *Pṛṣṭha* (*Sāman* of praise) called Rathantara came out of the *Trivṛt stoma*.

6. (He says) "The *Ṛṣi* Vasiṣṭha" – for, *Ṛṣi* Vasiṣṭha (i.e. sustenance of the body and its sense-organs) is indeed *prāṇa*. Inasmuch as it is the best thing, it is Vasiṣṭha (the excellent). Or, inasmuch as it is the best abiding principle living in the body, it is Vasiṣṭha. "By you taken hold by Prajāpati" - it means 'by you created by Prajāpati.' "I take the breath for my descendants"– (so saying) he infuses the *prāṇa* from the front side. He lays down (these bricks) individually and thereby he lays into it the individual desires of the vital airs. He settles them only once and thus he makes them into one *prāṇa*. If he were to set them separately, he would have split the *prāṇa* to pieces. This *iṣṭakā* is threefold; the *Yajus* formula, the settling and the *Sudadohasa* chant. That is threefold and Agni is threefold. As great as Agni is, as great as is his size, so much he lays down by doing so.

7. (He places) on the right side (saying) "This one on the right, the Viśvakarmā" – for, this wind which blows is the maker of this universe because he makes all these. Since he says "On the right," it (the wind) blows most in the south. Wind having become the mind, gets stationed on the right side of the body. It is that form (of the wind) that he now bestows (on the altar).

8. (He says) "His mind Vaiśvakarman" – because from that form of Vāyu, the mind (Vaiśvakarman) was made. "Summer, the *mānasa*" - for, out of that mind, the summer season (*mānasa*) was made. "Triṣṭubh, the *graiṣma*" – for, out of that summer season, the metre Triṣṭubh (*graiṣma*) was made, "*Svara Sāman*, the Traiṣṭubha" - for, out of that Triṣṭubh metre, the *Svara Sāman* (Traiṣṭubha) was made. "*Antaryāma*, the *Svara*" – for, out of that *Svara Sāman*, the *Antaryāma graha* (the *soma* cup of that name) (*Svara*) was made. "*Pañcadaśa stoma*, of *Antaryāma*" – for, the fifteenfold *stoma* chant (or collection of fifteen *Sāman* prayers made of fifteen *stotrīya* Ṛks) was made out of the *Antaryāma graha*. "The *Bṛhad*, of the *Pañcadaśa stoma*" for the *Bṛhat pṛṣṭha* was made out of the fifteenfold *Sāman* hymns.

9. (He says) "The *Ṛṣi* Bharadvāja" — for, *Ṛṣi* Bharadvāja is indeed mind. *Vāja* means food and he who possesses a mind, possesses (*bharati*) *vāja* (food). Therefore, *Ṛṣi* Bharadvāja is the mind. "By you taken hold of by Prajāpati" — (it means) 'by you who are created by Prajāpati.' "I take the mind for my descendants" — (so saying) he introduces the mind from the right side. He lays down (these ten bricks) separately. Thereby he introduces into it what separate desires there are in the mind. He settles them only once and by that he makes them into one mind. If he were to settle them separately, surely he would have cut the mind into pieces. This brick is threefold and the purport of this is same as said earlier.

10. (He lays down) on the western side (back) (of the altar) saying "This one at the rear, the all-encompasser" — the all-encompasser is indeed yonder sun; for, when he rises, this universe gets aroused. Since he refers to him as 'at the rear,' one sees him only when he moves westward. The sun indeed, having become the eye, got stationed behind. It is that form he bestows now (on the altar).

11. "His eye, the *Vaiśvavyacasa*"— because out of that form of the sun (*Viśvavyacas,* the all-encompassing), the eye (*Vaiśvavyacasa*) was made. "Rainy season, the *cākṣuṣya*"— for, the metre Jagatī was made out of the rainy season. "*Ṛksama,* of the Jagatī" — for, from out of the Jagatī metre, the *Sāman* called *Ṛksama* was made. "Of *Ṛksama,* the *Śukra*" — for, the *Śukra graha* (the *soma* cup of that name) was made out of the *Sāman* called *Ṛksama.* "Of *Śukra* the seventeenfold" — for, the seventeenfold *stoma* (collection of seventeen hymns called *Saptadaśa stoma*) was made out of the *Śukra graha.* "Of the *Saptadaśa stoma,* the *Virūpa*"— for, the *pṛṣtha* called *Vairūpa* was made out of the seventeenfold *stoma.*

12. (He says) "The *Ṛṣi* Jamadagni" — for, the eye doubtless, is the *Ṛṣi* Jamadagni; because it is with the eye the *jagat* (the animate world) sees and thinks. Therefore, the *Ṛṣi* Jamadagni is the eye. "By you taken hold of by Prajāpati " — (it means) 'by you who are created by Prajāpati.' "I take the eye for my descendants" — (so saying) he introduced the eye from behind. He lays down these (ten bricks) separately. Thereby he introduces what separate desires there are in the eyes. He settles them only once and by that he makes them into one eye. If he were to settle them separately, surely he would have cut the eye to pieces. This brick is threefold and its significance is explained earlier.

13. (He lays down) on the upper north side (saying), "This one the upper side, the heaven" — for, the quarters are in the upper sphere. Why he refers to them as on the upper side is because the regions are indeed above everything (on this earth). Why he says 'The heavens' is because the regions indeed are the heavenly world. The regions having become the ear, got stationed in the upper sphere. It is that form, he now bestows on (*Agni*-altar).

14. "His ear, the *Sauva*" — for, out of that form the quarters made the ear. "Of the ear, the autumn" — for, the autumn season was made out of the ear. "Of the autumn, the Anuṣṭubh"— for, the Anuṣṭubh metre was made out of the autumn season. "Of the Anuṣṭubh, the *aikam,*" for the *Sāman* called *Aika* was made out of Anuṣṭubh metre. "Of the *Aika,* the *Manthī* — for, the *Manthī graha* (the *soma* cup called *Manthī*) was made out of the *Aika Sāman.* "Of the *Manthī,* the *Ekaviṁśa*" — for, the twenty-onefold *stoma* chant (a collection of twenty-one *Sāmans* called *Virāja* — was made out of *Ekaviṁśa stoma*).

15. (He says) "The *Ṛṣi* , Viśvāmitra" — for, the ear, is doubtless, *Ṛṣi* Viśvāmitra — for, it is with the ear one hears from every side and from all sides he has friends (*mitra*). Therefore, the ear is *Ṛṣi* Viśvāmitra. "By you taken hold of by Prajāpati " — meaning 'you created by Prajāpati'. "I take the ear for my descendants" — (so saying) he introduced the ear from the northern side. He lays down these (ten bricks) separately. Thereby he introduces what separate desires there are in the ear. He settles them only once and by that he makes them into one ear. If he were to settle them separately, he would have split the ear to pieces. This brick is threefold and the purport of this is as explained earlier.

16. (He lays down) in the middle (saying), "This one above, the *mati*"– for, the moon is indeed above. As to why he says 'above' is because the moon is above. Why he refers to it as '*mati*' is because speech is mind. It is by speech that all these (beings) think. It is the speech having become the moon; got stationed above. It is that form he now bestows on it (*Agni*-altar).

17. "Speech, of the mind"– for, the speech was made out of that form, the moon. "Of the speech, the winter" — for, the winter season was made out of speech. "Of winter, the Paṅkti" — for, the Paṅkti metre was made out of the winter season. "Of the Paṅkti, the *Nidhanavat*"— for, the *Sāman* called

Nidhanavat was made out of Paṅkti metre. "Of *Nidhanavat,* the *Āgrayaṇa*" — for, the *Āgrayaṇa graha* (*soma* cup of that name) was made out of the *Nidhanavat Sāman.* "Of the *Āgrayaṇa,* the *Triṇava* and *Trayastriṁśa*" — for, out of the *Āgrayaṇa graha* was made the *Triṇava stoma* (*stoma* hymns made of thrice nine verses) and the *Trayastriṁśa stoma* (thirty-three-versed *stoma* hymns). "Of the *Triṇava* and *Trayastriṁśa,* the *Śākvara* and *Raivata*" — for, the *pṛṣṭhas* called *Śākvara* and *Raivata* were made out of the thrice-nine *stoma* and thirty-threefold *stoma* respectively.

18. (He says) "The *Ṛṣi* Viśvakarmā" — for, *Ṛṣi* Viśvakarmā doubtless is speech. Because every action here is done by speech. Therefore, the speech is *Ṛṣi* Viśvakarmā (all-doer). "By you taken hold of by Prajāpati" — meaning 'you created by Prajāpati'. "I take the speech for my descendants" — (so saying) he introduces the speech from above. He lays down these ten bricks separately. Thereby he introduces what separate desires there are in the speech. He settles them only once and by that he makes them into one speech. If he were to settle them separately, he would have split the speech to pieces. This brick is threefold and the purport of this is as explained earlier.

19. This is that same food which the *prāṇas* and Prajāpati created together. This much constitutes the whole sacrifice; and sacrifice is the food of gods. He lays them (bricks) in tens. The Virāḍ metre is of ten syllables and Virāḍ constitutes the entire food. He thus bestows on him (the *Agni*-altar) the entire food. He places them on all sides and thereby bestows the entire food on him from all sides. Indeed, these Virāḍ verses sustain those *prāṇas* and inasmuch as they sustain (*bhṛ*) the vital airs (*prāṇas*), these (*iṣṭakās*) are called *prāṇabhṛtaḥ.* (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now they ask, "What are the vital airs and what are the *prāṇabhṛts?*" *Prāṇas* are the vital airs themselves and *prāṇabhṛts* are the organs and the organs sustain (*bibhrati*), the *prāṇas.* Vital airs are of course, the *prāṇas* and the *prāṇabhṛt* is food because it is food that carries the vital airs.

2. Now they ask, "How do all these (*prāṇabhṛt* bricks) of his (altar) happen to be of Prajāpati? Because while placing each of them it was repeated, "By you taken hold of by Prajāpati." That is how all these happen to be of Prajāpati.

3. They say, "As they chant and recite on drawing the *soma* cups, where is the need for him to introduce chants and hymns before the drawing of the *soma* cups (as he is said to be doing in the previous Brāhmaṇa)" One has to keep in view the completion of the sacrificial ritual. Now with the *Pratipadā Ṛk* (marking the opening) the *graha* is collected. On the *Ṛk* mantra, the *Sāman* is sung. This means he puts in for (*Agni*-altar) both the *Ṛks* and *Sāmans* before collecting the *graha.* Inasmuch as after collecting of *soma* in the *grahas,* there are *stotra* chantings and recitation of the *Śastras,* he puts in for him both the *stomas* and *pṛṣṭha Sāmans* after the *grahas* are collected.

4. On this they ask, "If these three, namely collecting of *graha, stotra* chant and *śastra* recitation are simultaneously done, when the *graha* and *stotra* alone are put in, how the *śastra* also comes to be considered as introduced (in the ritual) ? That which is *stotra* is the same as *śastra* . What mantras, he (*Hotṛ*) uses for *stotra,* the same chants are (used in) the *śastra.* That is how *śastra* too happens to be introduced here.

5. They raise the question, "In the first three cases dealing with *bhuva, bhauvana,* etc." (the genesis of each from the previous) it is traced as from father to son (by using terms like *bhauvana, prāṇāyana,* etc. indicating father-son relationship), why this correspondence as son of the father is not mentioned in the case of *Ṛk* and *Sāmān* ? Because, the *Sāman* doubtless is the husband of the *Ṛk.* If he were to refer to them in the same strain, it would amount to saying 'of the son' instead of 'of the husband'. Therefore, in the case of *Ṛk* and *Sāman,* it is cause-effect relationship. As to why does he thrice carry on (the generation from father to son)? Because he thereby carries on three (generations); i.e. father, son and grandson. Therefore, one and the same (man) offers (food) to them.

6. These (bricks) which he places in the east (front) are the sustainers of *prāṇa* (the out-going breath); those which he places at the rear are the sustainers of the eye or those that hold the *apāna* (downward breath). Those on the right (south) are sustainers of mind or those that hold the *vyāna* (mobile breath). Those on the left are the sustainers of the ear or those that hold *udāna* (outward breath) and those in the middle are the sustainers of speech or those that hold the *samāna* (pervading breath).

7. Now the Adhvaryus of the Caraka school lay down different bricks as *apānabhṛts, vyānabhṛts, udānabhṛts, samānabhṛts, cakṣurbhṛts, manobhṛts, śrotrabhṛts* and *vāgbhṛts* (i.e. they consider all these ten as *prāṇabhṛts* only or relating only to *prāṇa,* the out-going breath and lay down separate bricks for *apāna,* the downward breath; *vyāna,* the mobile breath; *udāna,* the upward breath; *samāna,* the pervading breath, the eyes, the mind, the ear and the speech). But it should not be done so. In that case, it will amount to overdoing. In this order itself (as we have mentioned) all those forms are laid (into Agni).

8. Now he places those bricks in the rear after placing them in the front, the *prāṇa* (outward breath) having become *apāna* (downward breath) moves like this from the tips of the fingers (indicated by the downward movement of the finger tips) and the *apāna* (downward breath) having become *prāṇa* (outward breath) moves like this upward from the tips of the toes. Hence by laying down the bricks in front and then at the back, he makes these two breathings continuous and connects them. That is how these two (*prāṇa* and *apāna*) are continuous and connected.

9. When he places those bricks on the right side and then on the left side, the *prāṇa* (outward breath) becomes the *vyāna* (circulating breath) passes along thus from the tips of the fingers and the circulating breath in turn becomes the *prāṇa,* and passes along thus from the tips of the fingers. Thus by laying down the bricks on the right side and then on the left side, he makes these two breathings (*prāṇa* and *vyāna*) continuous and connected. That is why these two breaths are continuous and connected.

10. Those bricks which he places in the centre are the vital airs and he places them in between the two *retassica* bricks; for, the *retassica* are the side bones and are in the middle of the body. He thus places the vital airs into him (the *Agni* altar or the Yajamāna) at the very middle part of the body. On every side he places these central bricks and thereby puts vital airs in every part of his body. That is how these *prāṇas* (vital airs) originating from the bottom of the spinal column, gets spread all round the navel. He places them both lengthwise and cross-wise. That is how the vital airs in this body are both lengthwise and cross-wise. He places them touching each other. Thus he makes the vital airs continuous and connected. Hence the channels of vital airs are continuous and inter-connected. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Some people lay down (these *prāṇabhṛt* bricks) so as they are in contact with the human brick (goldman) (saying) that he (*puruṣa*) is the vital air and him these bricks sustain (*bibhrati*) and hence it is they are *prāṇabhṛts.* It shall not be done so. Of course the vital air is the same as that goldman but his body (is not confined to the golden figure); it extends as far as the expanse of this altar. Hence (by placing the *prāṇabhṛts* touching the gold piece only), whatever (far-flung) limbs of that man, these *prāṇabhṛts* do not touch, and those limbs, the vital airs will not reach and whichever limb is not supplied with vital airs, that limb gets dried up and withers away. Therefore he places these (*prāṇabhṛts*) only on the *pariśrits* (enclosing stones). Those which he places in the middle, by those, his (central) body gets filled (with vital airs) and thus by them he (goldman proper) is not denied of the vital airs.

2. Here now they say, "Whereas (in the mantras chanted while placing those *prāṇabhṛts*), it is said, this one in front, the *Bhuva*; this one in the right, *Viśvakarmā*; this one behind, the *Viśvavyacā*; this one in the left, *Svar* and this one above, the mind" — by this, these bricks are earmarked for specific quarters. Why then he lays down these (bricks) in the side-long places? The *prāṇabhṛts* are vital airs and if they are placed exactly corresponding to the quarters, these breaths would have only a forward and backward movement. Now by placing these bricks in side-long places, these breaths besides moving forward and backward, also move sideways along all the limbs and the whole body.

3. Now that *Agni* (altar) is a *paśu* and it in now itself fashioned completely and made trim. Those (bricks) which he places in front are his arms (fore-feet) and those that he places behind are his thighs and those that he places in the middle constitute its trunk. These (in the middle), he places between the *retassica* (bricks), because the *retassics* are the side-bones indeed. Side-bones happen to be in the middle and thus he places the body proper in the middle. He places them all around because that body proper extends all round.

4. Now they ask — " Whereas in the first four sets (of *prāṇabhṛts*), he lays down a single *stoma* and a single *pṛṣṭha*, why should he here (in the fifth set in the middle) lay down two *stomas* (*Triṇava* and *Trayastriṁśa*) and two *pṛṣṭhas* (*Śākvara* and *Raivata*)?" This is because this (set of *prāṇabhṛts* in the middle) is his (Agni's) body proper. He thus makes the body proper supreme among the parts of the body; greatest and most vigorous among the limbs. That is why this trunk part is the supreme, great and most vigorous among the body parts.

5. Now they ask, "When brick by brick the *Agni*-altar is fashioned, how is it that this Agni of his becomes completely fashioned and trim?" Now the *Yajus* formula chanted (for each brick) is the marrow, the brick is the bone, the *Sūdadoha* recitation is the skin,the formula used for *purīṣa* (filling of the gaps with earth) forms the hair and the *purīṣa* (the mud used to fill the gaps) is the food. This way that Agni of his becomes completely fashioned and made up brick to brick. That Agni is possessed of all vital power, whosoever, knows that Agni to be possessed of all vital power, attains his full life-span. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now the (possibility of) contraction and expansion (of the body). The built altar is made to be possessed of (the capacity) for contraction and expansion by some (by stroking along the layer, pushing the bricks here and there and by uttering some mantras). *Agni*-altar is indeed a *paśu* and just as an animal gains strength by contracting and expanding its limbs, (so too, this Agni becomes capable of contraction and expansion of limbs and thereby becomes stronger). (This is done by saying) "You are the *saṁvatsara, parivatsara, idāvatsara, idvatsara* and *vatsara*. May your dawns (limbs) be efficacious, may your days and nights become efficacious; may your half-months be efficacious; may your months be efficacious; may your seasons become efficacious and may your year become efficacious. For (enabling) going and coming, you contract and expand (your limbs); you are the *citi* of the shape of eagle. Just by (the grace of) that deity Angiras, you remain stable."

2. Śāṭyāyani also once deposed that while being touched with these mantras, someone heard cracking sound of the wings (of the altar) (proving that these chants do cause contraction and expansion of the altar). So let him strike them with these chants.

3. Svarjit, Nāgnajit, also known as Nagnajit of Gāndhāra said, "Contraction and expansion are surely *prāṇa*. Whatever part of the body where *prāṇa* is, that part expands or contracts. So let him breath on it (blow his breath into the altar) from outside when it is completely built. That will provide *prāṇa* (to enable it of) contraction and expansion. That (process of blowing the breath) makes it (the altar) get packed up or shuffled." This (method of) contraction and expansion as said (by Nāgnajit) is (the statement) of an ill-informed Kṣatriya. Even if one from outside were to blow his breath on it one hundred times or even a thousand times, he cannot infuse *prāṇa* into it. Whatever breath is there in the body proper (of the altar) that alone is the *prāṇa*. So only by laying down the *prāṇabhṛts*, he infuses *prāṇa* into it i.e. the power of contraction and expansion into it and only thereby it contracts and expands. He then places two *lokampṛṇā* bricks in that corner, the purport of which will be explained later. He then throws loose earth on the layer which again will be explained later. (Fourth Brāhmaṇa Ends)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Then he builds up the second layer. This is where the gods ascended after building the first layer. This world is the first layer and having readied this terrestrial world, they mounted it.

2. They said, "Meditate" by which they meant 'wish for a layer, seek a layer from this (first one) upwards.' They by meditation, discovered this second layer which is above the terrestrial region (earth) and below the sky. That world of theirs, they thought, was as if unfixed or unsettled.

3. They told the Aśvins (the twin physicians among gods)- "You two are Brāhmaṇas and physicians. You two lay out this second layer for our sake." Aśvins asked, "What then will be our gain?" (Gods said) "You two shall be the chief priests (Adhvaryus) at this *Agni-cityā*." (Aśvins said) "So it be." The Aśvins built up this second layer for them. That is why it is said that Aśvins themselves are the Adhvaryus of gods.

4. He lays down (the first of the *Aśvin* bricks, saying) "You are firmly rooted, firmly established, steady" – for, what is firmly rooted and established is steady. Now for them that world (the second layer, appeared to their mind as if unsteady and unfirm. That is now rendered firm and steady. They (Aśvins) went on building (the second layer). "Be seated in your firm pedestal" (meaning) 'get yourself well entrenched in your firm womb'. (He says) "Enjoying the first appearance of the *ukhyā*" — the *ukhyā* is indeed this *Agni* (altar) and the first layer is, no doubt, its first appearance (so it means) 'enjoying that'. "May the Aśvins, the Adhvaryus, place you here" – for, the Aśvins as Adhvaryus, did lay him (the brick) down.

5. (He further says laying the second brick) "You are like a nest, you are having *ghee* and you are a child-bearing woman" – for, the second layer is like a nest (since it rests on the first layer like a nest on a tree). "Be seated on the soft seat of the earth" – for, the first layer is indeed the earth and 'on that comfortable soft resort, you be seated' is what he means. "May the Rudras and Vasus praise you" – (meaning) 'let these deities sing your praise'. "Replenish them, O Brāhmaṇa! for prosperity" – (meaning) ('O brick !) protect these Brāhmaṇas (*havis* etc.) for prosperity.' Thus the Aśvins, the Adhvaryus did lay down.

6. (He lays down the third *Aśvin* brick saying) "You protected by the powerful, be seated here by your own prowess" – (meaning) 'be seated here by your own energy'. "For the happiness of the gods and favour of gods" — (meaning) 'for favouring the gods and for great joy'. "Be you kind as father to a son" — (meaning) 'just as a father is affectionate and kind to his son, so you be kind,' and "Abide here with your obliging form"— here the form is the body and it means 'abide here with your readily available body'. "May the Aśvins, the Adhvaryus, settle thee here" — for the Aśvins, who are the Adhvaryus, did lay down (this brick).

7. (He lays down the fourth *Aśvin* brick saying) — "You are the earth's soil". The first layer is indeed the earth and this second layer is like the soil of the earth. "*Apsa* by name you are" (meaning) "You are her (earth's) essence". "May all gods sing thy glory" (meaning) 'let all the gods sing your praises.' "Be seated here, enriched by *stomas* and full of fat" — for whatever *stomas* are going to be spread (chanted) on this layer (like *Trivṛt*) etc.), enriched by those *stomas*, "Bring to us prosperity along with offsprings." "May the Aśvins, the Adhvaryus, settle thee here" — for, the Aśvins who are the Adhvaryus did lay down (this brick).

8. These bricks are those quarters. He places them near the *retassica* bricks, for the two *retassica* bricks represent the sky and the earth. He thereby places the quarters within these two worlds. He lays them in every direction and thus places the quarters in all the four directions. That is why the quarters are in all the directions. They are to face each other and thereby make the quarters face each other and hence the quarters are facing each other. He places them separately, settles them separately, for, the quarters are separate.

9. He then places the fifth brick of the quarters (fifth *aśvin* brick representing the quarters). That region is the one above and that same upper region is same as yonder sun. Thus he places yonder sun thereon. He places this within the brick of the southern quarter. Thereby he places the yonder sun within the southern quarter and therefore he (sun) moves within the southern quarter.

10. (He lays it down saying) "I place you on the back of Aditi"— for the terrestrial world is Aditi and it is upon her as foundation, that he establishes him. "Sustainer of the aerial region, upholder of the quarters

and over-lord of the worlds" for he (the sun) is indeed the sustainer of the aerial region, the one who supports the quarter and is the protector of the worlds. "The wave, the drop of waters, you are" — wave is indeed the essence. "Viśvakarman is your *ṛṣi*" — Viśvakarman, the maker of everything is doubtless, the Prajāpati. Thus (it means) 'you are made by Prajāpati.' "May the Aśvins,the Adhvaryus, settle thee here" — for the Aśvins who are the Adhvaryus did lay down (this brick).

11. Now as to why he places these *aśvin* bricks is this — when Prajāpati became exhausted, the gods took him and went away. That part of his body above the feet and below the waist, the Aśvins took and kept moving away. He (Prajāpati) told them, "Come to me and return that (part of mine) which you have taken away from me." They (Aśvins) asked "What will be our gain?" (Prajāpati said) "That part of my body shall have you as its presiding deities." (They said) "let it be so" and restored that part unto him. Therefore these five *aśvin* bricks are that part of the (Prajāpati's or *Agni*-altar's) body and now when he places them into this layer (of the altar), he in fact, restores that part of his body which these bricks represent, (or which is presided over by Aśvins). That is why he lays them down here.

12. (While laying, he says) "You of firm foundation, seated firmly" — for, whatever is well established and entrenched is firm. Now that part of Prajāpati's body was as if unsteady, unfirm. By restoring it, Aśvins, made it steady and firm. "You are like a nest, fat, wise" he says. For this (part of the body) is indeed like a nest for his body. "You, protected by the powerful, be seated here by your own prowess," — (so saying) they made him powerful. "You are the earth's soil" — for that (lower part of Prajāpati's body) is connected to the (earth's) soil. He places (the bricks) close to the *retassica* bricks. *Retassics* are the side bones and that part of the body is at the level of the side bones. He places them on every side, for, the Aśvins restored that part of his body on every side.

13. Then he places the *ṛtavyās* (bricks representing the seasons). These are the seasons and thereby he places the seasons. These are *Śukra* and *Śuci*, the names (of the two months) constituting the summer season and he lays them down with those two names. They are two bricks, because a season has two months. He settles them together and thus makes them into one season.

14. As to why he places these two here is because this *Agni*-altar is the year and this year is these worlds. This second layer is that part of his (altar's) body which is above the earth and below the aerial region and that same part of him is the summer season. By placing these two (bricks) in this layer, he restores to him (*Agni*-altar) that part of his body which these two represent. That is why he places these two here.

15. Again why he places these two here — this *Agni*-altar is Prajāpati and Prajāpati is the year. That part of his which is above the feet and below the waist is this second layer. And that part of his body is the summer season. Thus by laying down these two here (in this second layer), he restores to him that part of the body, which is represented by these two. That is why he places these two in this (layer). (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then places the *vaiśvadevī* bricks. The second layer is the one which the Aśvins at that time built up for the gods and as the result of that they became all those, whatever there is here. Now the gods said, "The Aśvins have become all these; now you (gods) think as to how we can also get a share in it". They said, "Meditate," which means 'build up an altar so that we can also get a share here'. By contemplating they discovered these bricks which are called *vaiśvadevīs.*

2. They again said, "Did not the Aśvins become all these and therefore let us also build up this by the side of the layer of Aśvins with the help of Aśvins themselves." Accordingly, they laid down with the help of the Aśvins, these (bricks) on the side of the layer of Aśvins. That is why, these (bricks) have their tips coincide with the ends of the Aśvins,' bricks. This is (possible) because they laid down alongside the Aśvin layer with the help of Aśvins.

3. As to why he lays down the *vaiśvadevī* bricks — these represent those same Viśvedevas who discovered the second layer and by whom the gods were enriched with essence. Now he is laying down those very bricks which represent all beings. They are placed in the range of the *retassica* bricks; for, the *retassica* bricks represent the heaven and the earth and within these two, he places the creatures. He places them on everyside and thereby he places the creatures all over. That is why we have creatures everywhere. He places them by the sides of the *diśyā* bricks (representing the quarters); he thus places creatures in all quarters and that is why, we have creatures in all directions.

4. And again as to why he places the *vaiśvadevī* bricks – when Prajāpati became exhausted, all those creatures escaped from the middle of his body, in other words, from the place of their origin. When the middle part of his body was reconstituted, they entered him (again). Now this *Agni*-altar which is being built up is the same as that Prajāpati who got exhausted. Those creatures which emanated from the middle of his body, they are the same as these *vaiśvadevyā* bricks. So by placing these bricks, he reintroduces those creatures into him (altar). He places them by the side of the *retassica* bricks; for, the *retassica* are the two side-bones and side-bones mark the middle of the body and in that, he places the creatures all around.Thereby, he places the creatures everywhere.

5. Again, why he lays down the *vaiśvadevī* bricks – when his body was restored, Prajāpati desired — 'May I create creatures and may I reproduce.' He then entered into union with seasons, with waters, with vital airs, with the year and with the Aśvins. Subsequently, he created these creatures. In the same manner, this Yajamāna having entered into union with these, creates these creatures. Since it is the result of *sajū* (entering into union) all these bricks are marked by the word *Sajūr.*

6. (He says) "*Sajūr* with the seasons" — because he created the seasons and having entered into union (*sajūr*) he produced creatures. "*Sajūr* with *vidhā*" — *vidhā* means waters and it is with the waters, all these get distributed. Therefore by getting into union with waters he produced these creatures. "*Sajūr* with the *devas.*" Thereby he produced the gods; the gods here refer to all the gods (like Vasus, Rudras and Ādityas). "*Sajūr* with *vayonādhas.*" *Vayonādhas* are indeed the *prāṇa* deities and it is by the *prāṇas* that all these are *vayun* or knit together. Getting into union, with *prāṇas* he created all these creatures. "For Agni, the Vaiśvānara" — Agnivaiśvānara is indeed the year and having got into union with the year, he created all these creatures. (He again says) "May the Aśvins, the Adhvaryus settle you here" — for, having got into union with the Aśvins he produced the creatures.

7. "*Sajūr* with the Vasus," (so saying) he placed it on the right side and thereby created the Vasus. "*Sajūr* with the Rudras" (so saying) he placed it behind and thereby created the Rudras. "*Sajūr* with *Ādityas*" (so saying) he placed on the north and thereby produced the *Ādityas.* "*Sajūr* with the

Viśvedevas" (so saying) he placed it above and produced those Viśvedevas. All these (bricks) have the same beginning and the end but differ in the middle. These are same in the beginning and in the end because having become united with the different deities their beginning and end coincide and because by the union each time, he produced different creatures, these (bricks) differ in their middle parts. Indeed, he created different creatures from within him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then places the *prāṇabhṛt* (bricks); for, once at that time the gods said, "Meditate", whereby they meant 'discovering a layer'. While meditating they saw the wind itself as a layer; and they placed it into that (fire-altar). In the same way, this one (Yajamāna) puts into it the wind. He places the *prāṇabhṛt* bricks because the *prāṇa* is after all, wind and thereby he actually puts wind into it. He places them by the side of the *retassica* bricks. The *retassica* represent these two worlds and between them he infuses the wind and thereby causes the wind to pervade all around these (two worlds). That is why, wind is all-pervasive and is felt on every side running in the same direction. It is also because of that, the winds from everywhere get united and blow from all quarters in the same direction. He places them down by the side of the bricks representing the quarters and thereby infuses the wind in all directions. Hence we have wind in all the quarters.

2. And again as to why he lays down the *prāṇabhṛt* bricks – it is because of that he supplies vital airs to these creatures. He places them so as to be separated from the *vaiśvadevīs*. He thereby supplies vital airs not separated from the creatures. (While placing, he says) "Protect my *prāṇa* – (out-breath); protect my *apāna* (down-breath); protect my *vyāna* (horizontal breath). Make my eyes reach far ahead; make my ears resound (with sound produced at a far distance)." In this way, he bestows on them vital airs well-defined.

3. He then places the *apasyā* bricks, for, the gods at that time said to themselves, "Meditate" whereby they surely meant 'discover a layer.' While meditating, they saw rain itself as a layer and they put it into that fire-altar. In the same way, this one (Yajamāna) places them on the altar. He places the *apasyā*, for, the waters are the rain and actually he lays the rain itself. He places them by the side of the *retassica* bricks. These two *retassica* bricks represent the two worlds and thereby he bestows rain on these two worlds

and thereby brings rain to both these worlds. That is why, we have rains. He places them all around and thus makes it rain all around. He places them all over in the same direction and thereby causes the rain to fall in the same direction. In the process, when the rain falls, it falls everywhere, from all quarters in the same direction. He places them alongside the *vāyavyā* bricks and thus bestows rain on the wind. That is why, the rains follow that direction towards which the wind blows.

4. As to why he places the *apasyā* bricks is because he puts water into the *prāṇas*. He places them in such a way that they are not separated from the *prāṇabhṛts* and thereby places the water close to the vital airs. Waters are really the same as food and in this process, he provides food for the *prāṇas*. And while laying (he says), "Make the waters rise up and quicken the growth of plants; protect the bipeds and also the four-footed, draw rains from the sky." This is how, he places the well-defined waters into it.

5. Then he places *chandasyā* bricks. The gods once said, "Meditate", which only meant 'discover the layer'. While meditating, they saw the cattle itself as a layer and placed it into this *Agni*-altar. In the same way, this one (Yajamāna) places it thereon. By placing the *chandasyā* bricks, the metres being cattle, he actually places the cattle. By placing them all around, he distributes the cattle all around. He places them alongside the *apasyās* and thereby establishes those cattle on the water. That is how, the cattle prosper when it rains.

6. And again, why he places the *chandasyā* (is)– from the body of Prajāpati who was exhausted; the cattle came out assuming the form of metres. Gāyatrī becoming a metre, by her vigour, overtook them and that is why this metre Gāyatrī is the shortest. Thereafter Prajāpati in the form of Gāyatrī, managed to overcome all the cattle by his vigour.

7. Vigour is represented by the head and Prajāpati is the head. He became vigour and assumed the form of Gāyatrī metre. In other words, Prajāpati himself transformed into a metre.

8. Kṣatra (martial prowess) is vigour and Prajāpati represents martial vigour. He became the vigour with a metre that gives pleasure. This metre is undefined, and is pleasure giving. Prajāpati is also undefined, and he himself became the metre.

9. Support is vigour and Prajāpati is the support. He became vigour and transformed into overlord metre. The overlord metre is doubtless Prajāpati and Prajāpati himself is the metre.

10. The all-maker(Viśvakarman) is vigour and Prajāpati is the maker of all. He became vigour and assumed the form of Parameṣṭhī metre. Waters are in Prajāpati, the Parameṣṭhī, because they are situated in the *parama-sthāna*(highest place). Therefore, Prajāpati himself became the Parameṣṭhī metre.

11. Thus there are four kinds of vigour and four metres, making up a total of eight. Gāyatrī has eight syllables and certainly the same Gāyatrī is in the form of Prajāpati, who by his vigour, overtook those cattle. They say that he overtook by his vigour the insipid cattle and that is why at each time (while referring to Prajāpati assuming the form of a metre) the word '*vaya*' (vigour) is repeated. Those cattle which went away from him (Prajāpati) are these fifteen *Vyāhṛtis.* Cattle are indeed the thunderbolt and thunderbolt is fifteenfold. Therefore, he who possesses cattle, drives away all the enemy. Truly it is thunderbolt that destroys the enemy. In whatever direction the one who possesses cattle moves, that direction is cleared for him by the thunderbolt. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. "The he-goat represents vigour." He overtook by his vigour the he-goat. Vivala is a metre (literally meaning that which has no gap). Vivala is indeed the one-footed (*ekapadā*). It is in the form of the Ekapadā metre, the goats escaped from the body of Prajāpati.

2. "The ram is vigour." The ram he overtook by his vigour. Viśāla is a metre and Viśāla is two-footed. In the form of the *dvipadā,* the ram escaped from his body.

3. "Man is vigour." He overtook man by his vigour. Tandra is metre (literally meaning inertia). The Tandra metre is the Paṅkti. Men escaped from his body in the form of Paṅkti.

4. "The tiger is vigour." He overtook tiger by his vigour. '*Anādhṛṣṭa* is the metre' (meaning unchallengeable). *Anādhṛṣṭa* is indeed the Virāj. For Virāj is food. The food having become unchallengeable, Virāj escaped as tiger from his body.

5. "The lion is vigour." The lion he overtook by his vigour. 'Chadi is the metre' (meaning to cover). Because it covers all over himself and assumes the form of *Aticchandā* (super metre) and escaped as lions (from his body). Thus he places the undefined metres alongwith defined beasts.

6. "The ox is vigour." The ox he overtook by his vigour. 'The Bṛhatī is the metre' and having assumed the form of Bṛhatī, the oxen escaped from him.

7. "The bull is vigour." He overtook the bull by his vigour. 'The Kakubh is the metre.' In the form of Kakubh, the bulls went forth from him.

8. "The stud-bull is vigour." He overtook the stud-bull by his vigour. 'The Sato bṛhatī is the metre.' In the form of Sato bṛhatī, the stud-bulls escaped from his body.

9. "The bullock is vigour." He overtook bullock by his vigour. 'Paṅkti is the metre.' In the form of Paṅkti the bullocks escaped from him.

10. "The cow with calf is vigour." He overtook the cow with calf by his vigour. 'The Jagatī is the metre' and assuming the form of Jagatī, cows (with calves) escaped from him.

11. "The *tryavī* (the 18 months old calf) is vigour." He overtook *tryavī* by his vigour. 'The Triṣṭubh is the metre.' Assuming the form of Triṣṭubh, the *tryavī* escaped from him.

12. "The two year old bull (*dityavāḍ*) is vigour." He overtook *dityavāḍ* by his vigour. 'The Virāḍ is the metre.' Assuming the form of Virāḍ, the bulls (*dityavāḍs*) escaped from him.

13. The two and a half year old bull (*pañcāvi*) is vigour." He over-took *pañcāvi* by his vigour. 'Gāyatrī, is the metre.' Assuming the form of Gāyatrī, the *pañcāvi* escaped from his body.

14. "The *trivatsā* (three year old bull) is vigour." He overtook *trivatsā* by his vigour. 'Uṣṇik is the metre.' Assuming the form of Uṣṇik, the three year old bulls went away from him.

15. "The *turyavāḍ* (four year old bull) is vigour." He overtook the *turyavāḍ* by his vigour. 'Anuṣṭubh is the metre.' In the form of Anuṣṭubh, the four year old bulls came out of him.

16. These then are the cattle which Prajāpati overtook by his vigour. Therefore, the priest first mentions the animal, then the vigour and then the metre. Thus he sews him on both sides with the vigour and metre and puts them into himself and makes them his own. In the same way, this one (Yajamāna) knits them with vigour and metre, and puts them into himself and makes them his ownself.

17. That which is the animal is same as *Agni*-altar. Even now he (Agni) is fashioned completely in all respects. Those bricks he places in the front are his head. Those from the right and the left sides are his body and those in the back form his tail. He first lays down the bricks in the front because when an animal is born it is the head that comes out first. Next he places the bricks on the right side (southern side) and then at the left, so that these body parts (of the altar) shall be born together. Then he places the tail at the back, because the tail is the last one to come out when an animal is born. The metres which are longest and the animals which are biggest are placed in the middle and thereby he makes this animal (altar) sturdier in the middle. The animals which are strongest, he places on the right side and thus the right side of the animal becomes stronger. That is why (generally) the animals are stronger on their right side.

18. The front half and the back half he makes smallest. Insofar as those bricks (in front) are only four in number, thereby they are smallest and inasmuch as here (back) he puts the smallest animal, the forefront and the hind parts of the animal are both smallest. That is why the face and the anus of animals are pointed and that is also why animals get up or lie down by their front and by their back. Then he places the *lokaṁpṛṇā* bricks in that corner. The significance of this will be explained later. Over them, he scatters loose soil and the purport of this will also be explained later. (Fourth Brāhmaṇa Ends.)

(Second Chapter Ends.)

Chapter Three

BRĀHMAṆA I

1. He builds up the third layer. This is the layer which gods ascended after building the second one and it is above the earth and below the aerial region. That is what they fashioned and ascended.

2. They said (to themselves), "Contemplate", by which they meant 'plan a layer upwards from here.' By contemplating, they discovered the aerial region itself as the large third layer. That world did please them.

3. They said to Indra and Agni "You both lay down this layer for us". They asked, "What benefit will it cause to us?" (Gods said) "You two shall be the foremost among us." "Be it so," (they agreed). Those two, Indra and Agni laid down that third layer for them and that is why, Indra and Agni are the foremost among gods.

4. He (Yajamāna) similarly lays it down with the help of Indra and Agni and settles it with (the help of) Viśvakarmā. Because this third layer was discovered by Indra, Agni and Viśvakarmā, he lays it down with the help of Indra and Agni and settles it with the help of Viśvakarmā.

5. And again why he lays it down by means of Indra and Agni and settles it by means of Viśvakarmā is this — when Prajāpati got exhausted, the gods took him (in parts) and dispersed in different directions. Indra, Agni and Viśvakarmā, collected his middle part and kept going away. He (Prajāpati) told them — "Come to me and return to me that (part of mine) with which you are going away." They asked, "What will accrue to us by that?" "That (part of) my body shall have you as its presiding deities." They said, "Yes" and restored that part unto him. So this middle part of the body is the naturally perforated brick in the centre. When he now lays down that (*svayamātṛṇṇā*) brick, he (the Yajamāna) is restoring that part of the body of his. That is why he now lays down that (brick).

6. "O Indra and Agni ! You make that brick firm so that it does not tilt" — as the text, so the meaning. "You pressurise the earth, the sky and the aerial region with your back" — because this *svayamātṛṇṇā* brick indeed, pressurises the earth, the sky and the aerial region.

7. "May Viśvakarmā settle you" — because it is indeed Vi̇śvakarmā who discovered this layer. "You the large and big on the back of the aerial region" — for, this (brick) is indeed the large and big back of the aerial region. "You support this aerial region, make it firm and do not injure the aerial region." "For all the *prāṇa, apāna, vyāna* and *udāna*" — for, the *svayamātṛṇṇā* is indeed *prāṇa* (vital air) and the vital air is for everything here — for settling and for moving. The naturally perforated brick is these worlds and these worlds are indeed, the settling place and the moving space. "May Vāyu protect you" that is, let Vāyu safeguard you. "With great prosperity" meaning 'with great well-being'. "With most peaceful protection" meaning 'with such protection which is most peaceful.' Having settled it he chants the *Sūdadohasa* upon it. Its significance has been told. Then he sings a *Sāman*, the purport of it will be explained later.

8. He then places the *diśyā* bricks (regional bricks). Regional bricks are the regions themselves and so he places only regions. These are those same regions not separated (form the aerial region) where they stepped in then, along with Vāyu. It is them he now places. Before this, he places the brick of grass-bundle (*darbhastamba* brick) and the unbaked brick (*logeṣṭakā*). These *diśyā* bricks are the yonder sun and thus he places the yonder sun over the quarters and builds him up in the regions. If he were to place the *diśyā* simultaneoulsy as the *darbhastamba* bricks and the *logeṣṭakās,* they will be outside (the altar) and that means outside the womb. Only what sacrificial act is done before the laying of the lotus-leaf, falls outside the womb. Since he brings and lays these bricks (*diśyā*) now, he establishes them in the womb, the lotus-leaf. That is how they do not become excluded. They are not separated from the *svayamātṛṇṇā*. The central naturally perforated brick is the aerial region. So he lays the quarters in close proximity to the aerial region. Just facing the *svayamātṛṇṇā,* he lays them, so that the quarters are placed facing the aerial region,within

the boundaries of the two *retassica* bricks. These two worlds are the *retassica* bricks. These two worlds are the *retassicas.* In them he lays down the quarters. He places them (*diśyās*) on all sides, by which he places the *diśyās* (quarters) on all sides. That is why the quarters are on all sides. He places them straight and by that he places the quarters so as to face each other. That is why the quarters are facing each other.

9. Now why he lays down the *diśyā* bricks ? The quarters are the metres. The eastern direction is the Gāyatrī metre; the south is Triṣṭubh; the west is the Jagatī; the north is the Anuṣṭubh and the upper region is the Paṅkti. The metres are *paśus* and the middle layer is the aerial region. Thus he places the *paśus* (cattle) in the aerial region. Hence there are cattle with their abode in the aerial region.

10. Now again why he places the *diśyā* bricks ? The directions are the metres and metres are these cattle. The cattle are food. The middle layer is in the middle (of the body). He thus supplies food in the middle and they are placed so as they are not separated from the naturally perforated brick. The *svayamātṛṇṇā* is indeed, *prāṇa.* So he places food not separated from the *prāṇa.* He lays them close to each other (on the *svayamātṛṇṇā*); the food and the *prāṇa.* He places them within the boundaries of the *retassics,* for, the *retassics* are ribs and the ribs are in the middle. So he supplies food in the middle. He places them on all sides and thus provides food from all sides.

11. "You the eastern quarter ! You are the queen; you are the ruler, extensive; O southern quarter ! You are the overlord; O western quarter! you are the self-ruler; O northern quarter ! You are the sovereign; O the great (upper) region !" These are their names. He thus lays them down even while addressing them by name. He lays them down separately and settles them separately. He chants separate *Sūdadohasa* verses over them; for those quarters are indeed separate. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then lays down the *viśvajyoti* brick. The central *viśvajyoti* (all-light) is indeed Vāyu; for, Vāyu is indeed the entire brilliance in the aerial region. So he places only Vāyu. He places it so as not to be separated from the *diśyā* bricks. So he provides Vāyu to the quarters. That is why Vāyu is (pervading) at all quarters.

2. Now why he places the *viśvajyoti* ? *Viśvajyoti* is indeed the creatures (people or offspring); for creatures (offspring) is all the light. He thus lays the generative power (into that world). He places them so as not to be separated from the *diśyās* and thereby places creatures in the regions and hence there are creatures in all the regions.

3. "May Viśvakarmā set you up" (so saying he places it); for, it was Viśvakarmā, who discovered this third layer. "On the back of the aerial region, the effulgent" — for, this effulgent Vāyu is on the back of the aerial region. "For all *prāṇa, apāna* and *vyāna*" — because the *viśvajyoti* is *prāṇa* and *prāṇa* (breath) is indeed essential for this entire universe. "Give all the illumination" (meaning) provide all light. "Vāyu is your overlord" — thereby he makes Vāyu himself his overlord. After settling it he chants *Sūdadohasa* upon it. Its significance has been told.

4. Then he lays down the *ṛtavyā* bricks (bricks representing the seasons). These *ṛtavyās* are the seasons and so he places only the seasons. "*Nabhas* and *nabhasyā* are the rainy season." These are the names of those two (seasonal) bricks. Thus he lays them down by their names. They are two bricks; for a season consists of two months. He settles them together and makes them into one season. He places them over *avakā* plants and covers them with *avakā* plants for, *avakā* plants are indeed water and thereby he bestows water on that season. Therefore during that season it rains profusely.

5. Then (he lays down the above two bricks saying) "*Iṣā* and *urja,* the two autumn seasons" — these are their names and by their names, he lays them down. They are two bricks and two months constitute that season. He settles them once and makes them into

one season. He places them on the *avakā* plants; for, *avakā* is water and thereby he provides (water) before that season. Hence it rains before this season and he does not cover them (with *avakā* plants). Hence it does not rain after that (season).

6. Now, why he places these (four bricks) in this (layer) is because this fire-altar is the year and the year means these worlds. Its middle layer is the aerial region and the aerial region is both rainy and autumn seasons. Hence when he places them in this (middle layer), he restores to him (the *Agni*-altar) that (middle) part of his body. That is the reason for placing them here.

7. And again why he places them (four bricks) here — this *Agni*-altar is of course Prajāpati and Prajāpati is none but the year and its middle part is the middle layer. The rainy and autumn seasons are its middle. Hence by placing these here (in the middle layer), he restores to him (the *Agni*-altar) that (middle) part of his body. Hence he places them here.

8. Thus he places these four *ṛtavyās* in the middle layer; two in each of the other layers. For, the cattle are four-footed and the aerial region is the middle layer. Thus he places the cattle in that aerial region. Hence there are animals in the aerial region and the animals have the aerial region as their above.

9. Again why they are four (in number) is because the cattle are quadrupeds and cattle are food. The central layer is the middle (of the altar), he places food in the middle part.

10. Again why they are four (bricks) — the word *antarikṣa* (meaning aerial region) is four-syllabled and the other layers have two-syllabled (names). So, as much the (syllabic units in) *antarikṣa*, making it so much, he lays down.

11. Again why they are four (bricks) — this *Agni*-altar is indeed, *paśu* and thus he renders the middle of the *paśu*, biggest. Hence it is that an animal is biggest towards the middle.

12. There are thus the four *ṛtavyas* (seasonal bricks), the *viśvajyoti* is the fifth and there are five *diśyās* (regional bricks) — they amount to ten. The Virāj metre has ten syllables and Virāj means food. The central layer is the middle part. So he places in the middle of the body. They are placed so, that they are not separated from the naturally perforated brick. The *svayamātṛṇṇā* is indeed *prāṇa.* So he places food also as not to be separated from *prāṇa.* Just over (the central brick) he lays them down and thereby just over the *prāṇa* he places food.

13. Then he lays down the *prāṇabhṛt* bricks. The *prāṇabhṛts* are indeed vital airs. So he places only the *prāṇas.* They are ten; for, there are ten *prāṇas.* He lays them in the front, for, these *prāṇas* are on the front side. "Safeguard my life-span, bestow brilliance on me" (he says while placing them). For, *prāṇa* is indeed brilliance and he thereby means 'supply me with *prāṇa.*' He places them in such a way that they are not separated from the *ṛtavyās.* Because *prāṇa* means Vāyu and he establishes Vāyu in those seasons. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Then he lays down the *chandasyās* (bricks of the metres). The metres are indeed the cattle and the middle layer is the aerial region. Thus he places these cattle in the aerial region. So the cattle have the aerial region for their abode.

2. Why he lays down the *chandasyās* — the metres are indeed cattle and cattle are food. The middle layer is the middle part (of the *Agni*-altar). Thereby he places that food in the middle part.

3. They (*chandasyās*) are twelve in number — for, the Jagatī metre consists of twelve syllables. The cattle belong to Jagatī and the middle layer is the aerial region. Thus he places cattle in the aerial region for their abode.

4. Why they are by (sets of) twelve — the Jagatī has twelve syllables and the cattle are of the Jagatī metre. The cattle means food.

The middle layer is the middle part (of the *Agni*-altar). Thus he places food in that middle part. They are placed in such a way as not separated from the *prāṇabhṛt* bricks. For, food is not separated from *prāṇa* (vital air). Thus he provides food for the *prāṇas.* So he places them over it and thus bestows food on the *prāṇas.*

5. (He lays them down saying) "The metre is measure"— measure (*mā*) is indeed this terrestrial world; for, this world is as it were measured (*mita*). "The metre is *pramā;*" for, *pramā* is indeed, the aerial region; for the aerial region is measured (*pramita*) by this terrestrial world. "The metre is Pratimā;" for, *pratimā* is indeed the yonder world (sky); for it is, as it were, a prototype of the aerial region (or copy of the aerial region). "The metre is Asrīvayas;" food is Asrīvayas. What food is there in these worlds is Asrīvayas. So what food flows from these worlds that is Asrīvayaḥ. Hence forth he lays down only the defined metres.

6. The Paṅkti metre, the Uṣṇik metre, the Bṛhatī, the Anuṣṭubh, the Virāḍ, the Gāyatrī, the Triṣṭubh and the Jagatī metre–these are the defined metres, eight in number, including the Virāḍ, he lays down. "The metre earth, the metre aerial region etc.," — these are the metres belonging to the respective deities,which he now lays down. "Agni, the god; Vāyu, the god etc." these gods are, indeed, metres and them he lays down.

7. He lays down both the defined (*chandasyā* bricks) as well as the undefined. If he were to place (only) all defined ones there will be a breakdown. If he were to place all undefined ones, then the food would be rendered invisible and one would not see it at all. He lays down both defined and undefined ones and consequently, the food that is definite (surely available)and is eaten, does not get exhausted.

8. These are three sets of those twelve, he lays down. That amounts to thirty-six and the Bṛhatī metre has thirty-six syllables. This is that Bṛhatī, the aerial region, which gods then discovered as a third layer. In that set of Bṛhatī bricks (that is) of gods are the fore-most.

9. As to why he lays down these bricks — when Prajāpati became exhausted, all living beings departed from him in all directions. That Prajāpati who got exhausted is the same as this *Agni*-altar which is being built up. Those living beings which departed from him at that time, are the same as these bricks. By placing these bricks, he restores to him those very living beings, which then went away from him.

10. The first ten bricks (*prāṇabhṛts*) which he lays down are the moon. They are ten for, Virāḍ has ten syllables. Virāḍ is food and the moon is indeed food. Those thirty-six (*chandasyās*) which he lays down subsequently are the half months and the months; i.e. twenty-four half months and twelve months. The moon is of course, the year and all the living beings. When gods replenished him (Prajāpati) they put all the living beings inside him. In the same way, this own (Yajamāna) puts them therein (*Agni*-altar which is Prajāpati). They lay them down in such a manner that they are not separated from the *ṛtavyās* (seasonal bricks). Thus he establishes all the living beings in the seasons. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Then he places the *vālakhilyā* bricks. The *vālakhilyās* are indeed the vital airs. Thus he endows him with vital airs. Why they are named *vālakhilyās* — uncultivated space between two furrowed land-pieces is called *khila*. These *prāṇas* (channels of breaths) are separated from each other only by the breadth of a horse's hair. Since they are separated only by the breadth of a horse's hair, they are called *vālakhilyās*.

2. He places seven of them in the front and seven in the back. Those seven which he places in the front are, no doubt, those *prāṇas* (vital air passages) in the front. They are now placed in it. By those seven which he places in the back, he provides counter-breathings to those (frontal) breathings. Hence when he eats food, that food is over-run by these counter-breathings.

3. Why he places seven in front is because these channels of vital air are seven in the front part of the body; the four upper and lower parts of the fore-arms, the head, the neck and that portion which is above the navel being the seventh; for, in each limb there is a vital air. Thus it makes to seven *prāṇas* in the front. Them, he puts into him (Prajāpati) — (*Agni*-altar). Now the seven that he places at the back are indeed seven vital airs in the back; the four thighs and knee-bones, the two feet and that part below the navel forms the seventh; for, in each limb there is a vital air. Thus it makes up seven *prāṇas* at the back; them, he now places into him (Prajāpati). "You are the head, the king; you are firm; you are the one who sustains, the *dharaṇī* (holder), you are the leader, a ruler; you are the one who guides, a guide; you are steady and the *dharaṇī* (holder)" — thus he bestows steady vital airs upon him.

4. And why he places the *vālakhilyas* is because it is with the help of *vālakhilyas*, that the gods get to these worlds; both from here upwards and from above downwards. In like manner, this Yajamāna wants to travel from here upwards and from yonder downwards with the help of the *vālakhilyas*. "You are the head, the ruler" — so saying they got on this terrestrial world. "You are firm and unmoving" — so saying ascended to the aerial region. "You are the sustainer and holder" — so saying the yonder world (I place) you for longevity of life; you for vitality; you for agriculture; you for well-being." There are four types of quadrupeds and animals are food. Thus with these four types of quadrupeds, food, they (gods) got themselves established in the yonder world. In the same way, this Yajamāna gets himself established in the yonder world by means of these four types of quadrupeds, food.

5. This is as it were an ascent from here (the earth) but this earth is a base and gods did return to this earth, the base. "You are the leader, the king" — so saying they descended to that yonder world. "You are the one who guides; a guide" — so saying they came back to the aerial region. "You are steady and *dharaṇī*(holder) – so saying they returned to this terrestrial world. "You for longevity of life, you for vitality; you for agriculture, you for well-being" — they are four types of quadrupeds (animals). The animals are food and thus by means of

these four type of animals, food, they — (gods) came back to this terrestrial world. In the same manner this Yajamāna, by these four types of animals, food, returns to this world.

6. Now as to the replenishing of Prajāpati—these eleven bricks which he lays down (one *svayamātṛṇṇā*, four *diśyās*, one *viśvajyoti* and four *ṛtavyās*) constitute the first *Anuvāka* (the first set of *Yajus* formulas uttered for the third *citi*) and the aerial region and this body (of the *Agni*-altar). Why they happen to be eleven is because Triṣṭubh is of eleven syllables and the aerial region belongs to the Triṣṭubh metre. Then the sixty bricks placed subsequently (represent) Vāyu; he is the Prajāpati, he is the *Agni*-altar and he is the Yajamāna.

7. Those which he places in front on his head, they are ten in number; for,the *prāṇas* are ten. The head is the (channel of) *prāṇas.* They are placed in the front half because this head is in the front.

8. Those which he places on the right side represent that part of his body which is above the middle and below the head. That which he places at the back represents that part which is above the feet and below the middle part. Those on the left are his feet themselves.

9. The seven *vālakhilyas* which he places in the front are the same as these seven *prāṇas* which are in the front part (of an animal). Those he puts into him are placed in such a way that they are not separated from those ten *prāṇabhṛt* bricks. Thus he ensures that *prāṇas* are not separated from the head. The seven (*vālakhilyas*) he places at the back, he puts those seven *prāṇas* behind. They are placed in such a way that they are not separated from those twelve *chandasyā* bricks. Thus he ensures that the vital airs are not separated from the body. This Vāyu-Prajāpati is turned all around in this aerial region which is of Triṣṭubh. So when he builds up the third layer, he does so after having joined Vāyu and the aerial region. Then he places two *lokaṁpṛṇā* (space-filling) bricks in this (north-west) corner. The significance of this will be told later. Thereon he puts loose soil. Its purpose will be told later.(Fourth Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. He builds up the fourth layer. This is what once gods laid down after building up the third one and ascended. The third one being the aerial region, it was the air which was completed before they ascended.

2. They said, "Meditate," whereby they meant to say 'discover a layer from hence upwards'. While meditating they saw that fourth layer which is above the aerial region and below heaven. That world seemed unsteady and unsettled as it were.

3. They said to Brahman, "We will set you up here". Brahman asked, "What is the benefit to me." (They said) "You shall be the highest among us." Brahman said, "Be it so." Accordingly they laid down the deity Brahman here, and that is why people consider Brahman as the foremost of gods. This fourth layer upholds the other two; namely, heaven and earth. Brahman being the fourth layer is said to uphold heaven and earth. He places the *stomas* (the name of the first eighteen bricks placed in the fourth layer). The *stomas* being the *prāṇas* just as Brahman is *prāṇa,* it is Brahman that is laid down here.

4. Why he lays down the *stomas* is this — the gods at that time told Prajāpati, "Let us lay you down here." He said, "Be it so." He did not ask, "What will then be to my benefit." Normally whenever Prajāpati wanted something from gods he used to bargain 'what will be the benefit.' This is like a father wishing to obtain something from his sons and their asking in turn 'what will accrue to us by that'. Similarly when the sons (wish to get something) from the father, he says, "Granted." Similarly Prajāpati and gods used to ask and respond. (The father always ready to grant the wishes of his sons without expecting anything in return and the sons fulfiling the wishes of their father only on *quid pro quo* basis.) He lays down the *stomas* which are *prāṇas* and *prāṇas* are the same as Prajāpati and so (actually) he lays down Prajāpati.

5. And again why he lays down *stomas* — *stomas* are *prāṇas* which are the *ṛṣis.* The *ṛṣis* (vital airs) saw this fourth layer. And they are the first to step near with that essential element. It is them he now lays down. He lays

down the *stomas* which are *prāṇas* and are also *ṛṣis*. Therefore he (actually) lays down the *ṛṣis*.

6. And again why he lays down the *stomas* is because when Prajāpati got exhausted, gods took him and ran away. Vāyu, one of the gods, took that part of his body which was above the waist and below the head and kept going away from him. In this process, Vāyu assumed the forms of all the deities and of the year. Prajāpati appealed to him, "Come to me and return to me that which you have taken away from me." (Vāyu asked) 'What shall I gain by that?' Prajāpati said, "You shall be the presiding deity of that part of my body." Vāyu said, "All right" and returned to him (that part of his body). These eighteen bricks laid down at the first instance represent that part of his (Prajāpati's) body. They are now laid down and thereby he restores that part of his body. Therefore he places them in this layer. He places the *stomas* which are vital airs and Vāyu being the deity of vital airs, he (actually) lays down Vāyu.

7. He places the *stomas* in the front (saying) "You the fast one, threefold" — By this he lays down that *stoma* which is *Trivṛt* (threefold or three times repeated triple hymns). As to why he calls it 'You the fast one' is because this indeed is the fastest of *stomas* (all other *stomas* are bigger than the *Trivṛt*) and moreover the fast and the threefold one is indeed, Vāyu because he exists in these three worlds. He calls him 'The fast one' because Vāyu is the swiftest of all beings. Being Vāyu, it is to be in the front. Thus that form of Vāyu (*stoma*) he now lays down.

8. (He says) "The shining one,the *Pañcadaśa* or fifteenfold"— by this he lays down that *stoma* which is fifteenfold. Why he says 'shining one' is because the thunderbolt is the shining one and it is again the thunderbolt which is fifteenfold. The moon is here the thunderbolt shining and fifteenfold. He waxes for fifteen days and wanes for fifteen days. Why he said, 'shining' is because he is lustrous. Assuming that form of the moon, it remained on the right side and it is that form which he now lays down.

9. (He says) "The aerial space, the *Saptadaśa* (seventeenfold)." By this he lays down that *stoma* which is seventeenfold. As to his calling it (aerial space), it is because the aerial space is Prajāpati and seventeenfold is Prajāpati (the ten toes, ten fingers, the five senses, the mind and the body–total seventeen). But indeed the seventeenfold aerial space is also the year for which there are twelve months and five seasons. Why he calls it space is because the year indeed is space and being so it remained on the left side. It is that form of it he now lays down.

10. (He says) "Sustainer, the *Ekaviṁśa* (the twenty-onefold)." Thereby he lays down that *stoma* which is twenty-onefold. As to his calling it 'Sustainer', the word 'sustainer' means a support (foothold) and the *Ekaviṁśa stoma* is a foothold. But indeed the twenty-onefold sustainer is also yonder sun. It is to him the three worlds, twelve months, five seasons; and yonder Sun himself is the sustainer, the twenty-onefold. And as to his calling him 'Sustainer', when he sets he is sustaining all these (creatures). So it is by assuming the form of Āditya, he stood behind. It is that form of it, he now places and the forms of the year, he thus lays down.

11. (He says) "Development, the *Aṣṭādaśa* (eighteen)." That which is called the *Aṣṭādaśa stoma* is placed here. The year indeed is the developing force, the eighteen. It has twelve months, five seasons and the year itself is the developing force, the eighteenfold. That is called *pratūrti* because it is the year that develops (brings to maturity) all these beings. It is that form he now lays down.

12. (He says) "*Tapas* (mortification) is the *Navadaśa* (nineteen)." He thereby lays down that *stoma* which is nineteenfold. But *tapas* or mortification, the nineteenfold one, is no doubt the year. In the year there are twelve months, and six seasons and the year itself is *tapas*, the nineteenfold. And as to his referring to it as 'mortification', the year indeed burns or mortifies (ripens) all these beings. It is that form he now lays down.

13. (He says) "The repeating one, the *Saviṁśa*." He thereby lays down that *stoma* which is twentyfold. But the repeating one,the twentyfold is doubtless the year for, in a year there are twelve months, seven seasons and the year itself is a repeating one, the twentyfold. As to why he calls it *abhīvarta* is because it repeatedly assaults all these beings. It is that form he now lays down.

14. (He says) "Brilliance, the *Dvāviṁśa* (twenty-two)." Thereby he places the twenty-twofold *stoma*. But brilliance, the twenty-twofold *stoma* is of course the year. The year has twelve months, seven seasons, the two night and day and the year itself as brilliance,the twenty-twofold. As to why he calls it *varcas* (brilliance) is because the year indeed is the most brilliant of all that exist here. It is that form he now lays down.

15. (He says)"Inhering, the *Trayoviṁśa* (twenty-three)." Thereby he lays down that which is twenty-threefold *stoma*. But the all-pervading twenty-threefold *stoma* is indeed the year. It has thirteen months, seven seasons,

the two day and night and the year itself the all-pervading twenty-threefold. Why he calls it *saṁbharaṇa*(pervading or filling) is because the year pervades all these beings. It is that form he lays down now.

16. (He says) "The womb, the *Caturviṁśa* (twenty-four)." Thereby he lays down the twenty-fourfold *stoma.* But the year itself is the womb; the twenty-fourfold. It has twenty-four half months. Why he calls it the womb is because the year is the womb of all the beings. It is that form he lays down now.

17. (He says) "The embryos, the *Pañcaviṁśa* (twenty-five)." Thereby he places that which is the *Pañcaviṁśa stoma.* But the year itself is the embryos, the twenty-fivefold. It has twenty-four half months and the year itself the embryos, being the twenty-fifth. Why he calls it the embryos is because the year (assuming the form of) the thirteen month old embryo enters the seasons and that itself in that form is laid down here.

18. (He calls) "Strength, the *Triṇava* (twenty-seven)." Thereby he lays down the *Triṇava* (thrice nine) *stoma.* And why he calls it *ojaḥ* is because *oja* means the thunderbolt and thunderbolt is the *triṇava* and so the year is strength, the twenty-seventh (*triṇava*). It has twenty-four half months, two day and night, and the year indeed is the *ojastriṇava* (twenty-seventh). And why he called it *oja* is because the year is the strongest among existing things. It is that form he now lays down.

19. (He says) "The all-maker, *Ekatriṁśa* (thirty-one)." Thereby he lays down that which is thirty-onefold *stoma.* But the year indeed is the all-maker *Ekatriṁśa.* It has twenty-four half months, six seasons and the year itself the all-maker, the thirty-onefold. Why he calls him '*kratu* (all-maker)' is because year is that which makes everything. It is that form he now lays down.

20. (He says) "The foundation, *Trayastriṁśa* (thirty-three)." Thereby he places the thirty-threefold *stoma* and why he calls it *pratiṣṭhā* (foundation) is because the *pratiṣṭhā* is the thirty-third and the year is *pratiṣṭhā*, the thirty-threefold. It has twenty-four half months, six seasons, the two day and night and the year itself is the foundation, the thirty-threefold. Why he calls him *pratiṣṭhā* is because the year is the foundation of all beings. It is that form he lays down now.

21. (He says) "The sun's pedestal, the *Catustriṁśa* (the thirty-four)." Thereby he lays down that which is thirty-fourfold *stoma.* The sun's pedestal,the thirty-four is indeed the year. It has twenty-four half months,

seven seasons, two day and night and the year itself is the sun's pedestal, the thirty-fourfold. As to why he calls it the sun's pedestal, it is because (supreme sovereignty) is the pedestal of the ruddy sun, the supreme sovereignty,the thirty-fourfold. It is that form he lays down here.

22. (He says) "The heaven, the *Ṣaṭtriṁśa* (thirty-six)." Thereby he lays down that which is the thirty-sixfold *stoma.* The year indeed is the heaven,the thirty-sixfold. It has twenty-four half months and twelve months. And as to why he calls it *nāka* (heaven) is because *nāka,* the year is the heavenly world. It is that form he lays down here.

23. (He says)"The revolving force, the *Aṣṭacatvāriṁśa* (forty-eight)." Thereby he lays down that which is the forty-eightfold *stoma.* The year indeed is the revolving force, the forty-eightfold. It has twenty-six half months, thirteen months, seven seasons and two day and night. Why he calls it revolving force is, because of the year, all these beings revolve (have a cyclic existence). It is that form he lays down now.

24. (He says) "The supporting one, the *Catuṣṭoma* (the fourfold *stoma*)." Thereby he places that which is fourfold *stoma.* Why he calls it *dhartra* is because stability is *dhartra* and stability is *Catuṣṭoma.* Indeed Vāyu is the *Dhartra Catuṣṭoma*; for, he sings from all those four quarters. Why he is called *Dhartra* is because *dhartra* means 'support' and Vāyu is the support of all these beings. It is that form he now lays down. That is, he is laying down Vāyu himself at the first place and Vāyu himself at the last. Thereby he envelops all these beings by Vāyu on either side.

25. These then are the eighteen *iṣṭakās* that he lays down. This (eighteen) constitute two *Trivṛts* and *Trivṛt* is indeed *prāṇa* and *prāṇa* being Vāyu, this layer (*citi*) is itself Vāyu. As to why it should be eighteen it is because the year is eighteenfold; twelve months, five seasons and the year itself the Prajāpati as the eighteenth. Prajāpati is *Agni*-altar and as great as Agni is, as great as is his size, so great he makes it by doing so. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he lays down the *spṛta* bricks. When a part of the body of Prajāpati was replenished, he became pregnant with all beings. While they were in his womb, sin and death took hold of them. He told gods — "I shall

with your help, free these beings of sin and death". They asked back, "What is it we can gain from it?" Prajāpati said, "Say what you want." Then they (gods) said, "Let us have a share" said some of them; others said, "Let us have overlordship." Accordingly he gave a share to some and overlordship to others. Consequently all the beings were freed from sin and death. Hence these are called *spṛtas* as they enabled to free them (*aspṛṇat*). In a like manner, this Yajamāna ascribes share to some gods and overlordship to others and thus frees all beings from sin and death. That is why, in each instance (of laying down these bricks) the word *spṛta* is repeated.

2. He lays them saying, "You are the share of Agni; you represent the overlordship of *dīkṣā*" — *dīkṣā* is indeed speech. Having given a share to Agni, he bestowed overlordhip to speech. "Brahman is freed; the *Trivṛt stoma*" —by means of the *Trivṛt* (the hymn repeated thrice threefold). He freed the priestly class of living beings from sin and death.

3. "You are the share of Indra; the overlordship of Viṣṇu" — saying so he assigns a share to Indra and overlordship to Viṣṇu. "The Kṣatra is freed and *Pañcadaśa stoma* (hymn consisting of fifteen recitations)." By means of the fifteenfold hymn, he freed the Kṣatra (the princely order) of living beings from sin and death.

4. "You are the share of the Nṛcakṣas and the overlordship of Dhātā" — the Nṛcakṣas are indeed gods (literally meaning those who keep a watch on humans). Having bestowed a share to gods, he confers overlordship on Dhātā (the creator). "The janitra is freed, the *Saptadaśa stoma*" — the birth place (*janitra*) is indeed the *viś* (commonfolk) and by means of the seventeenfold hymn he frees the commonfolk among the living beings, from sin and death.

5. "You are the share of Mitra and the overlordship of Varuṇa" – Mitra indeed means *prāṇa* and Varuṇa is *apāna*. Having bestowed a share to *prāṇa* he confers overlordship on *apāna*. "The rain of heaven is freed; *Ekaviṁśa stoma*." Thereby he liberates rain and wind of the people by means of *Ekaviṁśa stoma* (twenty-onefold hymn) and thus free them from sin and death.

6. "You are the share of Vasus and the overlordship of Rudras" — thus he bestows a share on Vasus and confers overlordship on Rudras. The quadrupeds are freed, the *Caturviṁśa stoma* —thereby he frees the four-footed living beings from sin and death, by means of the twenty-fourfold hymn.

7. "You are share of Ādityas and overlordship of Maruts"– thus he gives a share to Ādityas and confers overlordship on Maruts. "The *garbhas* (fetus) are freed; the *Pañcaviṁśa stoma*" — thereby he frees the embryos of living beings and by means of the twenty-fivefold *stoma*; he frees the fetus from sin and death.

8. "You are the share of Aditi and overlordship of Pūṣā"— this earth is indeed Aditi and he bestows a share on Aditi and overlordship on Pūṣā. "*Ojas* (vigour) is freed; the *Triṇava stoma*" — thereby the vigour of living beings is freed and they are freed from sin and death.

9. "You are the share of lord Savitā and overlordship of Bṛhaspati" —thereby he confers a share to Lord Savitā and bestows overlordship on Bṛhaspati. "The quarters in front are freed; the *Catuṣṭoma*" — by means of the *Catuṣṭoma* (fourfold praise), he frees all the four quarters and the living beings are freed from sin and death.

10. "You are the share of *yavās* and the overlordship of *ayavās*" — the *yavās* are, no doubt, the bright fortnights and the *ayavās* are the dark ones; because they connect (*yu*) and obtain (*a yu*) everything here. He bestows a share on the bright fortnights and overlordship on the dark fortnights. "The creatures are freed; the *Catuṣcatvāriṁśa stoma*;" by means of forty-four-fold hymn he frees all creatures from sin and death.

11. "You are the share of Ṛbhūs; the overlordship of Viśvedevas." Thereby he bestows a share on Rbhus and confers overlordship on Viśvedevas."The living being (*bhūta*) is freed; the *Trayastriṁśa stoma*" —thus all living beings were freed by means of thirty-threefold *stomas* and freed of sin and death. In the same way this Yajamāna by means of the thirty-three-fold *stoma* frees all living beings from sin and death.

12. These are thus the ten bricks which he places; for, the Virāḍ is ten- syllabled and Virāḍ is the same as *Agni*-altar. There are ten directions and quarters are the *Agni*-altar. There are ten vital airs and the vital airs are the *Agni*-altar. As great as Agni is, as great as is his size; by so much he thus frees all these living beings from sin and death.

13. He then lays down two *ṛtavyās* (seasonal bricks). The seasonal bricks being the same as seasons, he thus lays down the seasons. "*Saha* and *sahasya* are the two winter seasons" — these are the names of those two and by their names they are laid down. They are two such bricks since a season has two months. He settles them only once and thereby makes the two into one season.

14. As to why he places these two (seasonal bricks) on this layer it is that this *Agni*-altar is the year and the year encompasses all these worlds. That part of it which is above the aerial region and below the sky is what constitutes this fourth *citi* and that is the winter season. When he places these two bricks, he restores that part of Prajāpati's body corresponding to the winter season.

15. Again as to why he places these two *ṛtavyās* on this layer — this *Agni*-altar is Prajāpati and Prajāpati is the year. That part of his above the waist and below the head constitutes this fourth *citi* and that is the winter season. By placing these two bricks representing the winter season, he restores that part of Prajāpati's body; that is why he places these two bricks on this layer. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then lays down the *sṛṣṭi* bricks (bricks of creation). Because Prajāpati, after releasing all beings of their evil and death, desired "May I create beings; May I procreate." He told *prāṇas* — "Together with you, I shall bring forth these creatures." (They asked) "With what shall we utter praises?" (He replied) "With me and with yourselves." They said, "Yes." They therefore sang the praises both with *prāṇas* and with Prajāpati. Whatever gods did then, now they do with sacrifice. Because sacrifice is itself a praise and it is by sacrifice that they praise. That is why it is repeated while placing all these bricks "They praised — they praised."

2. "With one they praise" — the one is indeed, the speech and it is with speech that they then praised. "The beings were conceived" — the creatures indeed, were now conceived. "Prajāpati was the overlord" — of course, Prajāpati was now the overlord.

3. "With three they praised" — there are three *prāṇas*; namely, *prāṇa*, *udāna* and *vyāna* and with them they praised. "Brahman was created" — it was indeed, priesthood which was now created. "Brahmaṇaspati was the overlord" — Brahmaṇaspati indeed, was the overlord.

4. "With five they praised" — they are the four *prāṇas* here with mind as the fifth and it is with them that they praised. "The living beings were created" — indeed, it is now the living beings which were created. "The master of creatures was the overlord" — the master of the living beings was indeed the overlord.

5. "With seven they praised" — the seven vital airs are here in the head and it is with them that they praised. The seven *ṛṣis* were created. "The creator was the overlord" — here now the creator himself is the overlord.

6. "With nine they praised" — there are indeed nine *prāṇas*; seven in the head and two downwards and it is with them that they praised. "They created *pitṛs*" — *pitṛs* indeed were now created. "Aditi was the queen" — here Aditi was indeed the queen.

7. "With eleven they praised" — there are ten *prāṇas* and the body is the eleventh. By these they praised. "Seasons were created" — indeed, the seasons were now produced. "The seasonal periods were the overlords" — of course the duration of the seasons was the overlords.

8. "They praised with thirteen" — these are ten *prāṇas* and two feet with the trunk of the body as the thirteenth. With them they praised. "The months were created" — indeed the months were now produced. "The year was the overlord" — of course, the year was the overlord.

9. "With fifteen they praised" — these are the ten fingers,the four fore-arms and upper-arms and the portion above the navel as the fifteenth. With them they praised. "Kṣatra was created" — now it was indeed, the nobility that was created. "Indra was the overlord"— Indra indeed was now the overlord.

10. "With seventeen they praised" — these are the ten toes, the two thighs and two shanks, two feet, and the portion below the navel being the seventeenth. It is with them that they praised. "The domestic animals were created" - indeed, it was now that the domestic animals were produced. "Bṛhaspati was the overlord" — of course, Bṛhaspati was now the overlord.

11. "With nineteen they praised" — these are the ten fingers and nine *prāṇas* with which they praised. "Śūdra and Ārya were created" — indeed, Śūdra and Ārya were now produced . "The day and night were the overlords" — surely the day and night were the rulers.

12. "With twenty-one they praised" — these are the ten fingers of the hand, ten toes and the body as the twenty-first. With these they praised. "The one-hoofed animals were created" — indeed, it was now that the one-hoofed animals were created. "Varuṇa was the overlord" — Varuṇa of course was now the overlord.

13. "With twenty-three they praised" — these are the ten fingers, toes, the two feet and the body as the twenty-third. With these they praised. "The small animals were created" — indeed, it was now that the petty animals were produced. "Pūṣā was the overlord" — of course, now Pūṣā was the overlord.

14. "With twenty-five they praised" — these are the ten fingers of the hands, ten toes, four limbs and the trunk is the twenty-fifth. With these they praised. "The wild animals were created". Indeed the wild animals were now produced. "Vāyu was the overlord" — of course, Vāyu was now the overlord.

15. "With twenty-seven they praised" – these are the ten fingers of the hands, ten toes, the four limbs, the two feet and the trunk is the twenty-seventh. With these they praised. "Heaven and earth split as under." Indeed, heaven and earth parted (or came into being as two separate entities). "Vasūs, Rudras, and Ādityas also got separated along with them and they were the overlords." Indeed, they were now the overlords.

16. "With twenty-nine they praised" — these are the fingers of the hand, ten toes and nine *prāṇas.* With these they praised. "Trees were created"— indeed, now trees got produced. "Soma was the overlord"— of course, Soma was now the overlord.

17. "With thirty-one they praised"— these are the ten fingers of the hands, the ten toes, the ten *prāṇas,* and the body as the thirty-first. With these they praised. "The creatures were created" — indeed, the creatures were now produced. "Yavās and Ayavās were the overlords" — of course, the bright fortnights and the dark fortnights were now the overlords.

18. "With thirty-three they praised"— these are the ten fingers of the hands, ten toes, ten *prāṇas,* two feet and the trunk. With these they praised. "The living beings lay quiet" — indeed, all the living beings lied calm. "The supreme Prajāpati was the overlord" — of course, the supreme Prajāpati was now the overlord.

19. Then these seventeen bricks he lays down. The year namely Prajāpati is seventeenfold and he is the progenitor. It is indeed, by this seventeenfold year, Prajāpati, the progenitor that all these creatures were

produced. What he produced became the creation. The act of generating (*sṛj*) gave the name *sṛṣṭi* to the creation. Having created them, he made them get absorbed in himself. In the same manner, this Yajamāna with the seventeenfold year, the Prajāpati, the progenitor, creates these beings and having created them he makes them enter his own self. He lays down these bricks on the sides of *retassics*. The *retassics* are the ribs and they are in the middle of the body. Thus he makes those creatures enter into the middle of his body. He lays them on all sides and then makes these creatures enter him from all sides. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now the sequence to be followed — in the front, he places that *trivṛt stoma* brick and at the back the twenty-one *stoma* brick. To the right, he places the brick having fifteen *stomas*; and to the left, the one with seventeen *stomas*. When Prajāpati had laid down the *trivṛt stoma* brick, death awaited at the fifteen *stoma* brick thinking, 'after this, he will place this *pañcadaśavatī stoma* brick (on the south), when I can catch him'. Prajāpati knew this and having noticed him (death), walked round (avoiding the south)and laid down at the back, the twenty-one *stoma* brick. Death came there and he (Prajāpati) placed the one with fifteen *stomas* at the south. When death came to the fifteen *stoma* brick, Prajāpati laid down the one with seventeen *stoma* (in the north). It was in this way, he outwitted death and avoided him. In like manner, this Yajāmana now outwits and avoids all evil.

2. Now the sequence of the subsequent bricks — alongside of the *trivṛt* brick in front, he places the (second) *trivṛt*. Alongside of the *ekaviṁśavatī stoma* brick at the back, he places the next twenty-one *stoma* brick; alongside of the *pañcadaśavatī stoma* brick at the right side, he places one seventeen *stoma* brick; alongside of the *saptadaśavatī stoma* brick on the left, he places the next fifteen *stoma* brick. Becuase of this change in the bricks (on the right and left sides) those bricks are of different *stomas*. Since these bricks are not of the same *stomas* as the previous ones, there is a diversity. This is how gods laid them down; whereas Asuras did the other way and consequently gods came out victorious and Asuras failed. He who knows this, succeeds and his hateful enemy fails.

3. Now this (*Agni*-altar) is a *paśu* and he is rendered whole and restored entirely. The two *trivṛt stoma* bricks are its head. Why they are *trivṛt stoma* bricks is because the head is threefold. They are two in number, corresponding to the two skull bones of the head. He lays them down in front, because, the head is in the front.

4. The two twenty-one *stoma* bricks are its foundation. Why they are twenty-one it is because the foundation is twenty-onefold. They are two in number corresponding to the foundation (feet) which is twofold. They are placed at the back since the foundation (feet) is behind.

5. The two fifteen *stoma* bricks constitute the two arms. Why they are fifteen *stoma* bricks it is because the arms are fifteenfold. They are two in number corresponding to these two arms. They are laid down on the sides because the arms are on the sides.

6. The two seventeen *stoma* bricks are the food. And as to why they are seventeen *stoma* ones it is because food is seventeenfold. They are two in number, because the word *anna* (food) has two syllables. They are placed close to the two fifteen *stoma* bricks, so that the arms are in the proximity of food. The fifteen *stoma* bricks are at the outside and the seventeen *stoma* ones inside. Thus he covers the food on both sides by the arms.

7. Those which he places in the middle constitute the trunk. He places them on the range of the two *retassics*. The two *retassics* are indeed the ribs and the ribs are in the middle and this trunk is also in the middle. He places them in all directions, because the trunk is in all directions. As to what space is there which is left over is that, which is in excess for gods and they are the meters. Those that are the meters are the cattle and those which are cattle are auspicious; and those which are auspicious are yonder sun. He is that one to the south of them.

8. Some place them close to the two *trivṛt stoma* bricks saying, "They are the tongue and the jaws" – those fourteen are the jaws and those six are the tongue. It should not be done so. They actually duplicate; they put two more jaws over the already existing two, as it were; and one more tongue over the one already there. That brick representing the head does indeed have the jaws and the tongue.

9. Now some others lay down these bricks in the intermediate (south-eastern) gap of the altar, saying, "This is the sun and let us place that yonder sun in that direction." Let him not do so. There are other (specified) formalities to place the sun in that direction. Yet others place them on the right side thinking 'let us put that auspicious fortune on the right side.' Hence one who has a mark on the right side is considered as of good for-

tune and on the left side, in the case of woman; for, woman is always on the left side (of man). Therefore it is believed so. But let him place them in the front; for, there is head, there are the jaws and the tongue. Thereby he places the symbols of good fortune at the mouth. That is why, it is said that one with a mark in his mouth is lucky.

10. This indeed is the Brahman's *citi.* Inasmuch as they (gods) laid down the Brahman, it is Brahman's layer. It is also Prajāpati's *citi* since they laid down Prajāpati, it is Prajāpati-*citi.* It is that *citi* of the *ṛṣis,* since they laid down. And hence it is called Ṛṣi *citi.* It is Vāyu's *citi* since they laid down Vāyu and so it is Vāyu *citi.* It is Stoma's *citi* since they laid down the *stomas* and so Stoma *citi.* It is the Prāṇa's *citi* since they laid down *prāṇas* and so it is Prāṇa *citi.* So whatever way one knows this, it has the sanction of the *ṛṣis* and it becomes a mystically relevant *citi.* Then he places two space filling bricks in that corner and its significance will be told later. He puts loose soil thereon; its purport will be told later. (Fourth Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. Then he builds up the fifth layer. This the gods ascended after laying the fourth *citi* (layer). This fifth layer is above the aerial region and below the sky; which they fashioned and ascended.

2. They said, "Contemplate;" by which they meant 'Plan out a *citi*; plan it from here upwards'. While contemplating they discovered this fifth layer, which is this shining heaven and that world was appealing to them.

3. They thought: 'Let us make that world free of any rival and without any affliction.' They told to themselves: 'Find out the way to make this world free of rivals and without affliction.' They concluded, "Contemplate;" which means plan a *citi*. So they contemplated as to how to make it free of enemies and without affliction.

4. While contemplating, they discovered three *asapatnā* bricks (foeless bricks). They laid them down and by means of them they rendered that world free of enemies and without affliction. Hence these bricks are called *asapatnās*. In the same way this Yajamāna, when he lays down these bricks, renders that world free of foes and without affliction. He lays them on all sides and thus renders it free from foes and free of affliction on all sides.

5. Then he places the *virāja* bricks. This *virāj* is indeed that which gods discovered as the fifth *citi*. He lays them by tens; for, the Virāḍ metre is ten-syllabled and this *citi* is *virāj*. He lays them on all sides, because that which shines at one side does not shine (fully); only that which shines on all sides really shines.

6. Now why he lays down the *asapatnā* bricks — at that time when that Prajāpatī's body was replenished, he found evil coming in from all sides. He saw these *iṣṭakās* called *asapatnās*. He laid them down and by means of them he drove away that evil. Enemy is indeed evil and since he drove away that evil, the foes with these bricks,they are called *asapatnās*.

7. What gods did, he now does. No sin accrues to him who does this thinking 'let me do what gods did.' Thus by these he dispels whatever evil

and whoever enemy was there from all sides. He places them on the other side and thus drives away the evil, the foes from his entire self.

8. He places them on eastern side — "O Agni ! Drive away our foes who are born." As the text, so the meaning.Then on the backside he places them saying, "O Agni ! Drive away quickly those foes who are born." As the text, so the meaning. That which is in the front is Agni and that which is behind is Agni. So he drives away the evil both from the front and from behind by means of Agni. In like manner, this Yajamāna by means of Agni drives away evil from the front and from behind.

9. Then he places on the right side saying, "The sixteenfold *stoma*, vigour and wealth." The Triṣṭubh has eleven syllables and the aerial region is of Triṣṭubh and it has four quarters. This thunderbolt is fifteenfold and for that the yonder sun is the sixteenfold wielder of that thunderbolt. By means of this fifteenfold *vajra*, by this Triṣṭubh, he drove away sin or evil from the right side. In the same way, this Yajamāna by means of this fifteenfold thunderbolt, namely Triṣṭubh, drives away the evil from the right side.

10. Then he places them on the left side saying, "The forty-fourfold *stoma*, effulgence and wealth." Triṣṭubh has forty-four syllables (in all the four quarters together) and the thunderbolt is of Triṣṭubh. He by means of this forty-fourfold thunderbolt,that is Triṣṭubh, drove away the evil from the north. In like manner, this Yajamāna, by means of this forty-fourfold thunderbolt, by this Triṣṭubh, drives away evil from the north.

11. Then he places in the middle saying, "You are the excreta of Agni." Brahman is the *citi* and Brahman is indeed Agni. This fifth *citi* is as it were the *purīṣa* (excreta) of that fourth *citi*. "You bear the name of waters" — its meaning has been told.

12. He places this with its line-markings pointing eastward and crosswise (in opposite direction of the *asapatnā*) because, it is by that one, Prajāpati at that time cut off the roots of evil. In the same manner, this Yajamāna cuts off the root of evil. He places it on the right side; for, the thunderbolt has a string on its right side and the string is the thunderbolt in between. To provide for that in the southern side, he leaves that space.

13. The one which is in front is *prāṇa* and the one at the back is *apāna*. By means of *prāṇa*, Prajāpati then drove away the evil in front and by *apāna*, the evil in the rear. In like manner, this Yajamāna, now dispels all evil from the front by means of *prāṇa* and from behind by means of *apāna*.

14. The two on either side (of the spine) are the two arms. Whatever evil was there on the sides, that he drove away with his arms. Similarly this Yajamāna, now drives away the evil on the sides by means of his arms.

15. The one covered by soil is food. By means of this, he drove away whatever evil was there at the upper region; similarly, this Yajamāna now drives away by means of food what sin is there in the upper region. Whoever, knowing this takes the upward breath (*prāṇa*), drives away the evil that is on the front side; who takes the downward breath (*apāna*), drives away the sin from behind; when he works with his two arms, he dispels the evil from all around. While he eats food, he drives away evil from the upper region. At all times, even when asleep, he who knows this, drives away the evil. Hence one should never proclaim any evil regarding that person who knows this; let him who proclaims, be his enemy. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he lays down the (*chandasyā* bricks representing metres). Prajāpati, after getting himself rid of evil and death, wanted food. That is why even now, a person after recovering from sickness, wants food and consequently people get confident that he will survive since he has (regained) appetite. To him (Prajāpati) gods gave this food in the form of the *chandasyās*. The metres are indeed cattle and cattle means food. They (the *chandasyās*) satiated (*acchādayan*) him. Since they satiated him, they are called *chandas*. He places them by sets of ten, ten; for, the Virāḍ is ten-syllabled and the Virāḍ is the entire food. Thus he places in him all food in its entirety. He places them on all sides and thus he gives all the food in entirety at all sides.

2. He places the first set saying, "*evaśchandaḥ*"; for, this terrestrial world is the speeding metre (*evaśchandaḥ*). "*varivaśchandaḥ*"; for, the aerial region is indeed the expansive metre (*varivaśchandaḥ*). "*śambhūśchandaḥ*"; for , the sky is indeed the breathful metre (*śambhūśchandaḥ*). "*paribhūśchandaḥ*"; for,

the quarters are indeed the encircling metre (*paribhūśchandaḥ*). "*ācchachandaḥ;*" for, food is indeed the covering metre (*ācchachandaḥ*). "*manaśchandaḥ*" — for, Prajāpati is the mind metre (*manaśchandaḥ*). "*vyacaśchandaḥ;*" for, Āditya is indeed the extent metre (*vyacaśchandaḥ*).

3. "*sindhuśchandaḥ;*" for, the *prāṇa* is indeed the flow of stream (*sindhuśchandaḥ*). "*samudraśchandaḥ;*" for, the mind is indeed ocean metre (*samudraśchandaḥ*). "*sariraṁ chandaḥ;*" for, the speech is indeed water metre (*sariraṁ chandaḥ*). "*kakubh chandaḥ;*" for, *prāṇa* is indeed the peak (*kakubh chandaḥ*). "*trikakubh chandaḥ;*" for, *udāna* is indeed the three-peaked metre (*trikakubh chandaḥ*). "*kāvyaṁ chandaḥ;*" for, the *Trayī* (the threefold Vedic knowledge) is indeed *kāvyaṁ chandaḥ*. "*aṅkupaṁ chandaḥ;*" for, the waters are indeed the *aṅkupaṁ chandaḥ.*

4. "*akṣarapaṅktiśchandaḥ;*" for, that yonder sky is the row of syllables (*akṣarapaṅktiḥ*) "*padapaṅktiśchandaḥ;*" for, this terrestrial world is indeed the row of words (*padapaṅktiḥ*) "*viṣṭārapaṅktiśchandaḥ;*" for, these quarters are of course the row of seats (*viṣṭārapaṅktiḥ*). "*kṣurobhrajaśchandaḥ;*" for, the yonder sun is the shining razor (*kṣurobhrājaḥ*). "*ācchacchandaḥ pracchacchandaḥ;*" for the food is indeed the covering metre; the enclosing metre.

5. "*saṁyacchandaḥ;*" for, the night is indeed the joining metre (*saṁyacchandaḥ*). "*viyacchandaḥ;*" for, the day is indeed the disjoining metre. "*bṛhacchandaḥ;*" for, yonder world is indeed the great metre. "*rathaṁtaraṁchandaḥ;*" for, this terrestrial world is indeed the *rathaṁtaraṁ* metre. "*nikāyaśchandaḥ;*" for, Vāyu is indeed the army metre (*nikāyaśchandaḥ*). "*vivadhaśchandaḥ;*" for, the aerial region is indeed the yoke metre (*vivadhaśchandaḥ*). "*giraśchandaḥ;*" for,the food is indeed the swallowing metre (*giraśchandaḥ*). "*bhrajaśchandaḥ*" for, Agni is indeed the shining metre (*bhrajaśchandaḥ*). "*saṁstupchandaḥ — anuṣṭupchandaḥ;*" for, the speech is indeed well praising (*saṁstupchandaḥ*) and the speech is supplementary praising (*anuṣṭupchandaḥ*). "*evaśchandaḥ;*" "*varivaśchandaḥ*" their significance has been told.

6. "*vayaśchandaḥ*" for, food is indeed strength metre, (*vayaśchandaḥ*). "*vayaskṛcchandaḥ*" for, Agni is indeed the producer of strength. "*viṣpardhāśchandaḥ*" the yonder heaven is indeed the competing metre. "*viśālaṁ chandaḥ*"; for this terrestrial world is the wide metre. "*durohaṇaṁ*

chandaḥ" — the yonder sun is insurmountable or unclimbable. "*tandraṁ chandaḥ*" is the slow metre and "*paṅkti*" is the slow metre. "*aṅkāṅkaṁ chandaḥ*" — for, the waters are indeed the watery metre.

7. Of those which he lays down in front, *prāṇa* is the first, *vyāna* is the second, *udāna* is the third and *udāna* again is the fourth, *vyāna* is the fifth, *prāṇa* is the sixth, *prāṇa* again is the seventh, *vyāna* the eighth and *udāna* is the ninth. The Yajamāna is the tenth. This Yajamāna is being lifted up and established in this Virāḍ metre made up of *prāṇas.* He lays down bricks both lengthwise and breadthwise. Hence these *prāṇas* move lengthwise and breadthwise.

8. Now about those on the right side — Agni is the first among them, Vāyu the second, Āditya the third, and Āditya again is the fourth, Vāyu the fifth, Agni the sixth, Agni again the seventh, Vāyu the eighth and Āditya the ninth. The Yajamāna is the tenth. This Yajamāna is being lifted up and established in this Virāḍ metre made up of gods. Hence these gods move both lengthwise and breadthwise.

9. Now about those in the back — this terrestrial world is the first among them, the aerial one the second, and the sky the third,the sky again is the fourth, the ether the fifth, the earth the sixth, and earth again the seventh,the ether the eighth, and the sky the ninth. The Yajamāna is the tenth who is lifted up and established on this Virāḍ made up of worlds. That is why the worlds extend lengthwise and breadthwise.

10. Now those placed on the left side — summer season is the first among them, rainy season the second, winter the third, winter again the fourth, rainy season the fifth, summer the sixth , summer again the seventh, rainy season the eighth and winter the ninth. The Yajamāna forms the tenth who is lifted up and established on this Virāḍ made up of the seasons. So these seasons move both lengthwise and breadthwise.

11. Those which he lays down in the front are the *prāṇas.* They are ten in number corresponding to the ten *prāṇas.* He places them on the front side because these *prāṇas* are in the front part of the body.

12. Those on the right side are the gods — Agni, Earth, Vāyu, Ether, Sun, Sky, Moon, Stars, Food and Waters.

13. Those on the back side are the quarters and there are four quarters, four intermediate quarters, the upper direction and this earth.

14. Those on the left side are the months — two months of the spring, the two summer months, the two rainy months, autumnal months two and the two winter months.

15. Again, the first set of ten bricks constitute this terrestrial world; the second set, the aerial region and the third the sky. By the first set of ten, the gods ascended this terrestrial world; by the second, the aerial world and by the third, the sky. In the same way, the Yajamāna ascends these three worlds by means of these three sets of ten bricks each.

16. This is as it were a climb away from here (earth). But this earth is the base and the gods came back to this earth, the base. Similarly, the Yajamāna returns to this base. Now the set of ten bricks placed last is this terrestrial world. Just as for the first ten,that ascending started, in the same way in respect of this last set of ten which is this world, the descending is marked. Thus there are forty bricks accompanied by the chanting of forty *Yajus* formulas. Together they make eighty and eighty (*aśīti*) means food. That is why it is said that he makes food and offers it to him and pleases him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then places the *stomabhāga* bricks (bricks that have a share in the *stomas* or praises). At that time Indra covetted this food of Prajāpati and tried to leave him. He (Prajāpati) asked , "Why do you leave me, why do you abandon me?" He (Indra) said, "Give me the essence of this food; enter me with it". (Prajāpati said) "Yes". He gave him the essence of that food and with that entered him. That Prajāpati is the same as this *Agni*-altar which is being built up. That which was the food are the same as those *chandasyā* bricks. That which was the essence of that food are these *stomabhāga* bricks. That Indra is none else than yonder sun. He is indeed the *stoma* (hymn of praise). Whatever praises they sing, it is him (the sun) they praise by them. It is to that same *stoma*, he gave a share. Because he gave a share to that *stoma*, these bricks are called *stomabhāgas*.

2. "For the sake of truth, you hasten truth with your rays." This ray is indeed sun and the ray is food. He unites that sun and the essence thereof and makes it enter into him. "By the momentum, by the *dharma*, hasten *dharma*" — the momentum is indeed this (sun) and momentum is food. He unites that sun and the essence thereof and makes it enter into him. "By the pursuing, by the sky, hasten the sky" — this sun is indeed the pursuing and pursuing is also food. He unites that sun and the essence thereof and makes it enter into him. Thus whatever he mentions here, he unites that and that essence and makes it enter into him. "By such and such, you hasten such and such". "Such and such, you are, I deposit you for such and such;" "By the lord, by strength, hasten strength"— (with these three types of formulas, he lays them down). Thus the bricks are divided into three categories; for, food is available in three types.

3. Now, why he places the *stomabhāga* bricks is this. It is this that the gods ascended after building up the Virāj *citi*. They said, (among themselves) "Meditate" by which they meant 'wish for a layer.' By meditating they saw the *nāka*, the heavenly world and laid it down. Now that *nāka*, the heavenly world is the same as these *stomabhāga* bricks. So by laying down these (*stomabhāgas*) he is laying down the *nāka* itself, the heavenly world.

4. Those three (bricks) which he lays down first constitute this terrestrial world; the second three are the aerial region and those third three are the sky; that fourth set of three is the eastern quarter; that fifth set is the south; those that form the sixth set are the west and those that constitute the seventh set are the north. Thus these together account for twenty-one bricks. These constitute these worlds and these quarters. These worlds and quarters are the base and these worlds and quarters are twenty-one. That is why they say, "Twenty-onefold is a base." Now those eight bricks which are in excess are that eight-syllabled Gāyatrī. Gāyatrī is Brahman. That one which is Brahman is this burning. It burns after getting established on this twenty-onefold base. That is why it does not fall down.

5. Some people lay down a thirtieth (*stomabhāga*) brick saying, "You the charming fortune! hasten the Kṣatra for the Kṣatra." (They argue) "The Virāḍ metre is of thirty syllables and this *citi* is Virāḍ (for shining)." Let him not do so. Those who do thus actually do in excess; beyond the twenty-onefold and beyond Gāyatrī. That Virāḍ in full is the world of Indra. By this

they set up a spiteful enemy to Indra in the world of Indra and push Indra out of his world. At his own sacrifice, the Yajamāna is, of course, Indra. So they are indeed creating a spiteful enemy to the Yajamāna in his own world; push the Yajamāna out of the world of Yajamāna. Yajamāna and by means of his base, it is he who constitutes the thirteenth brick for this *citi*. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He places them on the side of the *āṣāḷhā*; for, *āṣāḷhā* is speech and this set of *stomabhāga* bricks is the essence of food. He thus puts into this speech, the essence. That is why one is able to know the essence of food for all parts of body through (the mouth, the channel of) speech.

2. Why close to *āṣāḷhā*? This earth is the *āṣāḷhā* and the yonder sun is the *stomabhāga* bricks. Thereby he establishes yonder sun in this foundation.

3. Why again close to *āṣāḷhā*? This earth is the *āṣāḷhā* and the heart, the *stomabhāgas*. He places this heart, the mind in this earth. That is why on this earth, one thinks by means of the heart, the mind. He lays them on all sides; because he places that heart, the mind everywhere. That is why, on this earth, everywhere, one thinks with the heart, with the mind. These bricks are indications of auspicious fortunes and so he places them on all sides. He who has marks on every side is called very lucky.

4. He then covers those *stomabhāga* bricks with loose soil. Loose soil is food and this set of *stomabhāgas* is the essence. By that he covers them and that is why the essence is covered as it were, by food.

5. Why does he cover with loose soil? Loose soil is food and this set of bricks is essence; thereby he unites, mixes that food and that essence.

6. Again why with loose soil (does he cover)? The *stomabhāga* is the heart and that loose soil is the *purī* (rampart or fortress); he thus encloses that heart by the fortress.

7. Again why (does he cover) with loose soil? This *Agni*-altar is the year and by means of the soil beds he divides it. Those first four layers are the four seasons. Then he lays down the *stomabhāga* bricks and scatters loose soil (over them). That is the fifth layer and that is the fifth season.

8. Now it is asked : "All other layers get completed with *lokaṁpṛṇā* bricks. Here he does not place *lokaṁpṛṇās* (space filling bricks) as such. Now what takes the role of *lokaṁpṛṇās* here ?" Yonder sun is surely the *lokaṁpṛṇā* and this layer is he (the sun) and so this layer by itself is a *lokaṁpṛṇā* (space filling brick). That which is above this layer upto the covering of loose soil, constitutes the sixth layer and that is the sixth season. After scattering the loose soil thereon he places the *vikarṇī* brick and the naturally perforated brick. Then he sprinkles it with gold pieces and places the fire upon it. That is the seventh *citi*; that is the seventh season. But indeed there are only six layers. As to the *vikarṇī* and *svayamātṛṇṇā*, they belong to the sixth layer only. Actually there are only five of them (layers). On the other layers, he scatters loose soil chanting a *Yajus* formula.Here he does it silently.So this loose soil cover is not a *citi* (in the strict sense of the term). Other layers end with the *lokaṁpṛṇā* brick. Here he does not place a *lokaṁpṛṇā*. Hence too this is not a layer. There are only three of them. The first *citi* is this terrestrial world and the uppermost layer is the sky. Those three intermediate layers (numbers two,three and four) are of the air. There is, as it were, only one aerial world here. Thus there are (in one count) three, or five, or six, or seven of them (in respective counts). (Fourth Brāhmaṇa Ends.)

(Chapter Five Ends.)

CITI KĀṆḌA ENDS.

SĀCITI KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He (Yajamāna) lays down the *nākasada* bricks (bricks named as seated on the heavens). *Nākasada* are of course the gods. By building this (layer), that whole *Agni*-altar becomes completed and this layer is here the *nāka* (heaven). Therein gods seated themselves. Since the gods seated themselves on that world of heaven or *nāka*, the gods are (known as) *nākasada*. In the same manner, this Yajamāna, by laying down these bricks, gets seated in the world of heaven.

2. And again, why he lays down the *nākasada* bricks – At that time the gods saw that *nāka*, the world of heaven, (surrounded by) these *stomabhāgas* (bricks of that name arranged on the sides of the fifth layer).

3. They (gods) said, "You all try to know how we may seat ourselves on this *nāka*, the world of heaven." They said, "Meditate" by which they meant – "Plan out a layer." They planned as to how we may be seated on this *nāka*, the world of heaven.

4. While meditating, they discovered these bricks called *nākasada*. They placed them (on the altar) and by those bricks, they got themselves seated on the *nāka*, the world of heaven. So they(bricks) are called *nākasada*. In the same way this Yajamāna by placing these bricks, gets seated by means of them on this *nāka*, the world of heaven. He places them in the (four) quarters; for, that *nāka*, the heaven is the quarters. He thus places them in the world of heaven. He places them besides the *ṛtavyā* bricks (bricks representing the seasons). The *ṛtavyās* are indeed the year and the year is the heavenly world. Thus he places them in the heavenly world itself. Within the *stomabhāgas* he places them because that "*nāka* or heaven is situated within the encircling *stomabhāgas*. Thereby he establishes them on that *nāka*, the heaven."

5. He places one of them on the east (front) (saying), "You the eastern quarter is the queen", for, the eastern quarter is indeed the queen. "The

gods called Vasūs are your masters" — for, the divine beings Vasūs are the over-lords of that quarter. Agni is the repeller of the arrows. For here (in the eastern quarter) Agni repels the arrows. "Let the *Trivṛt stoma* sustain you on earth" — because it is by means of the *Trivṛt stoma,* it is sustained on the earth. "May the *Ājya-śastra* support you from being shaken" — for it is by means of the *Ājya-śastra,* it is steadied on the earth without being shaken. "May the *Rathantara Sāman* be for your stability in the aerial region", because it is by means of the *Rathantara Sāman* he is established in the aerial region. "May the first-born *ṛṣis* (expand you) among the gods." The *ṛṣis* are indeed the vital airs, born first. That is the first-born Brahman. "Expand you to the expanse of the sky in width" — may they expand you to that width which is equal to the sky. "And he, the upholder and the over-lord" — these two are the speech and the mind, because these two uphold everything here. "May all of them with one intent, settle you as well as the Yajamāna on the back of the *nāka,* the heaven." The text of the *Yajus* is self-explanatory.

6. Then he places one of them on the south (right) (saying), "You the southern region is the Virāḍ (ruler over extensive region)" — because this southern quarter is indeed Virāḍ. "Rudras are the divinities who are your over-lords" — for, Rudras, the gods are the masters of this quarter. "Indra the repeller of the arrows" — for here (in the south) Indra repels the arrows. "Let the *Pañcadaśa stoma* sustain you on the earth" — for, it is by means of the *Pañcadaśa stoma* it is sustained on the earth. "May the *Prauga śastra,* support you from being shaken" — for it is by means of the *Prauga śastra,* it is steadied on the earth without being shaken. "May the *Bṛhat Sāman* be for your stability in the aerial region" — for it is by means of the *Bṛhat Sāman,* she is established in the aerial region. "May the first-born *ṛṣis* (expand you) among the gods" — meaning of this has been told.

7. Then he places one of them in the west (behind) (saying),"You the western region is the Samrāṭ (the emperor)" because, this western quarter is named Samrāṭ. "Ādityas are the divinities who are your overlords" — for, Ādityas, the gods are the masters of this quarter. Varuṇa, the repeller of arrows. "May the *Saptadaśa stoma* sustain you on the earth" — for it is by means of the *Saptadaśa stoma,* it is sustained on the earth. "May the *Marutvatīya śastra* support you from being shaken" — because it is by means of the *Marutvatīya śastra,* it is steadied on the earth without being shaken.

"May the *Vairūpa Sāman* be for your stability in the aerial region" – for, it is by the *Vairūpa Sāman* it is established in the aerial region. "May the first born *ṛṣis* (expand you) among the gods" – meaning of this has been told.

8. Then he lays down one of them in the north (left side) (saying), "You the northern region is the Svarāṭ (self-ruling)" because this northern quarter is named Svarāṭ. "Maruts are the divinities who are your over-lords" – for, Maruts, the gods are the masters of this quarter. "Soma is the repeller of arrows" – for here (in the north) Soma repels the arrows. "May the *Ekaviṁśa stoma* sustain you on the earth" – for, it is by means of the twenty-one-fold *stoma* it is sustained on the earth. "May the *Niṣkaivalya śastra* support you from being shaken" – because it is by means of the *Niṣkaivalya śastra* it is steadied on the earth without being shaken. "May the *Vairāja Sāman* be for your stability in the aerial region" – for, it is by the *Vairāja Sāman* it is established in the aerial region. "May the first-born *ṛṣis* (expand you) among the gods" – meaning of this has been told.

9. Then he (places one) in the middle (saying), "The supreme mistress you are, the vast region" – for, this vast region is called Adhipatnī (supreme mistress). "Viśvedevas are the divinities who are your over-lords" – for, Viśvedevas, the gods, are the masters of this region. "Bṛhaspati is the repeller of arrows" – for here (in the middle region) Bṛhaspati repels the arrows. "May the *Triṇavati* and *Traystriṁśa stomas* sustain you on the earth" – for, it is by means of the twenty-seven fold and thirty-threefold *stomas*, she is sustained on the earth. "The *Vaiśvadeva* and *Agnimāruta śastras* support you from being shaken" – because it is by means of the two *śastras*, the *Vaiśvadeva* and *Agnimāruta*, it is steadied on this earth without being shaken. "May the *Śākvara* and *Raivata Sāmans* be for your stability in the aerial region" – for it is by the *Śākvara* and *Raivata Sāman* it is established in the aerial region. "May the first-born *ṛṣis* (expand you) among the gods" – meaning of this has been told.

10. This much indeed is the whole sacrifice and the sacrifice is the self of the gods. The gods having made the sacrifice itself as their selves, seated on this *nāka*, the world of heaven. In the same way this Yajamāna making the sacrifice itself, his self, gets seated on the *nāka*, the world of heaven.

11. Then he lays down the *pañcacūḍā* bricks (bricks having five knobs on their sides). *Nākasadas* are indeed sacrifice and sacrifice, no doubt, is the *pañcacūḍās.* The *nākasadas* are these four priests with the Yajamāna as the fifth. The *pañcacūḍās* are the Hotās. Now the Hotās are in addition (to the officiating priests) and whatever additional is a *cūḍā* (protruding appendix). Since five of them are in excess they are *pañcacūḍās* (having five protruding knobs).

12. Why he places the *nākasada-pañcacūḍās* is this — *nākasadas* are his self and the *pañcacūḍās* make the productive pair. This mate, out of the pair, (*pañcacūḍās*) is one half of the self, for, when the self is with his mate, then he is whole and complete.

13. And again why he places the *nākasada-pañcacūḍās* — the *nākasadas* are the self and the *pañcacūḍās* are the subjects. Subjects being in excess to one's self and whatever is in excess being a *cūḍa* (appendix), since they are five additional ones, they are *pañcacūḍās.*

14. Again why he lays down *nākasada-pañcacūḍās* — the quarters are the *nākasadas*; the quarters themselves are *pañcacūḍās.* Those five regions which are on this side of yonder sun are *nākasadas* and those that are beyond him the (yonder sun) and *pañcacūḍās.* Those regions which are beyond the yonder sun are in excess. That which is in excess, they are *pañcacūḍās.*

15. As to why he lays down the *pañcacūḍās* is this — at that time the gods got scared that the terrible Rākṣasas may destroy these worlds of theirs from above. So they made these (*pañcacūḍās*) protectors of these worlds from above. They are the arrows and missiles. In the same manner does the Yajamāna now place those protectors for these worlds, (who form) the arrows and missiles.

16. He places one of them in the front (saying), "This one in the front, the tawny-haired one" — it is Agni who is in front and so he says "in the front" It is because they carry the Agni (from *Gārhapatya*) towards the east and propitiate him in the front. Why he calls him tawny-haired is because Agni is as it were, yellow. "The sun — rayed one" — for, Agni's flames are like the rays of the sun. "His Rathagṛtsa and Rathaujas are the commander and his head-man" — the two months forming the spring season are these

two. "Punjikasthalā and Kratusthalā are his Apsarās (attendant nymphs)." According to Māhitthi these two are the quarter and the intermediate quarter. But actually they are the army and the warfare. "The killer beast is the arrow and man-slaughter is the missile". In as much as they fight in army and warfare, those killer beasts are the arrows. Man-slaughter is the missile; since they slay one another, it is the missile. "To them be my saluation" — it is to them he prostrates. "Be they kind to us" — they are indeed kind to him (Yajamāna). "He whom we hate and he who hates us -– him we put into their jaws. So and so I put into their jaws" — thus he may mention the name of the one whom he hates so that he will be no more (alive). Or, he need not do so (mention the enemy by name) because whom he hates is (automatically) indicated (even without being named).

17. Then on the southern side (he places one *pañcacūḍā*) (saying), "This one on the right is Viśvakarmā." The Viśvakarmā (all-doer) is the Vāyu who blows here, for it is he who makes or does everything here. Because he refers to him as on the right; it is the south that he (Vāyu) blows most. "Rathasvana and Rathacitra, his commander and head-man" — the two months of summer season are these two. Menakā and Sahajanyā are his Apsarās (attendant nymphs). According to Māhitthi, these two are the quarter and the intermediate quarter. But these two are actually heaven and earth. "Demons are the arrows and Rākṣasas, the missles." I prostrate to them. The significance of this has been explained.

18. Then (he places one of the *pañcacūḍās*) behind (on the western side) (saying), "This one behind, the all-pervading" — this sun is indeed the all-pervading. When he rises, everything here gets illuminated. Because he refers to him as "on the back" it is only when he (sun) gets towards the west he is seen. "Rathaprota and Asamaratha, his commander and the head-man" — the two months of the rainy season are these two. Pramlocantī and Anumlocantī are his Apsarās (attendant nymphs). According to Māhitthi, these two are the quarters and the intermediate quarter. But these two are actually the day and night, since they rise and set. "Tiger is the arrow and serpents, the missile." "I prostrate them." The significance of this has been explained.

19. Then (he places one of them) on the left side (northwards) (saying), "This one on the left, the *samyadvasu* (bountiful wealth)." Sacrifice is indeed on the left. Because he refers to it as "on the left." The sacrifice is

performed from the left (north) side. Why he calls it *samyadvasu* is because, they do converge together (*samyanti*) to the sacrifice thinking "this is wealth." Tārkṣya and Ariṣṭanemi are his commander and the headman. These are the two months of autumn season. *Viśvācī* and *Ghṛtācī* are his Apsarās (attendant nymphs). But Māhitthi identifies them as the quarter and the intermediate quarter. But they are the *vedī* (altar) and the *sruk* (offering ladle) because the *vedī* is inclined in all directions (*viśvācī*) and the ladle is *ghee*-inclined (*ghṛtācī*). "Water the arrow and wind the missile." For, water indeed is the arrow and wind is the missile. That is why, here, in the northern direction it blows hot and hence cold. "To them I prostrate" — its significance has been explained.

20. Then(he places one of them) in the middle (saying), "This one above, the bestower of plenty, downwards (*arvāg vasu*)" — the one above is of course, the cloud (rain-god) and when he refers to him as "one above" he means the rain-god who is above. By refering to him as "bestower of plenty, downwards" he means the plenty, that is rain and food for all living beings bestowed or showered downwards. "Senajit and Suṣeṇa are his commander and the head-man (the conquerer of armies and the leader of a fine army)." These are the two months of the winter seasons. "Urvaśī and Pūrvacittā are the Apsarās (attendant nymphs). But according to Māhitthi they are the quarter and intermediate quarter. But they are actually the oblation (*āhuti*) and *dakṣiṇā* (sacrificial gift). "Thunder is the arrow and lighting the missile" — for indeed thunder is here the arrow and the lightning is the missile. "To them I prostrate." The import of this has been explained.

21. These then are the arrows and missiles which the gods then placed as protectors over these worlds. As to the Prajās (offspring) they are the commanders and head-man. The mates are the nymphs or Apsarās. Having thus become complete with offsprings and partner, in like manner, this Yajamāna, having become complete with offspring and mate, now seats himself on the *nāka*, the world of heaven.

22. Thus there are ten (*nākasada-pañcacūḍā*) bricks he lays down. The Virāj metre has ten syllables and this layer is Virāj (far-shining). There are, however, only five of them because he lays them down two at a time. Verily they are prayers to *Agni*-altar for prosperity. He places them in the last layer

for, this last layer is the end of the altar and the blessings for the Agni come in the end. They are five because in sacrifice, the blessings are five. Now he puts loose soil in between them. These pairs of bricks are indeed fire. Lest these fires should burn each other (he puts loose soil in between). Loose soil is food. It is thus by means of food that he brings about harmony between them.

23. This is the order in which it should proceed. First laying a brick in front, he lays down those on the right side, then behind, then on the left and then in the middle. Then come the upper ones — first one in the front, then both in the right, then on the left, then in the middle and then in the rear. The entrance to the world of heaven is indeed from below. Because the gods at that time, having closed up these worlds on all sides entered the world of heaven from below. In like manner, this Yajamāna, having closed up all these worlds on all sides, enters the world of heaven from below. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He now lays down the *chandasyā* bricks. Now here this *Agni*-altar has become complete. He (the altar) now wished for *Śrī* (distinction). Because before this it was incomplete and was not qualified to own distinction or *Śrī* That is why it is said (in particular cases) that so and so person is not deserving to have the distinction to assume the leadership of a country or village community. Gods gave these *chandasyās* bricks to confer *Śrī* (distinction) to the altar. *Chandasyās* are same as cattle and *chandasyās* are food. Cattle and food constitute *Śrī*.

2. He lays them in threes. Cattle is threefold; namely, the father, the mother and the son . Or namely, embryo, placenta and chorion (*jarāyu*). Food also is threefold; namely cultivation, rain and seed . Out of these, one is an excessive meter (Atichandas). For even though it is one, it is bigger than the other metres . That distinction (of the *atichandas*) lies in the great hymn of praise (*ukthya*) and as to that great hymn of praise are those *chandasyās* (bricks of metres) .

3. Gāyatrī verses are its head; Triṣṭubh verses its body; Jagatī verses its spine and the Paṅktī verses are its wings; out of each of the Kakubh verses, he takes four syllables and adds them to the *atichandas*. That is how it be-

comes one with *atichandas.* The others become Gāyatrīs. This is that eighty count Gāyatrī. From the *Bṛhatīs,* the *Bārhata* is made up and from Uṣṇiks, the *Auṣniha.* The half-*Ṛks* are the Vasu, the Aindrāgnī and insertion — they are Atichandas. As to the *Nāda* verse, the *Sūdadohā,* the *pāda* appendages and whatever Anuṣṭhubh there is — they constitute the *atichandas.*

4. The Dvipadā verses form the foot-hold. This much constitute the *Mahaduktha* (great hymn of praise) and this great hymn of praise is what is known as *Śrī* (distinction). The gods conferred on him (*Agni*-altar) all that *Śrī*. In the same manner, this Yajamāna confers on him all that distinction.

5. Why he places the *chandasyā* bricks is also this — gods saw the heaven in the form of *stomabhāgas;* that is the *nāka* and they entered it. While they were entering; Prajāpati entered last. That Prajāpati is these *chandasyās.*

6. His head is Gāyatrī. As to its being Gāyatrī, it is because the head is of the nature of Gāyatrī. They are three for the head is threefold. They are placed in the front side because this head is in the front.

7. The Triṣṭubhs constitue the chest. They are placed between the *retassica* bricks because *retassicas* are the side bones. The side bones lie against the chest.

8. The Jagatīs constitute the hips. These are placed so much behind the naturally perforated bricks as the *triṣṭubh* bricks are placed before the naturally perforated ones. Because the naturally perforated bricks are the vital airs in the middle. As far from that vital air as the chest is in front, so far are the hips behind the vital air.

9. The Anuṣṭubhs are the thighs. They should be placed close to the *jagatī* bricks. Thereby the thighs are placed close to the hips.

10. The *Bṛhatīs* are the ribs and *Kakubhs* are the bones of the breast. He places the *Bṛhatīs* between the *Triṣṭubhs* and *Kakubhs,* whence these bones got fashioned on either side by the breast-bone and the ribs.

11. The Uṣṇiks are the neck. He places them close to the Gāyatrīs and

thereby he places the neck near the head.

12. The Paṅktīs are the wings. Why they are Paṅktīs is becasue the wings are Paṅkti or of fivefold nature. He places them on the sides because the wings are on the sides. That metre which is larger is placed on the right side and thus makes the right side of the animal stronger. That is why the right half of animal's body is stronger.

13. The *atichandas* constitute the belly. Because, the metres are cattle and cattle are food. It is the belly that consumes the food. Therefore when the food reaches the belly, it becomes eaten and assumes the digested form. In as much as these (*atichandas* bricks) eat (*atti*) the metres, namely cattle, they are called *atichandas. Atichandas* is what is mystically called *atichandas.* For, gods preferred concealed names.

14. A brick (spread over) with loose soil (*purīṣavatī*), constitutes the womb. These two (*atichandas* and the *purīṣavatī*) are laid down close to each other. Because, the belly and the womb are close to each other. Both these are covered by loose soil. *Purīṣa* or loose soil is flesh. The belly and the womb are connected with flesh. The front one is an *atichanda* and behind is the *purīṣavatī*; because the belly is above and the womb is below.

15. He places them projecting eastwards; because this *Agni*-altar is built up (tending) towards the east. When one moves forward, both his belly and womb move forward. These are placed outside the *stomabhāgas*, for the *stomabhāgas* are the heart. Because the head is highest, then come the belly and the womb.

16. He places them to the right of the naturally perforated brick. Now in the first layer, he placed both the belly and the womb to the north of the *Svayamātṛṇṇā*. Because that naturally perforated one is indeed the vital air in the middle. Thereby he places the belly and the womb on both sides of that centrally situated vital air. That is why the belly and the womb are on either sides of the central vital air.

17. The *Dvipadās* are the feet. Why they are *Dvipadā* is because a pair confers stability. There are three such verses; for a stand is threefold (with two feet and a tail). He lays them down at the back, for the feet are at the back (bottom) of the body.

18. Thus that body of his (*Agni*-altar) is well made. He whose body is so well made, his body becomes complete. He whose body is not thus well made, his body remains incomplete.

19. It is keeping in mind this fact that the two *Nidhana Sāmans* (*Sāma* hymns marking the completion) are chanted —"The light in the highest realm of the gods" and "the gods are in highest heaven of the light." At that time, when gods were entering (the *nāka*), Prajāpati was the last to enter. That is why he says, "The light is in the highest realm of gods." As to why he says, "The gods are in highest heaven of the light" is because, the light, doubtless, is the *Agni*-altar and it is on its highest layer where all the gods have thus entered. That is why he says "The gods are in the highest heaven of light." (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He lays down the *Gārhapatya* altar. For, the gods having obtained this much, considered themselves successful. They said (among themselves), "By what means have we succeeded." They got the answer, "By means of the *Gārhapatya*; because it is after building up the *Gārhapatya* and ascending it, we discovered the first layer. From the first layer (we saw) the second; from the second, the third; from the third, the fourth and from the fourth (we saw) the fifth layer."

2. They said, "You think upon that (point) so that this success will remain only with us." They said, "Meditate", by which they meant "wish for a layer." Accordingly they wished "this success may remain only with us."

3. While meditating they arrived at this idea, "Let us bring this *Gārhapatya* here and place it (on the fire-altar)." They brought it here and placed it on the altar. They debated with each other — "Vasus are in the front; Rudras on the right side; Ādityas at the rear; Maruts on the left side and Viśvedevās above — let us place it here, let us place it here."

4. They again said, "Let us place it in the middle and by laying it in the middle, it will belong to all of us." So they placed it in the middle (of the fifth layer) and owned thereby that success unto themselves (or vested their success in the body of the altar). In the same manner, this Yajamāna, while

laying down the *Gārhapatya* puts that success into his own self. By laying it in the middle he owns that success in the middle of his self.

5. Why he lays down the *Gārhapatya* is this — *Gārhapatya* no doubt, is food and this *Agni*-altar that is built is the eater. Here he places that food. He places it in the middle and thereby he puts food in the middle (of the body).

6. And again as to why he lays down the *Gārhapatya* — the world of the gods is indeed the *vedi* (altar-site). But that *Gārhapatya* happend to be the one built up outside the *vedi*, the abode of gods.

7. Again why he lays down the *Gārhapatya*— the lotus-leaf is of course a womb. But that one (*Gārhapatya*) happens to be built up outside the womb. That fire ritual (concerning *Gārhapatya*) performed prior to (laying down of) the lotus-leaf happens to be the one which took place outside the womb. So when they bring *Gārhapatya* here and lay down, he establishes it within the womb, on the lotus-leaf and thus it ceases to be outside (the womb). He lays down eight bricks. The purport of it has been explained. He builds it up with same *Yajus* formulas and in the same order; for, this one is that same (*Gārhapatya* fire). He thus brings it here and lays it down.

8. He then lays down the *punaściti* bricks. The gods at that time, having built the *Gārhapatya* did not feel successful therein; for the *Gārhapatya* altar is a womb and success in a womb depends on the seed; the generative power. They did not see the seed, the productive power in this *citi.*

9. They said "Find out how we can lay seed and productive power in this womb." They further said, "Meditate" whereby they doubtless meant to say, discover a layer and find out how we may lay seed and productive power in the womb.

10. While meditating they saw this *punaściti* and placed it on (the *Gārhapatya*). Thereby they laid seed and productive powers into this womb. In the centre of it (they placed). Thus they laid seed and productive power in the very centre of this womb. In the same way this Yajamāna, while laying down the *punaściti*, lays seed and productive power into this womb. In the centre (he lays down) and thus the seed and productive power are deposited in the middle of the womb.

11. Some people lay it (*punaściti*) down on the rear side (of the altar) because the seed is introduced from the rear side. (The altar being in the shape of a bird and the impregnation in a bird takes place from the back). They introduce this on the juncture of the tail (and the body), for it is at that point of the tail that seed is introduced. This is not to be done so. Whoever does like that is laying the productive power outside the womb. Therefore it (*punaściti*) should be introduced only in the middle and thereby one lays the seed and productive power right into the womb.

12. Eight bricks are laid down (as *punaściti*). Gāyatrī metre has eight syllables and the *Agni*-altar is of Gāyatrī's nature. As great as Agni is; as great as is his size, so great he places him in the form of seed. Five times he settles it for, the fire-altar has five layers and a year has five seasons and *Agni* -altar is the year. As great as Agni is, as great as is his size, by so much he thus introduces him in the form of seed. There are eight bricks settled five times and that makes a total of thirteen. Thirteen months make a year and there are thirteen *citipurīṣās* (layer filling pieces). As great as Agni is, as great as in his size, so great he thus becomes.

13. And again why he places the *punaściti* — by laying down the *Gārhapatya* upon the *Āhavanīya* (which is already on the *Agni*-altar), he is certainly causing a disorder. But when he lays down the *punaściti*, he brings this *Agni*-altar that has been built and again builds (*punaḥ-ci*) and thus builds up the Agni which is already built. Hence it is called *punaściti*.

14. Some persons place the *Gārhapatya* on the rear side and the *Punaściti* on the front part and thus the *Āhavanīya* and the *Gārhapatya* are (remaining) two altars. But this way it should not be done. Because *Gārhapatya* is this terrestrial world and the *Āhavanīya* is the sky and he is definitely above this earth. Therefore it (*punaściti*) is to be placed on the top of the *Gārhapatya* (as it represents the sky).

15. As to why he places both the *Gārhapatya* and the *Punaściti* is this — these two are, no doubt, the *vedī* (altar) and the *uttaravedī* (high-altar). Now those two former ones (altars) which he builds up belong to the Adhvara (*Soma* sacrifice) and these which he now puts up belong to the fire-altar. After laying down these two, when he deposits fire thereon, he is establishing him both on the *vedī* and the *uttaravedī* .

16. And again as to why he places the *punaściti* — this is indeed repeated *yajña* and it is a higher type of worship of the gods. He sets up a repeated sacrifice and a higher form of worship, so that the repeated sacrifice tends towards him.

17. Again why he lays down the *punaściti* — this *Agni*-altar is indeed that same one which, in the begining, the *prāṇas*, the *ṛṣis* fashioned. He now builds him up again and in so far as he again (*punaḥ*) builds up (*ci*), it is called *punaściti.*

18. He lays down the *punaściti* saying — "With what austerity the *ṛṣis* sat in the sacrificial session" — he thereby means "those *prāṇas*, who are *ṛṣis* kindling the fire they filled with light" — it means "by kindling the fire they gain the heavenly world." "Upon that pedestal, I place the fire" — *nāka* (pedestal) is indeed the heavenly world. "Whom the wise men call Stīrṇabarhiṣa" — these wise men are the Manus and they called him Stīrṇabarhiṣa or one for whom the grass seat is always spread.

19. He says, "Without wives let us follow him, O gods! with our gold." By this he means — "let us follow him with all (our possessions)." "Gaining the pedestal in the world of meritorious deeds" — (means) *nāka* is indeed the world of heaven which he is to gain and it is the world of meritorious deeds. "Above the third bright surface of the sky" — for, this is indeed, the third bright surface of the sky where the Agni now burns.

20. (He says) "He mounted the centre of the fast-moving speech" -- for, this is the centre of speech where it is now being build up. *Bhuraṇyu* means the sustainer. "This Agni the benevolent master, the receptive." It means "this Agni, the lord of the gods and the one who heads (to prayers)." "Establish upon the surface of the earth, he the brilliant" — meaning "the one set up on the back of earth and shining." "Let him trample over all sinners" which means "let him put down under his feet all the evil doers."

21. (He lays down the fourth brick saying) "This Agni the most heroic bestower of vitality," (meaning) "the most vigorous bestower of strength." "May he shine a thousand times without hindrance" (meaning) "let him shine forth thousandfold unremitting." "Shining forth from the middle of the ocean" — these worlds are the ocean and it means let him blaze forth in these worlds. "You proceed to the divine abode" (meaning) "You go forth to the heavenly world."

22. (He places the fifth brick saying), "Get closer together; draw nearer to each other" — he only addresses those *ṛṣis* "come closer together; draw near to each other." "You make the paths of the fire to lead to the heaven" — as the text, so the meaning. "Rendering the Pitṛs young again." — The young Pitṛs, no doubt are speech and mind and these two fires are also speech and mind. "In you has he inserted this thread" by which he means "the thread of sacrifice has been spun out by the *ṛṣis.*"

23. (Placing the sixth brick he says) "Awaken, O Agni and be watchful." Thus he says to Agni, "Awaken him and also make him active (or be watchful about him)." "Let him be united with *iṣṭa* (desire) and *pūrta* (fulfilment)." As the text, so the meaning. "Upon this, the highest seat" — the sky is the highest seat. "Let the Viśvedevās and the Yajamāna be seated." Thereby he makes the Yajamāna seated alongwith the Viśvedevās. (Placing the seventh brick he says) "By which O Agni you carry thousand; you carry all wealth." This is indeed his most favourite power by which he carries a thousand and all wealth. "This way, you lead this sacrifice of ours unto the light to reach the divine abode" (meaning) thereby you lead this sacrifice of ours to the heavenly world to go to the divine beings. "This is your natural womb" — the meaning of this has been explained. Eight bricks he lays down; the purpose of which has also been explained. (Obviously, the *mantras* for only seven bricks are mentioned here whereas he is actually placing eight bricks. Since there is no inter-linking reference to each brick, perhaps one of these *mantras* is to be divided between two bricks so as to make eight). (Third Brāhmaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. He lays down the two *ṛtavyās* (seasonal bricks). The *ṛtavyās* are the same as the seasons. Thereby he lays down the seasons. The *ṛtavyās* represent all that is here; because the *ṛtavyās* are indeed the year. The year is everything here. So (in effect) he lays down everything here. They are also productive power because the *ṛtavyās* being the year, the year represents productive power (on the *Agni*-altar and on the Yajamāna).

2. And why he lays down the *ṛtavyās* is this — *ṛtavyās* represent the martial prowess and these other bricks are the common people. He thus places the martial prowess as the eater among the peasantry. He places (some of) them (*ṛtavyās*) in each of the layers and thus he makes the martial prowess the eater among the entire peasantry.

3. And again why he lays down the *ṛtavyās* — this *Agni*-altar is the year and it is put together by these seasonal bricks. Thus he makes the year well-knit and continuous by means of the seasons. The chants for these *ṛtavyās* have varied beginnings but same endings; for, the seasons when they were created were different.

4. They (the seasons) said, "By being thus (different) we shall not be able to procreate and so let us unite." They inhered in each season with their forms. That is why, we have the natures of all seasons in each *ṛtu*. Therefore, they are of different nature because they were created separately and they have the same endings. Because they inhered with their forms (among themselves).

5. He places them (saying), "*Tapa* and *Tapasya* are the dewy seasons". These are the names of these two. He places them only with these two names. The yonder sun is *Tapa* (the scorcher) indeed. These two seasons are not separated from him. Since these two seasons are not separated from him, they are called *Tapa* and *Tapasya.*

6. "You are the inner link of Agni" — this *Agni*-altar is the year and it is knit inside by means of the *ṛtavyās* (seasonal bricks). Thereby, he is only

knitting the year by means of the seasons. "May the heaven and earth fit in; may the waters and plants fit in" — this is how, he knits everything by means of the seasons. "May the fires, along with the austerities individually get harmonised for my supremacy" — for these individual bricks are the same as those fires. By saying this, he makes them fit in each other harmoniously for the supremacy of the seasons. "Those fires of mutual understanding, which are between the heaven and earth, they are these"— as the text is, so its meaning. "Let them come together, fitting in with the two dewy seasons just as gods come together with Indra." Just as the gods are drawn to Indra, in the same way, let these two enter this (altar) to confer supermacy to these two seasons. These are two bricks. A season consists of two months. Only once he settles them and makes them to be one season.

7. And as to why he now lays down these two (*ṛtavyās* bricks) — this *Agni*-altar is the year and the year is these worlds. For that the fifth layer is the sky itself. The dewy season (of the year) is the sky. Now by placing these two (*ṛtavyās* representing the *śiśira* season), he restores that very thing, which is of its own body. That is why, he places these two here.

8. And again why he lays down these two is this — this *Agni*-altar is Prajāpati and Prajāpati is the year. His head itself is the fifth layer. The dewy season is his head. Now placing these two (*ṛtavyās* bricks), he restores that very thing which is of its own body. That is why, he places these two here.

9. He places the *ṛtavyās* bricks in front of the naturally perforated one and the *viśvajyoti* brick. Because, the last naturally perforated brick is the sky and the last of the *viśvajyoti* bricks is the sun. Thus he places the two seasonal bricks on this side of the sky and the sun; because the seasons are on this side (of the sky and the sun). In these two (*ṛtavyās*) there is also productive energy. Thus he places the productive energy on this side of the sky and the sun. That is why, procreation takes place only on this side of these (sky and sun). But this productive energy is not there on the other side (beyond the sky and the sun); because, as many gods as were there, even now they are only so many.

10. He places the two *ṛtavayās* bricks above the first naturally perforated one and the first *viśvajyoti* brick. This first naturally perforated brick is this

earth and the first *viśvajyoti* is Agni (fire). On those he places the seasons because the seasons are upward from this earth. But there is in them, the productive energy and thus he places procreative power above this earth.That is why, procreation takes place only above this earth.

11. One should not disturb the position of these *ṛtavyās* bricks, lest he should disturb the seasons. Because only for one who dies,the seasons are disturbed. So at that place, where he places the first two *ṛtavyās*, at that same place all others are to be laid down. The *ṛtavyās* bricks are indeed also these (three) worlds; by the different layers he is actually building up these three worlds one above the other. The *ṛtavyās* also are the ruling class and by the different layers he is actually placing the ruling class above (the commoners). The *ṛtavyās* are also the year and by different layers he also builds up the year. He shall not place any other *yajuṣmatī* bricks (bricks placed with the chanting of a *Yajus* formula) above the *ṛtavyās*, lest he should place the commoners above the ruling class.

12. These same (*ṛtavyās*) bricks are the steps, for, by means of these the gods then stepped over these worlds both to ascend upwards and to descend from above, downwards. In the same manner, this Yajamāna now, by means of the *ṛtavyās*, step over these worlds both for ascending upwards and for descending from above, downwards.

13. The priests of the Caraka school lay here yet other stepping stones (above the *ṛtavyās*). This should not be done, for, what they do is redundent. These (*ṛtavyās*) are indeed the stepping stones.

14. Then he places the *viśvajyoti* brick. The sun, indeed is the last *viśvajyoti* brick; for, in the world above, the sun is *viśvajyoti* (all-illuminating light). Thereby he only places the sun.

15. Now why he places the *viśvajyoti* — *viśvajyoti* is doubtless the progeny, for, progeny is of course all-illuminating light. He thus lays procreative power in his (*Agni*-altar as well as Yajamāna).

16. He places the *viśvajyoti* in front of the naturally perforated brick. The last naturally perforated brick is, indeed, the sky and sun is the last *viśvajyoti* brick. He thus places the sun on this side of the sky. Therefore this

(sun) burns only this side (of the sky). It has also procreative power. He thus places the procreative power only on this side (of the sky). Hence it is that procreation takes place only on this side (below the sky).

17. He places the first *viśvajyoti* brick above the first naturally perforated brick. This first naturally perforated brick, doubtless, is this earth and the first *viśvajyoti* is Agni. He thus places Agni upward from this earth. That is why, fire blazes upwards from the earth. It has also procreative power. He thus places the procreative power upwards from this earth. That is why, procreation takes place above this earth.

18. Now he places (one) *viśvajyoti* brick above the middle one of the naturally perforated brick. The naturally perforated brick in the middle is the aerial region and the second *viśvajyoti* is Vāyu. He thus places the wind in the aerial region. That is why, the wind is in the aerial region. These (three) are the lights. Thus when he places these lights (three *viśvajyoti* bricks) in this order, he places those lights in such a way as to face each other. That is why the fire blazes upwards, the sun (burns below) and wind blows sideways in the aerial region.

19. He places the *viśvajyoti* (saying) "May the Parameṣṭhin settle you" -– for it was Parameṣṭhin who saw this fifth layer. "On the back of the sky, you, the shining one" — for, on the back of the sky is yonder shining sun. "For all the *prāṇa, apāna* and *vyāna*" — *prāṇa* is indeed, *viśvajyoti* and *prāṇa* indeed is for everything here. "You give all light" (meaning) "bestow all illumination." "The sun is your over-lord" — thereby he makes the sun itself as its over-lord. After settling it up, he chants the *sūdadohasa* on it. Its significance has been already explained.

20. These (*viśvajyoti* bricks) are indeed the steps because it is by means of these *viśvajyoti* bricks, that the gods at that time stepped over these worlds both while ascending from here and while decending from above. In the same manner, this Yajamāna by means of the *viśvajyoti* bricks, steps over these worlds both for ascending from here and for descending from above.

21. The priests of the Caraka school adopt different bricks for stepping over; but it should not be done because it is redundant. These (*viśvajyoti* bricks) are themselves the steps. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he places the *lokaṁpṛṇā* bricks (space-filling bricks). The yonder sun is the *lokaṁpṛṇā*, because he fills up all these worlds (with light). So he is placing only the yonder sun. He places them in all the layers for, these layers are these worlds. Thereby he places yonder sun in all these worlds. That is why he shines for all these worlds.

2. And as to why he lays down the *lokaṁpṛṇā*— *lokaṁpṛṇā* are the ruling class and the other bricks are the commoners. He introduces the ruling class as eater of the commoner. He lays them down in all the layers. He thus places the ruling class as the eater among the entire peasantry. Now this is only a single brick. He thus confers the ruling power in one and the authority is concentrated at one (place). The second (such brick) happens to be the mate, and the mate is after all one half of one's self. When one is with a mate he is complete and whole. Thus for the sake of completeness (he places). With a single *Yajus* formula, he lays down several bricks. He thereby concentrates power in the ruling class and makes the *Kṣatra* more powerful than the *Viś* (commoners).The other bricks, he lays down one by one with separate formulas; thereby he makes the peasantry less powerful than the ruling class, with difference in speech and with different thoughts.

3. The first two *lokaṁpṛṇā*, he places in this (south-east) corner. Thereby he places the sun in this quarter. From this earth he follows (placing the first two *lokaṁpṛṇā*) the course of the sun from that (south-east corner) point (to the west end) and again from that (west end) point of the earth, he follows the course of the sun (to the east end). (With the second two *lokaṁpṛṇā*), he follows the course of the sun from the south of the altar (filling the south-east corner), again to the west-end and repeats the same (from the west end to the east). At whatever place he lays down the first two *lokaṁpṛṇā*, then alongside of them he should place the last two. For (otherwise) that sun having once gone round these worlds would not again revolve round the same spot. He should place the last two alongside over the first two.He thus causes that sun to pass by these worlds. That is why, that sun revolves continuously round these worlds from left (to right).

4. (He places them saying) "Fill the space, fill the gap" (meaning)fill up the space and also the intermittent gap. "And you be seated, steady" (meaning) "lie here and be firmly established." "Indra, Agni and Bṛhaspati have

seated you in this womb" (meaning) "Indra, Agni and Bṛhaspati have established you in this womb" (Thus he places them) with a *mantra* in the Anuṣṭubh metre; for, the Anuṣṭubh is speech and Indra is speech and *lokaṁpṛṇā* is Indra. He chants the *sūdadohasa* on them, for the *sūdadohasa* is *prāṇa*. He thus makes him (*Agni*-altar) compact and settled by means of vital air.

5. Now they ask, "How this *lokaṁpṛṇā* becomes ever-fresh (of unimpaired strength)." The *lokaṁpṛṇā* is yonder sun and he is indeed ever-fresh (or of unimpaired strength). Moreover, the *lokaṁpṛṇā* is also speech and speech is ever-fresh.

6. He having laid down the *yajuṣmatī* bricks (bricks with specific *Yajus* formulas), covers it (altar) with the *lokaṁpṛṇā*. Because the *yajuṣmatī* bricks are food and the *lokaṁpṛṇā* is the body. He fills the body with food. By filling the body, food becomes the body itself.

7. Those *yajuṣmatī* bricks, he places on the body (of the altar) only and not on the wings or the tail. He thereby puts food into the body. The food supplied to the body, nourishes the body as well as the wings and the tail. If it is supplied to the wings and tail, it never nourishes the body or the wings and the tail.

8. He places both the *yajuṣmatī* and the *lokaṁpṛṇā* (bricks having special *Yajus* formulas and the space-filling bricks) on the body (of the altar). That is why, this body (of the bird-shaped altar) is twice hefty as it were. On the wings and tail, he places only the *lokampṛṇā* and hence the wings and tail are thin as it were. He places them on the body both lengthwise and crosswise. The bricks are the bones and hence they are both lengthwise and crosswise. In the wings and tails he places them facing outward (turned away from the body). Because there are no crosswise bones in the wings and tail (of a bird). This indeed is the distinction between the built and the unbuilt (altar). This is how, it is (properly) built and otherwise is, which is not (properly) built.

9. He covers the naturally perforated brick with the *lokaṁpṛṇā*. Because the naturally perforated one is the *prāṇa* and the *lokaṁpṛṇā* is the sun. He thus kindles the *prāṇa* by means of the sun and that is why, one's out-breathing is warm. With that same kind of bricks, he fills up the whole body. Thereby

he warms up the whole body by means of the sun and that is why, (our) whole body is warm. This is the distinction between the one to be alive and the one to be dead. One who is to be alive is warm and one who is to be dead is cold.

10. Starting from the joint in which he places the first two (*lokaṁpṛṇā*), he goes on filling up (the altar) by tens upto the point where the naturally perforated brick (is placed). In the same way, he goes on filling it up from left to right covering the naturally perforated brick upto the *vikarṇī* (crosswise). He then returning, fills it up, upto that limit. He fills up the body (of the altar) first. Because it is the body that is first created of the one (bird) that is created. That is the rightward course for, this is the course of gods. It is in this manner, the yonder sun goes round these worlds rightwards (i.e. left to right).

11. That which is *lokaṁpṛṇā* is the same as *prāṇa*, by which he covers the entire body. Thereby he infuses *prāṇa* in the whole body. If it (*lokaṁpṛṇā*) is not to reach any part (of the body) to that part, the *prāṇa* does not reach and that part, assuredly dries up or withers away. So, let him cover up the whole (body) with that.

12. He builds up the wings and tail attached to the body itself. Because the wings and tail grow as appendices to the body. If he were to place (the bricks) forming the appendices first (i.e. before constructing the body proper), it would appear as if he were to take limb from elsewhere and graft it on there. He shall not place a broken brick or a black one; for, the one that is broken is futile and that which is black is emaciated. "Lest I should develop an emaciated body", he thinks. Let him not discard the unbroken bricks, lest he should keep out the fruitful one from the body. Those bricks, exceeding a Virāḍ (exceeding ten but not making up the next ten since ten syllables constitute one *pāda* of the Virāḍ metre) and do not make up another (*pāda* of the Virāḍ) when counted from the *Dhiṣṇya* hearth, are indeed futile. Let him break them and discard them into the pit meant for refuse (*utkara*). *Utkara* is the settling place of what is in excess (waste). Thus he thereby puts them at the place which is meant for the rubbish.

13. Now then, the measure of the bricks. In the first and the last layers, he should place bricks measuring a square foot (each), for, the foot is a support and the hand is same as the foot. The largest bricks should be of

the measure of the thigh-bone (both ways); for, no other bone is as long as the thigh-bone. For three layers, bricks (that are used) should have three lines (marked on each of them) because these worlds are threefold. For two layers, bricks should have indefinite lines (marked on them)because these (two layers)are *rasa* and *rasa* is indefinable. But all (the five layers) shall have bricks with three lines (marked) for threefold are these worlds.

14. Now about the placement of the bricks – any brick he knows as *yajuṣmatī* (having a special *Yajus* formula associated with it), let him place it in the middle layer. Because the middle layer is the aerial region and the air, doubtless, where all beings have their location. Moreover, the *yajuṣmatī* bricks are food and the middle layer is the belly. He thus places food into the belly.

15. Some say in this context, "Let him not place (such special bricks) lest he should do something superfluous." But nevertheless, he may lay them down; for such bricks are laid down for (the fulfilment of specific wishes and wishes are never superfluous). Or, let him not lay them down because the gods(once) did only this much. (Second Brāhmaṇa Ends.)

BRĀHMANA III

1. He now scatters loose soil. Loose soil is indeed flesh. He thus covers him (*Agni*-altar) with flesh after placing the bricks. Bricks are bones. Thus he covers the bones with flesh.

2. He strews (loose soil) over the naturally perforated brick; for, the naturally perforated one is *prāṇa* and loose soil is food. Thereby he supplies food to the *prāṇa*. In that manner, he covers the whole body. That is why, what food is given to *prāṇa*, with that he protects the whole body, because it (food) spreads over the whole body.

3. Some say, "Let him not scatter it (loose soil) over the naturally perforated brick", on the ground that the naturally perforated are being *prāṇa*, lest he should block the *prāṇas*. Nevertheless let him scatter. Are not the *prāṇas* sustained by food? He does not eat food, when his *prāṇas* grow, they (the channels of the *prāṇas*) get dried up and closed, like a hollow tube (for want of food). So if he acts thus (do not scatter loose soil) he becomes

like a dried up hollow tube in the yonder world. Therefore one should scatter (loose soil) on the naturally perforated brick.

4. Having strewn (loose soil) over the naturally perforated brick, he goes on covering (the altar by the loose soil) starting from the cross- wise placed brick upto the enclosing *pariśrit* bricks. In the same way, he goes about covering it from left to right behind the naturally perforated brick upto the crosswise placed brick, again. The body (of the altar), he thus covers first because it is the body which comes first when something is created. Then he covers the right wing and then the left one. From right to left is the course of gods.

5. That loose soil is *prāṇa* itself and he covers the entire body (of the altar) with that. Thereby he supplies *prāṇa* to the entire body. If there is a part of the body where this (loose soil) does not reach, *prāṇa* does not reach that part and that part of the body where *prāṇa* does not reach, indeed dries up or withers away. Therefore this whole (body) should be covered by it (loose soil).

6. (He scatters loose soil saying) "They all have enhanced (the glory of) Indra", for, all creatures enhance (the glory of) Indra. "The voices (extoll) him who is expansive like the ocean" — this speaks of his greatness. "He is the greatest charioteer among charioteers." "The master, the good master of *vājās*" — *vājā* means food and he is the master, the good master of food-stuffs. With this Anuṣṭubh verses on Indra, he scatters (loose soil), because loose soil belongs to Indra. This layer of loose soil is half of Agni (altar) and the second half is of the bricks.

7. Now they argue, "Bricks are placed with all the metres and with all the gods. How come, this is placed with one (Anuṣṭubh) metre and with one god (Indra)? How is it that half of it, is of Agni?" Indra is, indeed equal to all the gods. Hence he scatters with a verse dedicated to Indra. This loose soil is one half of Agni. Why he does with one Anuṣṭubh verse is because Anuṣṭubh is *Vāk* (speech) and all metres are speech. Hence it is one half (of bricks) (i.e. Anuṣṭubh being speech represents all the metres).

8. He then places the *vikarṇī* brick and the naturally perforated one. *Vikarṇī* is the same as Vāyu and the last naturally perforated brick is the sky.

He thus places Vāyu and sky. He places them last because Vāyu and sky are above everything and unite at the end. Because Vāyu and sky are united, *vikarṇī*, he lays down first and thereby he places the wind on this side of the sky. That is why, this wind blows on this side of the sky.

9. And why he places the *vikarṇī* is this — when (at the beginning) they make the horse smell (the pile of bricks) on the first layer, then thereby yonder sun strings these worlds to himself in a thread. That which is thread is Vāyu and that thread which is Vāyu is the same as this *vikarṇī* brick. So by placing that (*vikarṇī*) he makes that sun string these worlds in a thread.

10. Now why he places the *vikarṇī* and the naturally perforated brick (together) — *vikarṇī* is *āyus* and *svayamātṛṇṇā* is *prāṇa*. Thereby he places the (*āyu*) life-span and that *prāṇa*. He places them last because it is at the end that *āyu* and *prāṇas* are united. Because *āyu* and *prāṇa* indeed united. First he places the last *vikarṇī* and thereby he covers that *prāṇa* with *āyus* on both sides.

11. (He places the *vikarṇī* while saying) "Like a horse with expanded nostrils, desirous of eating grass, starts with great pomp, this Vāyu blowed and fanned its flame and rendered your path black." When its wind fans the flame then its path becomes black. Thus he places it with a Triṣṭubh verse. Because Vāyu is of *Triṣṭubh* nature; with the verse relating to Agni, because it is a ritual concerning Agni. With an undefined word (he places), because vāyu is undefined. Why he says, "Vāta" is because Vāta is Vāyu.

12. He places the *svyamātṛaṇṇā* (saying), "I seat you in the abode of *āyus*" — *āyus* is doubtless, yonder sun and this is his seat. "The protecting" -- for, this (sun) protects everything. "*Chāyāyām*" — for, it is under his (sun's) shadow the whole world exists. "In the heart of the ocean" — for, this (sun) is indeed the heart of the ocean. "The one with rays and luminous" — because the sky has rays and is luminous. "You who illumine the sky, the earth and the aerial region" — thus indeed he (sun) illumines these worlds.

13. "May the Parameṣṭhī settle you" — for, this fifth layer Parameṣṭhī discovered. He lays down with the *mantra* of Parameṣṭhī (for the following reason) — when the gods came out taking (parts of) Prajāpati who was exhausted, Parameṣṭhī took his head and kept going away (from him).

Prajāpati told him — "Come back and restore unto me that with which you have bolted away." (Parameṣṭhī asked) "What will I gain by that" (Prajāpati said) "That part of my body shall be sacred to you" (he said) "Be it so." Thus Parameṣṭhī restored that part (head) to him. That (part) is this last *svayamātṛṇṇā* brick. He now places that which is his own. That which is his own, he now restores unto him. That is why, he places this (brick) here. (He says) "On the back of the sky, you the broad and fat one" — for, this (top of the altar) is indeed the back of the sky and it is both wide and fat. "You support the sky, don't harm the sky" (meaning) compose yourself, support yourself and do not harm your own body. "For all *prāṇa, apāna, vyāna* and *udāna.*" *Prāṇa* is, indeed, the *svayamātṛṇṇā* and *prāṇa* is (essential) for everything; for a resting place, for a moving space. The naturally perforated bricks are these worlds and these worlds are the resting place and the moving space. "May the sun protect you" (meaning) "let the sun guard you all around." "With great well-being"(meaning) "through great well-being." "With roof that is safe" (meaning)"through a habitat which bestows maximum peace." He lays them down separately, for, the wind and sky are separate. He settles them once and makes them together (or same) for *āyus* and *prāṇa* are co-extending.

14. They both happen to be stones and both are naturally perforated; because *āyus* and *prāṇa* are the same. He then recites the *sūdadohasa* over them. The *sūdadohasa* is vital air. He thereby makes them conjoined i.e., joins them together by means of the vital air. (He says) "They are his *sūdadohasa*" — *sūda* means water and *doha* means food. "The spotted (cows) milk the *Soma*" — the spotted cows are the food. "At the birth of gods" — the year is the birth of the gods "*viśaḥ*" — the *viśaḥ* are indeed the sacrifice, because it is in the sacrifice that all beings are ranged. "In the three spheres of the heaven" — the three spheres of the heavens are, doubtless the three sessions (*savanas* of the sacrifice) and here he only refers to the *savanas* by this Anuṣṭubh verse. Anuṣṭubh is speech and speech (includes) all *prāṇas.* So he links and brings together these two (bricks) by means of speech, i.e., vital air. This *sūdadoha,* though being one, enters through all the bricks. *sūdadoha* is indeed *prāṇa.* So this single vital air though it is, enters into all the limbs and pervades the whole body. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. On the naturally perforated bricks, he sings *Sāmans*, for, the *svayamātṛṇṇā* are these (three) worlds and they are (represented by) three stones. After placing (once upon a time) saw them as such, dry stones.

2. They said (to themselves), "Think as to how we can put essence, the nourishing ingredient, into these worlds." They said, "Meditate" by which they meant "wish for a layer." So they wished as to how the essence, the nourishing ingredient can be placed into these worlds.

3. While meditating, they discovered these *Sāman* hymns. They sang them. By means of them they put essence, the nourishing ingredient into these worlds.

4. He sings over the naturally perforated bricks. *Svayamātṛṇṇā* are these worlds and thereby he puts essence, the nourishing ingredient into these worlds.

5. He sings them in the utterances *Bhūḥ, Bhuvaḥ* and *Svaḥ*. *Bhūḥ* stands for this world (earth). *Bhuvaḥ* stands for the aerial region and *Svaḥ* stands for the yonder (heaven). He puts essence, the nourishing ingredient into these worlds by them.

6. The *Sāmans* have different *prastāvas* (startings) but have the same *nidhana* (ending). They have different startings because the gods discovered them separately. As to why they have a common ending is because there is only one culmination (goal) for the sacrifice, i.e., the heaven itself. Therefore, they all end in (the word) *svarjyotiḥ* (heavenly light).

7. He then sprinkles these golden pieces (on the body of the altar). Now here that whole *Agni*-altar is well-fashioned and the gods bestowed on him this supreme form of immortality. In the same manner, this one (Yajamāna) bestows on the altar that supreme form of immortality.

8. And again why he sprinkles him with gold pieces is this — formerly, he first bestows him (the altar) with that pleasing form; namely the gold-plate and the golden human form and now he decorates him all over with pleasing form. With two hundred pieces for each go, (he decorates him); for, the Yajamāna is two-footed and the Yajamāna is *Agni*-altar; as great as

Agni is, as great as is his size, with so much he thus confers on him that supreme form of immortality. Five times he thus strews (gold pieces) because *Agni*-altar has five layers and there are five seasons for the year and the year is *Agni*-altar; as great as Agni is, as great as is his size, with so much he thus confers that supremc form of immortality on him. First (he scatters) at the back while standing east-facing; then on the left (north side)facing the south; then in the front (east) facing the west; then having gone round the back from the south while facing the north. This is from left to right for, that is the course of the gods. Then, having gone round, (he scatters) at the back standing east-faced. This is the order and in which he did earlier also (while offering ghee on the golden human figure).

9. (While scattering, he says) "You are the measure of a thousand; you are the counter-measure of a thousand, you are the measure of altitude of a thousand; you are a thousandfold and to you, thousand"—for, the thousand means "all". (It therefore means) "You are all and unto you who are all."

10. Now follows the discussion on the loose soil of the altar. The first layer is this (terrestrial) world and the loose soil (used for filling) is the cattle. When he fills the first layer with loose soil, he fills it with cattle.

11. The second layer is the aerial region and the loose soil (used for filling) are the birds. So when he fills the second layer with loose soil, he fills the aerial region with birds.

12. The third layer is the sky and the loose soil (used for filling) are the stars. So when he fills the third layer with loose soil, he fills the sky with stars.

13. The fourth layer is the sacrifice itself and the loose soil (used for filling) are the *dakṣiṇā* (gifts to the priests) So when he fills the fourth layer with loose soil, he fills the sacrifice with *dakṣiṇā.*

14. The fifth layer is the Yajamāna himself and the loose soil (used for filling) are the offsprings. So when he fills the fifth layer with loose soil, he fills (enriches) the Yajamāna with offsprings.

15. The sixth layer is the heavenly world and the loose soil (used for filling) are the gods. So when he fills the sixth layer with loose soil, he fills that heavenly world with gods.

16. The seventh layer is immortality itself. He builds it up last. He thus confers that immortality which is the highest thing in all this (universe). That is why, the gods are separated from it and hence the gods are immortal. This much is to the divine aspect of it.

17. Now as to the *adhyātma* (pertaining to the self or body) aspect. The first layer constitutes the legs and the *apāna* or the downward breath. The loose soil thereon is the flesh. So, when he covers the first layer with loose soil, he covers that (lower) part of the body with flesh. (He does so) after laying down the bricks. Bricks are the bones. Thereby he covers the bones with flesh. He does not cover the bottom (of the first layer). Therefore these vital airs are not blocked at the bottom. But he covers the surface (of the layer). Thereby he covers the upper parts of the body with flesh and hence that part of the body (of the altar), being covered with flesh is not exposed.

18. The second layer constitutes that part of his (altar's) body which is above the legs and below the waist and the loose soil that is filled is flesh. When he fills the second layer with loose soil, he covers his body with flesh. He covers so, after placing the bricks because bricks are bones, which he covers with flesh. By strewing loose soil, he covers (that part of) the body on either sides with flesh. That is why, this part of the body is covered on both sides by flesh and is not exposed.

19. This third layer is the middle (part) itself. That which is above the waist and below the neck is the fourth layer. The neck is the fifth layer. The head forms the sixth layer. The *prāṇas* are the seventh layer. He builds it up last and thereby makes the vital airs, the highest of all and hence the *prāṇas* are the highest of all this. He places (the *prāṇas* in) loose soil. Loose soil is flesh. By means of flesh he establishes those *prāṇas*. He does not cover them above. Therefore, these *prāṇas* are uncovered above. (Fourth Brāhmaṇa Ends.)

(Chapter Two Ends.)

Chapter Three

BRĀHMAṆA I

1. He then performs the *Śatarudrīya* offerings (offerings made with the chanting of the *Rudrādhyāyas* of the *saṃhitā* involving four hundred and twenty five offerings). Here now this whole *Agni*-altar is completed and he is now the god Rudra. In him, the gods conferred this supreme form of immortality. He thereby stood here shining, longing for food. Gods got scared of him lest he should hurt them.

2. They said (to themselves), "Let us collect food for him and thereby calm him down." They collected this food, the *śāntadevatyam* (food that calms down a fierce divinity) for him and by that they calmed him. Since they appeased that god with it, it is called *śāntadevatyam.* That which is *śāntadevatyam* is itself called *śāntarudrīya* in a concealed appellation, because gods like concealed (expressions). In the same manner, this Yajamāna now bestows upon him that supreme form of immortality. He now stands here shining, longing for food. Therefore he collects this food (called) *śāntadevatyam.* With that he appeases him.

3. He makes the offerings with sesamum seeds. This *Agni*-altar when being built up, develops (grows). He develops for (consuming) every kind of food. This food which is sesamum is food in two ways; it is *grāmya* (cultivated) as well as *āraṇya* (grown without ploughing). In as much as they are *tilas* (sesamum) they are cultivated in as much as they ripen (even) on unploughed land, they are wildly grown. He thus appeases him with both kinds of food; the cultivated and the wild-grown.

4. He makes the offerings with the leaves of *arka* plant. *Arka* is food and thus he pleases him with food.

5. He makes the offerings on the (three) closing stones (*pariśrits*). These *pariśrits* are the (three sacrificial) fires. Thus it is over Agni itself, these offerings of his are made.

6. And again why he makes these *Śatarudrīya* offerings is that — from the (body of) Prajāpati who got exhausted, the gods came out. Only one

god did not leave (his body) and that god was Manyu (anger). He stood extending within his (entire) body. He (Prajāpati) cried and the tears that dripped, got settled down on this Manyu (wrath). He himself (Manyu) became the hundred-headed Rudra, thousand-eyed and hundred-quivered. And other drops (of tears) that fell, they spread over these worlds in countless numbers; in thousands. Since they came out of the tears (crying - *ruditāt*) they came to be known as Rudras. This hundred-headed Rudra, thousand-eyed, hundred-quivered, with his bow whose string is drawn ready to discharge arrows, stood fearful, longing for food. Gods got scared of him.

7. They told Prajāpati, "We are scared of this one; lest he should harm us." He (Prajāpati) said, "Collect food for him and with that appease him." Therefore they collected this food called *Śatarudrīya* and with that they appeased him. Hence it is known as *Śataśīrṣarudra-śamanīyam*— calming down of the hundred-headed Rudra. That *Śataśīrṣarudra-śamanīyam* is itself referred to as *Śatarudrīya* in a concealed way. Because gods like concealed appellations. In like manner, this one (Yajamāna) collects the food, *Śatarudrīya* and with that he calms him down.

8. He makes oblations with *gavedhuka* flour. At that spot when that deity lay exhausted, there the *gavedhuka* plant grew. Thus he satisfied him with his own share; by his own essence.

9. He makes the offering with the leaf of *Arka* plant; for, that plant grew from that deity's resting place. So he satisfies him with his own share; by his own essence.

10. He makes the offerings on the enclosing stones. *Pariśrits* (enclosed stones) are the hairs. Neither poison nor anything else affects the hair. He makes the offering standing on the northern side of *Agni*-altar. In this direction there are the abodes of this deity (Rudra). Thereby he appeases him in his own direction. In his own direction he makes the offerings for him.

11. The first *Svāhākāra* (offering) he makes at the height of the knee. Upto the knee is, as it were, below. This earth is as it were, below. So those Rudras who had entered this world, they are satisfied, with that.

12. Then (he offers) at the height of the navel. That which is at the level of navel, is, as it were, in the middle. The aerial region is, as it were in the middle. So those Rudras who had entered the aerial region, they are satisfied with that.

13. Then (he offers) at the height of the mouth. That which is at the level of the mouth, is, as it were, above. That is yonder sky. So those Rudras who had entered yonder sky, they are satisfied with this.

14. He says, "Salutations, O Rudra ! to your wrath" — thereby he pays homage to that Manyu (anger) which remained extended within him (Prajāpati's body). "I bow to your arrow and I bow to both your arms." Because it was with the arrow and his two arms, he (Rudra) stood striking terror.

15. That god who became hundred-headed is *Kṣatra* (martial power). These others are the *Viś* (commoners) who came out of the drops (of tears). Hence these commoners assigned this first (*anuvāka* of *Śatarudrīya mantras*) to that *Kṣatra* (nobility) represented by the hundred-headed one) as a special share. They appeased him with that. In same manner, this one (Yajamāna) offers this special share first for him and by that he pleases him. Therefore this (first *anuvāka*) is *Ekadevatya* (meant for a single deity) exclusively for Rudra. He satisfied him (Rudra) by means of this.

16. There are (in this) fourteen *Yajus mantras*; a year has thirteen months and Prajāpati is the fourteenth. Prajāpati is *Agni*-altar; as great as Agni is, as great as is his size, with so much food, he satisfied him. (He says), "*Namo namaḥ*." *Namaḥ* is the sacrifice; by means of this sacrifice he does prostration, he pays homage to him. So one should not say, "*Namaste*" (reverence to you) to anyone unworthy of sacrifice. It would be equal to saying, "Sacrifice be to you."

17. He then offers to the twin deities (saying), "I bow to so and so and to so and so." It amounts to him saying, "You so and so and this other (so and so) do not harm me." For one who is well-acquainted and called (by his name) does not harm (the one who calls).

18. (He says) "Prostrations to the golden-armed commander of the army and to the lord of the quarters — I bow to." This one is the golden-armed commander of the army and the lord of the quarters. Everything

(in this second *anuvāka*) here applies to one and the same god. Thereby he pleases that god Rudra and makes the chief receive this share from the commoners. Therefore whatever the commoners (*Viś*) has, there is a share of it to the chieftain (*Kṣatra*). And those countless Rudras who had entered in thousands into these worlds are these (to whom this *anuvāka* is addressed), for whom these offerings are made.

19. Now he offers to the multiples (forms of Rudra), for, it was these multiples (of Rudras) who followed (the chieftain) and entered (into these worlds). Wherever they had spread, he appeases them there. Thus he satisfied those multiples of Rudras. Human beings also follow the gods. So he thereby pleases those multitudes of human beings as they are born, some of them have *namaskāra* (prostration word) on either sides and for others on one side only. Such of those who are more terrible and more angry have *namaskāra* on both sides. On both sides they are appeased by this obeisance, i.e., the sacrifice.

20. At (the completion) of eighty formulas, he makes the *Svāhākāra* (offering). On the first *anuvāka*, then on (completing) eighty and then on eighty; the *mantras* that follow are the *mantras* dealing with *avatāna* (unstringing of the bow). *Aśīti* (eighty) means food. So he appeases them with food itself.

21. Then he chants these *Yajus mantras* — *Namo vaḥ kirikebhyaḥ* (I prostrate to your sparkling abodes like the sun). For, that is the most favoured abode of his, either as a dear son or the heart. So whenever he apprehends harm from this god, let him make offerings with these mystic utterances. For, by that he approaches the favourite resort of that god and so that god does not harm him.

22. By (the formula *Namo vaḥ kirikebhyaḥ*) they do all these. "The hearts of the gods" (he says), Agni, Vāyu and Āditya are indeed, the hearts of the gods. "I bow to those who recognise" — because it is they (Agni, Vāyu and Āditya) who recognise (identify) everything here. "I bow to the destructive" — because it is they who destroy those whom they want to destruct. "I bow to those irremovable" — for, these are inseparable from these worlds.

23. Then he chants the following *mantras* —"The one is the remover, the lord of Andhasaḥ" — he is indeed Drāpa or remover, since he gets rid of him whom he wants to remove. "Lord of Andhasaspatḥ means the lord of *Soma*." "*Daridra Nīlalohita*"— these are his names and forms (cleaver and

bluish red). He appeases him by referring to his names. "Do not frighten, do not hurt these people and these cattle." "Let us not be rendered sick." — as the text, so is the meaning.

24. That god (Rudra) is *Kṣatra* (martial leader). So these commoners (*Viś*) assign this share first to this *Kṣatra* (chieftain) in the form of that first *anuvāka.* Now he (Yajamāna) assigns for him that other share (following one) and thereby appeases him. Therefore this section also belongs to a single deity, i.e. to Rudra; for, it is him he thereby pleases.

25. These (the next *anuvāka*) are seven *Yajus mantras. Agni*-altar is one with seven layers and seven seasons constitute a year. The year is *Agni*-altar; as great as Agni is, as great as is his size, by so much food he thus gratifies him. These two kinds (of *mantras*) amount to twenty-one; twelve months, five seasons, these three worlds and the yonder sun (forming) the twenty-first, thus the number is made up.

26. Then he makes offerings with *Avatāna mantras* (*mantras* dealing with the unstringing of the bow). The gods after appeasing these (Rudras) with food, by means of these (*Avatāna* hymns) caused the unstringing of their bows. In the same way, this one (Yajamāna) having gratified them with these food, causes the unstringing of their bows by means of these *Avatānas.* Because, with a bow unstrung, one does not hit anybody.

27. Here he says, "at a thousand *yojanas* (leagues)" — for, the thousand leagues means the farthest distance (for an arrow to reach); and thus he causes the unstringing of their bows at what is the maximum distance.

28. And again why he says, "at a thousand *yojanas*" — a thousand *yojanas* means this *Agni*-altar, for, there is nothing else which is beyond, or greater than *Agni*-altar. When he makes the offering on the *Agni*-altar, that itself unstrings their bows at a distance of thousand *yojanas.* (He further says) "Countless thousands, in this great ocean." Thus, wherever they are, there he causes the unstringing of these bows.

29. He makes ten offerings with these *Avatāna mantras*; for, the Virāḍ metre has ten syllables and Agni (fire) is *Virāj* (widely shining or ruling over far and wide). There are ten directions and Agni is the directions. There are ten *prāṇas* and Agni is *prāṇas.* As great as Agni is, as great as is his size, by so much he thus causes the unstringing of their bows.

30. Then he makes offerings of (signifying) descending or *Pratyavaroha mantras.* Because formerly (in the preceeding oblations) he ascends these worlds upward from here (earth). This was as it were, an upward movement as it were, from the ground. Since this earth is a firm resting place, the gods (after ascending) returned to this resting place. In same manner, this Yajamāna now returns to this resting place.

31. Why he descends is this — formerly (in the earlier) oblations, for appeasing the gods, he went after them. Now having recovered his life, he comes back. With this form, he gains his full *āyus* (full span of life) (or all *prāṇas*).

32. And again why he descends is this — formerly, he gratifies those Rudras who are above this world. He now does so again from above downwards.

33. (He says) "Let my prostration be to the Rudras who are in the heavens" — thereby he pays homage to those Rudras who are in yonder world. "Whose arrows are the rain" — because, rain is their arrows; since by means of rain, they harm those whom they want to hurt.

34. (He says) "Let my prostration be to those Rudras who are in the aerial region" — thereby he prostrates to those Rudras who are in the aerial region. "Whose arrows are the wind" — because, wind is their arrows; since by means of wind they harm those whom they want to hurt.

35. (He says) "Let my prostration be to those Rudras who are in this world" — thereby he pays homage to those Rudras who are in this world. "Whose arrows are food" — because food is their arrows; since by means of food they harm those whom they want to hurt.

36. "For them ten in the east; ten in the south, ten in the west; ten in the north; and ten above (upwards)" — thus he says ten-ten, because the Virāḍ metre has ten syllables and Virāḍ is *Agni*-altar. There are ten directions and that directions are *Agni*-altar. There are ten vital airs and vital airs are *Agni*-altar; as great as Agni is, as great as is his size, with so much food, he thus gratifies him.

37. And as to why he said, ten-ten — there are ten fingers in the hands held together in reverence. He thus makes reverence to them in each

direction. He who is frightened joins his palms together. "To them I pay my homage" — thus he shows his reference to them. "May they be merciful to me" — by this they are merciful to him. "Whomsoever we hate and whoever hates us, him we throw into the jaws (of Rudras)" — thus he throws into their jaws whomsoever he hates and who so ever hates him. "So and so I throw into the jaws" — thus he names the person whom he hates. Then that person's way does not exist on him. Or he can ignore this (naming the enemy) because whom he hates is already indicated (by the earlier statement).

38. In three stages, he descends for, Agni is threefold; as great as Agni is, as great as is his size, by so much food he pleases them. With *Svāhākāra* (he gratifies them). *Svāhākāra* (chanting of *svāhā* while making the offering) is food and it is by means of food he thus gratifies them. In three stages he ascends upwards from here. They together (descending and ascending) make six (stages). Its significance has been explained. As to why he descends in three stages is because does he not ascend in three stages? So in as many as stages he ascends, in so many stages he descends.

39. He then throws that leaf of the *Arka* plant into the pit (*cātvāla*). With this he performs this ritual sacred to Rudra and for that reason it is inauspicious. So he discards it, lest anyone should happen to tread on that inauspicious one and it should harm him. Why into the *cātvāla* pit (he throws) — this *cātvāla* is fire. Thereby this fire burns it. Now (let us see) the co-relation.

40. They ask, "How does this *Śatarudrīya* of his get equated with the year and Agni?" i.e. how it gets identified with the year and the *Agni*-altar. This *Śatarudrīya* includes three hundred and sixty (formulas) besides thirty and thirty-five. The three hundred and sixty correspond to the days of a year. Thereby it gets the days of the year. Thirty correspond to the nights in a month and thus it gets the nights of the months. Thus it gets the days and nights of the year. And as to the thirty-five (formulas) they correspond to the thirteenth month and that is the self (of Agni). The self (body) consists of thirty limbs, two feet, two *prāṇas* and the head is the thirty-fifth. This much is the year. That is how his (Yajamāna's) *Śatarudrīya* corresponds to the year and to the *Agni*-altar. Thus it co-relates with the year and the Agni. This number of *yajuṣmatī* bricks are placed in the middle in the *śāṇḍila* fire-altar. For, these bricks are indeed the same as these Agnis (invoked in

the *Śatarudrīya*). Thus these Agnis of his come to have oblations offered to them individually by means of the *Śatarudrīya* .

41. Again they ask, "How does this *Śatarudrīya* of his co-relates with the *Mahaduktha*? How does it correspond to the *Mahaduktha*?" These twenty-five *Yajus* formulas which are on both sides of the eighties, they are twenty-fivefold body. Where there is the body there is also the head, the wings and the tail (of the bird-shaped altar). The eighty which is there (in the *Śatarudrīya*) correspond to the eighty in the *Mahaduktha* because the *Mahaduktha* is recited in eighties. Here (in *Śatarudrīya*) what is in excess of eighty, corresponds with what is in excess of eighty in the *Mahaduktha.* Thus it corresponds to *Mahaduktha.* (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then sprinkles (water on him *Agni*-altar). For, the gods after appeasing him with the *Śatarudrīya,* further calmed him by this (sprinkling). In the same manner, this one (Yajamāna) having appeased with *Śatarudrīya,* again calms him by this (sprinkling).

2. He sprinkles with water; for, water is an appeasing agent; thereby he appeases him. He sprinkles him all over; because he appeases him all over. He sprinkles thrice; for, Agni is threefold; as great as Agni is, as great as is his size, by so much he calms him.

3. And as to why he sprinkles him — that *Agni*-altar is these worlds. He thus encompasses these worlds with waters; he indeed encompasses them by the ocean. He does so all around and hence the ocean surrounds all these worlds. He sprinkles from left to right and that is why, the ocean encircles these worlds from left to right.

4. The Āgnīdhra priest does the sprinkling. Āgnīdhra is same as Agni and no one harms his own self. (He sprinkles) from a stone, for the waters originate from rock. From the arm-pit (of the body of the altar) he sprinkles because waters spring forth from the crevices (joints of rocks). From the right side arm-pit (he sprinkles); for, the waters spring forth from the crevices of rocks on the south.

5. (He says) "The energy that is lying in the rock; is the mountain" — for, this energy (namely waters) abide the rocks in the mountains. "This

milk is collected from waters; from herbs and from trees", because this milk is collected from all these. "That essence and nourishment, O Maruts, the liberal givers, bring to us" — for, it is the Maruts who control the rains. "Let your hunger (rest) in this rock" — saying this he places it (the vessel of sprinkling water) down, and thereby lays hunger into the stone. That is why, stone is not eatable. But stone is also firm (hard) and hunger is also firm (hard). That hard one is placed on that firm one. He takes (that vessel, saying) "Let your energy (rest) in me." Thereby he places energy into himself. This he repeats a second time and a third time.

6. After placing down the water-jar, he goes round (the altar) thrice. When he goes round him, he is, as it were, making him small. Thereby he erases his own offence to ensure his safety.

7. And again why he goes round (the altar) — (while sprinkling) he has gone after him (Agni-Rudra). Now (by going round) he regains his own self, back to life. That is how indeed, he with that body of his, gets the full span of life. Thrice he goes round it and thrice he walks round (while sprinkling). That is, he goes round as many times as he went round (sprinkling). Then, he puts that stone into the water-jar and they throw it in that (south-western) direction. Because that is the direction of Nirṛti. Thereby he discards that pain to the Nirṛti 's direction.

8. This is how the gods having appeased him (Rudra) by means of the *Śatarudrīya* and the waters, therewith destroyed his pain and evil. In the same way, this one (Yajamāna) having appeased him by means of the *Śatarudrīya* and the waters, destroyed his pain and evil.

9. He discards it outside the fire-altar. This fire-altar is these world. Outside these worlds, he discards that pain (he throws him). Outside this *vedī* (sacrifical site). *Vedī* is indeed this earth and he throws away the pain outside this earth. Facing the east and standing by the side of the right thigh of the *vedī*, he throws it southwards (saying), "Let your pain reach him whom we hate." Thereby his pain reaches him whom he hates. One can also say, "Let the pain reach so and so" naming the one whom he hates so that enemy will have no sway any more on him. This need not be heeded. Whom he hates thus, has already been indicated. If it (the pot) does not break (when thrown) he should tell (the *Pratiprasthātā*) to break it, because only when the pot breaks, the pain goes from him (Yajamāna) to him whom he hates. They return to the altar without turning back (at the spot where the

pot was thrown). For, he discards that pain, that evil without turning back to it.

10. Returning, he makes the bricks his own milk cows; for, the gods having appeased him by the *Śatarudrīya* and the waters and after having discarded his pain and evil, returned (to the altar) and made the bricks their own milk cows. In the same way, this one (Yajamāna) now, after appeasing him (Rudra) by the *Śatarudrīya* and the waters and after throwing out his sin and evil, returns and makes the bricks his milk cows.

11. Some suggest "Let him make them his own" (milch cows) while sitting, for, one milks the cow sitting. But let him make them his own, standing. For, that fire-altar is these worlds and these worlds are, as it were, standing. Moreover one is stronger while standing. Standing, facing the north-east (he does so). This cow stands by the side of the Yajamāna, facing the west. From the right side, they approach the cow which stands facing westward.

12. At the point when he reaches (the cow), he touches the *vedi* and chants this *Yajus mantra,* "O Agni! let these bricks be milch cows of mine" -– because it is Agni who is the master of this (process of) making milch cows of these (bricks). That is why he addresses Agni out of all these gods. (He says) "One, ten ....(upto) a hundred, thousand, million and a billion (*Parārdha*)" —for, the one and the ten are the smallest numbers and the *Anta* and *Parārdha* are the biggest numbers. Thus from the smallest numbers to the biggest, the gods made milch cows out of bricks. In like manner, this one (Yajamāna) makes milch cows from the smallest to the biggest numbers. He need not attempt to make many (milch cows by this process) because he can make many milch cows in the yonder world by means of the Brahman, in the form of the *Yajus* (*mantra*). He goes on counting the numbers like this without any break and thereby goes on announcing his objects of desire.

13. And as to why he makes the bricks, the milch cows is this — this Agni is speech, because it is built up by means of speech. When he says one, ten, one thousand, million and billion, it is speech that is one, it is speech that is ten, speech is *Anta* and speech is *Parārdha.* It is the speech which the gods made their own milch cows. In the same way, this Yajamāna makes the speech, his milch cows. When he goes on with the numbers, he

is carrying on only with speech – "Let these bricks be my milch cows." Thus he makes them his milch cows in this world as well as in the world beyond. Thus it benefits him in this world and in the world beyond.

14. (He says) "You are the seasons" — for, these (bricks) are the *ṛtus* in so far as they are "*Ṛtāvṛdha*" or sustainers of truth. "Be in the seasons as sustainers of truth (eternal law)" for, the bricks are days and nights and the days and nights do stay in the seasons." "Showerers of *ghee* and showerers of honey" — thereby he renders them showerers of *ghee* and showerers of honey — "widely shining by name" — for, the gods then called these bricks to them by their names. Whichever they were calling thus, they approached them. Only the *lokaṁpṛṇā* bricks had their faces turned away with no names for them. They conferred the name "Virāj" to them and they turned to them (gods). That is why, after placing ten-ten bricks, he addresses them with the *mantras* referring to *lokaṁpṛṇās*. Thus he makes them "Virājas" (by name) because the Virāṭ metre has ten syllables. (He says) "Wish milking and never failing" — thus he makes them yield all wishes and never-failing.

15. He now brings on to altar a frog, a lotus flower and a bamboo-shoot. This is because the gods after having appeased him with *Śatarudrīya* and waters and after having discarded his pain and evil, again pleases him by this. Similarly, this one (Yajamāna) after having appeased him (Rudra) with *Śatarudrīya* and waters and after having removed his pain and evil, again appeases him thus. He drags (the frog etc.) all over and all over he appeases.

16. And as to why he drags them (over) is this — in the beginning, when the *ṛṣis*, the *prāṇas*, fashioned that *Agni*-altar, they sprinkled him with water. Those waters trickled out and they became the frogs. They (waters) told Prajāpati, "Whatever essence we had it has gone down." He said, "This plant shall know it well (*samvetti*)." That is why that (plant) is called Vetasa (Bamboo) as a mystic appellation; for, gods like the mystic expressions. Since they (the waters) said "*Avak - kam - Agāt*" (down below it has gone) they became *Avākkās* (lotus-flowers). Those *Avākkās* are known as *Avakās* as a concealed appellation, for, the gods like mystic expressions. These are those three kinds of waters; the frog; the lotus-flower and the bamboo-shoot, which appease him.

17. And again as to why he drags them (over the altar) — he who is being built up (the fire-altar) is being born. He is born for every kind of

food. All these are indeed, food — the frog, the lotus-leaf, the bamboo shoot; for, these indeed are (representing) animals, waters and trees. Thus he appeases him by means of all kinds of food. By the frog, the animal part (of the food); for, frog among the animals is the one which provides least subsistence; because it is used up. By the lotus-flower, the water part (of the food). Therefore among water, lotus-flower has the least subsistence, because they are used up. By the bamboo shoot, the plant part (of the food); therefore among the trees, the bamboo has least subsistence; it is indeed used up.

18. Having tied them to a cane; he first drags them eastwards along the southern side of the altar within the enclosing stones. (He says) "We encompass you, O Agni ! with the lotus-flower of the ocean; you may be purifying and propitious for us." (This means) "I appease you with the waters of the ocean."

19. Then along the head part northwards (he drags them) (saying) "We encompass you with the outer placenta of ice; you may be purifying and propitious for us." That part of water which is coldest is called the placenta of the ice. (It means — we appease you with the frozen part of the cold.

20. Then along the left side, eastwards (he drags them), (saying) "Upon the earth, into the reed, into the rivers, you descend, O Agni; you are the side of the waters; with them you come to the she-frog, and make this sacrifice of ours shine forth and propitious for us." As the text so the meaning.

21. Then along with front side, southwards (he drags them) (saying) "You are the abode of waters and the home of the ocean. Let your arrows burn our foes. Be you purifying and propitious unto us" — as the text so the meaning. He drags them thus and in this way from left to right and that is the practice for gods. He drags over the body (of the altar in the form of the bird), because the body that is born first is of (the bird). Then over the right wing, then the tail and then over the left wing. That is how, it is from left to right. That is the course of the gods. Over the wings and tail, he drags them towards the direction of the body. Thus he confers that calmness towards the body proper, from the fingers towards the middle. (He drags) over the right wing (saying), "O Agni ! with your bright height." Over the

tail (saying), "To us O bright and shining Agni." Over the left wing (saying), "He who with bright and glittering bright." He thus (each time) represents the word "bright" for whatever is kindly and propitious is bright. He thus propitiates him. With seven (*mantras*) he drags them across, for, the altar consists of seven layers and seven are the seasons of a year and *Agni*-altar is the year. As great as Agni is, as great as is his size, with so much he thus crosses him (with them). Then after throwing that cane in the *utkira* (dustbin).

22. Then he sings *Sāmans* round(the altar). For it is by them that the whole Agni is fashioned. On him, the gods bestowed that highest form of immortality. In same manner, this (Yajamāna) bestows on him the highest form of immortality. *Sāmans* are sung, for, *Sāmans* are the *prāṇas* and *prāṇas* are immortality. Thus immortality, that highest form, he confers on him. On every side he sings around it. Thereby everywhere he bestows that highest form of immortality in him.

23. And as to why he sings *Sāmans* around him is this — the gods thought thus, "Let us make our bodies boneless and immortal." They said (of the process) "By which we can render our these bodies boneless and immortal." They said, "Meditate" by which they meant, "wish for a layer, find out how we may make ours this body of boneless and immortal."

24. Meditating they saw these *Sāmans*; with them they sang round him (altar). By means of that they rendered their body boneless and immortal. In same manner this Yajamāna, by singing these *Sāmans* round him, renders his body boneless and immortal. He sings all around and every where he makes his body boneless and immortal. He sings while standing, because these worlds are as if, standing. By standing one is stronger. He sings after uttering *hiṁkāra* (the syllable "*HIM*"), for therein the *Sāman* becomes complete and whole.

25. First he sings the Gāyatra *Sāman*, for, Gāyātrī metre is fire; he thus makes the fire itself his head. By that he makes his (altar's) head boneless and immortal.

26. He sings the Rathantara *Sāman* at the right side wing (of the bird-shaped altar). Rathantara is this earth and this (earth) is the most juicy (full of sap) among these worlds, for it is here that all these essence are

contained. It is *rasantama* (most juicy) that is called Rathantara in a concealed way; for the gods, indeed like mystic appellations. He thus makes the (earth), his (bird-shaped altar's) right wing. Thereby his right wing becomes boneless and immortal.

27. He sings the Bṛhad *Sāman* at the left wing. Bṛhad is the sky. The sky is the greatest (of the worlds). Thereby he makes the sky itself his(bird-shaped altar's) left wing. Thus he renders that left wing of his, boneless and immortal.

28. He sings the Vāmadevya *Sāman* at the body (of the altar). Vāmadevya is the *prāṇa* and *prāṇa* is wind. That which is wind is the body of all these gods. Thus he makes Vāyu itself the body (of the bird shaped altar). Thereby he renders his body itself boneless and immortal.

29. He sings the Yajñāyajñiya *Sāman* at the tail. Yajñāyajñiya is the moon; for, whenever a sacrificer attains completion, the essence of its oblation reaches him (the moon). In as much as by each sacrifice it (the essence) reaches him (the moon), the moon is Yajñāyajñiya. Thereby he makes the moon itself his (bird-shaped altar's) tail. Thus he renders his tail boneless and immortal.

30. He then sings (that *Sāman*) which is known as the heart of Prajāpati. The heart is yonder sun. He is oily; for, the heart is oily (smooth). He (the sun) is round; so too the heart is round. He sings on the body (of the altar) — for, the heart is in the body. He sings at the arm-pit (of the bird) because the heart is in the arm-pit. He sings at the right arm-pit because the heart is nearer (to the right arm-pit). Thus he makes the sun itself his (bird-shaped altar's) heart. Thereby he renders his heart itself boneless and immortal.

31. He sings on Prajās (progeny) and Prajāpati (creator). When he sings on Prajās, he places the heart into the offspring. When he sings on Prajāpati, he places heart in the fire-altar.

32. And as to why he sings on Prajās and Prajāpati is this – this *Agni*-altar is both progeny and the creator. By singing on the *Agni*-altar, he places heart both in the Prajā (offspring) and Prajāpati (lord of the offspring). These (*Sāmans*) are the immortal bricks and hence he lays them down, last (at the top of all). He thus makes immortality the highest in this whole

universe. Let not anybody else than the Adhvaryu sing (these *Sāmans*). If any one else is to sing, these bricks will be misplaced (wrongly built). (Second Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. On the day of preparation, early morning when the sun has risen, he breaks his silence. After breaking silence, takes five ladles-full of *ghee* and drops five gold pieces into it. Then, these three things — curd, honey and *ghee*, he mixes in a vessel or in the jar with a wide mouth and places a fistful of *darbha* on it.

2. He then climbs over the *Agni*-altar (saying), "I pay homage to your heat, to your glow and I bow to your flames" — here the whole *Agni*-altar is fashioned. He is now capable of injuring whomsoever he might wish to injure. Whomsoever he injures, he injures with his heat, with his glow or with his flames. Thus (by praying) he does not injure him with them. (He says) "Let the arrows burn others; to us you be bright and propitious" — as the text, so the meaning.

3. After climbing on the altar he makes offering of *ghee* taken, five ladles-full, on the naturally perforated brick. Its significance, is already told. He offers on the naturally perforated one because *Svayamātṛṇṇā* is *prāṇa* and thereby he places that food into the *prāṇa*.

4. And as to why he offers on the *Svayamātṛṇṇā* — this is the high altar of Agni. On the earlier occassion, the libation which he makes is of the *Soma* sacrifce, but this one belongs to the fire-altar. While looking at the gold there, he makes the offering. For, what one sees is clearly visible and that high-altar is clearly visible. Here now the gold pieces are deposited on the *ghee* and what is deposited (in something) is invisible and this *uttara-vedī* (*svayamātṛṇṇā* brick) is also indistinct. In the former case he makes the offering on that (*uttaravedī*) with *svāhākāra* (uttering the word *svāhā*) because *svāhākāra* is clearly visible and that *uttaravedī* is distinctly visible. Here (he offers on the brick) with *vaṭkāra* (uttering the word *vaṭ*) for, that *vaṭkāra* is indistinct since this *uttaravedi* (*Svayamātṛṇṇā*) is indistinct. Here too with *ghee* (they offer) — for, at the *uttaravedī* they offer with *ghee*. With five ladles-full because at the *uttaravedī* they offer with five ladle-full of *ghee*. By turn he makes the offerings because they make the offering at the *uttaravedī* by turns. (Here the difference is — *vyāghāra* on the *uttaravedī* and the

svayamātṛṇṇā are confined to *svāhākāra* vs *vaṭkāra* and looking at the gold and not looking at the gold. In other aspects this *svayamātṛṇṇā* is on a par with *uttaravedī*).

5. He offers the libation (saying), "*Vaṭ* to the one seated on man" *niṣad* (seated on man) is doubtless the *prāṇa.* Men mean human beings. That *prāṇa,* the Agni (fire) which is in human beings, he gratifies. "*Vaṭ* to the one seated on water"— thereby he propitiates the fire which is on the waters. "*Vaṭ* to the one seated on grass seat (*barhiṣad*)" — thereby he propitiates that fire which is on the plants. "*Vaṭ* to the forest-seated" — thereby he pleases the Agni which is on the trees. "*Vaṭ* to the one who wins the heaven" — Svarvid (winner of heaven) is Agni. This Agni the winner of heavens, he gratifies by that. What he said "*Niṣade Vaṭ*" and "*Apsusada Vaṭ*" these are the names of this Agni. He thus propitiates these names. He converts those names into deities by his oblation. For whatever deity the oblation is prepared, that deity (it becomes) and not that deity for whom it is not prepared. So when he calls them by their names, he is placing those names converted into Agni on this *Agni*-altar. He makes fire offerings (in this context), for *Agni*-altar has five layers, there are five seasons for a year and *Agni*-altar is the year; as great as Agni is, as great as is his size, with so much food he thus pleases him.

6. He then sprinkles him (*Agni*-altar) with curd, honey and *ghee.* This (altar) which is being built up, is being born and he is born for all kinds of food. Curd, honey and ghee (the trio) constitute all kinds of food. Therefore, he gratifies him with all kinds of food. He sprinkles him all over. So he gratifies him everywhere with all kinds of food.

7. And again why he sprinkles him (with curd, honey and *ghee*) — here this entire *Agni*-altar is fashioned. Unto him, the gods bestowed this highest form (final shape). In the like manner, this one (Yajamāna) bestows the highest form unto him. Food means form and these here; curd, honey and ghee are the highest type of food. So that which is the highest form, that final form he gives to him (*Agni*-altar). He sprinkles all over even outside the enclosing stones. (He sprinkles) with *darbha* grass, for *darbhas* are pure and fit for sacrifice. With the tips of the *darbhas* (he sprinkles) because the tips belong to gods.

8. Again, as to why he sprinkles him — this is where the *prāṇas,* the *ṛṣis* at first fashioned this Agni; they made that *Sajūrabdīya* (obltation by that name) as a special fore-share and after he had been built up, they made

this sprinkling as his after-share. Thus on sprinkling him, he gratifies those *ṛṣis*, the *prāṇas* who made that after-share. He is gratifying them with curd, honey and *ghee.* Its significance has been already explained.

9. (He sprinkles saying) "The gods of the gods, the worshipable of the worshipables" — for, they (the *prāṇas*) are indeed the gods among gods and worshipable among worshipables. "They go close to the year-long share" — for they indeed come close to this year-long share. "Those who do not eat what is offered as oblations in sacrifice" — for, the *prāṇas* do not partake in the oblations. "May they on their own, drink of the honey and the *ghee*" — (meaning) they should themselves consume this honey and *ghee.*

10. "The gods who attained super-godhood over the gods" — for, these gods have indeed attained super-divinity over the gods. "Who are the fore-runners of this Brahma" — this Brahman is *Agni*-altar and they are his fore-runners. "Without whom no home becomes purified" — for, without *prāṇa* nobody becomes purified. "They are neither on the back of the earth nor on the back of the sky" — i.e., whatever is breathing, in them they are present. With two verses he sprinkles, for, the Yajamāna is two-footed and Yajamāna is the *Agni*-altar; as great as Agni is, as great as is his size, with so much he thus sprinkles.

11. He then descends (from the altar) (saying), "Those who give *prāṇa*, those who give *apāna*" — for the *Agni*-altar that is being built is all these breathings. If he fails to utter these statements of (self-surrender), he (Agni) would confiscate his *prāṇas.* Now by uttering these words of surrender, that *Agni*-altar does not confiscate his vital airs. (He says) "Those who give *prāṇa*, those who give *apāna*, those who give *vyāna*, those who give lustre, those who give dwelling space" — thereby he says "You are the giver of these to me." "Let your arrows burn others than us; unto us, you be luminous and merciful" — as the text, so the meaning.

12. After returning, he proceeds with the *Pravargya* and the *Upasad* performances. After performing the *Pravargya* and *Upasad*, he gives to the Yajamāna, the food (allowed) for fast or the part of food (allowed) for fast. He then proceeds with the *Pravargya* and *Upasad* (for the afternoon) and having gained that objective for which he mounts the *Pravargya* vessel on the fire, he removes the *Pravargya* vessel.

13. He should remove it (*Pravargya* vessel) to a place surrounded by water. Because, while being heated, that vessel has undergone pain and were he to place it on (dry) earth, that pain would enter this earth. Were he to it place in water, that pain would pass on to the water. When he transfers it to a place surrounded by water, then it does not cause harm to the earth or to the water. In that process, water goes all round it. Water being a soothing agent, it does not harm this earth. Let him therefore transfer it to a place surrounded by waters.

14. Let him (better) place it on the fire-altar itself, for, that altar is these worlds and the *pariśrits* or enclosing stones are the waters. So when he places it on the fire-altar, he (in effect) places it at a spot surrounded by waters.

15. And again why he transfers it to the *Agni*-altar is this. This *Agni*-altar is these worlds. *Pravargya* is Agni, Vāyu and Āditya. If he were to transfer to elsewhere than the *Agni*-altar, he would be keeping those gods outside these worlds. By transferring it to the altar, he places these gods in these worlds themselves.

16. Again why he transfers it to the altar — this *Pravargya* vessel is, doubtless, the head of the sacrifice. This altar built up is the body. If he were to place it elsewhere than the altar, he would be fixing the head outside (of the body). By placing it on the altar, he completes the body by restoring its head. The first *Pravargya*, he places near the naturally perforated brick; *svayamātṛṇṇā* is *prāṇa* (vital air) and the *Pravargya* is the head and this altar that is built is the body. Thereby he links that head and the body by means of vital air and connects them. Thus having removed the *Pravargya* (from the oven) according to the prescribed procedure.

17. And after coming back (to the *Gārhapatya*), he offers oblations and places *samidhās*, with a view to carry forward the fire. This is how the gods, when the fire was about to be carried forward (to the altar) first gratified him with food (in the form of) oblations and *samidhās*. In same manner, this one (Yajamāna) when the fire was about to be carried forward, gratifies him with food in the form of oblations and *samidhās*. He takes five ladle-full of *ghee*, the purpose of it has been explained. Then he takes *ghee* sixteen ladle-fulls; for, Prajāpati has sixteen *kalās* (units) and Prajāpati is Agni.

Thereby he gratifies him with food, proportionate to his body. Food that is proportionate to the body, goes to protect it (body) and it does not harm. That (food) which is in excess, harms and that which is less, fails to protect. He takes the oblations in the same *sruk*, because it is the same Agni whom he is gratifying. He offers with two *mantras* pertaining to Viśvakarma. Because this Agni is Viśvakarma and it is him, he thus gratifies. He offers three oblations, for, Agni is threefold; as great as Agni is, as great as is his size, with so much of food, he thus gratifies him.

18. He then places the *samidhās*. Just as after gratifying somebody, one would attend upon him, it is like that. Those *samidhās* are of the Udumbara wood. Udumbara is food and sap. Thereby he gratifies him with food and essence. They are fresh (*samidhās*); for, that part of a tree which is fresh is the unimpaired living part. So thus that which is the unimpaired and living part of the tree, with that he now gratifies him. They are soaked in *ghee*, for, *ghee* belongs to Agni. Thereby he gratifies him (fire) with his own thing, with his own essence. They (*samidhās*) remain in it (*ghee*) for the whole night; whence they get enriched with essence. He places three *samidhās*, for, Agni is threefold; as great as Agni is, as great as is his size, by so much food he thus gratifies him.

19. And as to why he offers these oblations— when that Agni was about to go forward, the gods equipped him beforehand by means of food, by means of these oblations. In the same way, this one (Yajamāna) equips him, who is about to go forward, beforehand with food, with these oblations. He takes five ladles-full, because the *prāṇa* is divided fivefold in the head; namely mind, speech, breathing, eye and ear. Thereby he puts that five-fold divided *prāṇas* into the head. (He says) "Agni, with his sharp flame" ——with this *mantra* containing the word "sharp", he sharpens his head (flame) for attaining sharpness. Then he takes sixteen ladles-full of *ghee* (on the *sruk*), eight vital airs and eight limbs — these account for (sixteen) count. He collects it in the same *sruk*; because the vital airs and limbs are in the same body. He makes the offering separately and thus distinguishes between the limbs and the vital airs. He offers with the two *mantras* related to Viśvakarma; for, the *Agni*-altar is Viśvakarma and he is being fashioned. He offers three oblations; for, Agni is threefold; as great as Agni is, as great as is his size, by so much food he is gratified. With seventeen *Ṛk* stanzas (he fashions it) for, Prajāpati is seventeenfold and Prajāpati is Agni; as great as

Agni is, as great as is his size, by so much he is gratified. He offers oblations of *ghee* taken twenty-one ladles-full for, there are twelve months, five seasons, these three worlds, and yonder sun as the twenty-first. This is the symbolic significance of that count.

20. As to why he places the *samidhās* — the gods having fashioned and completed him (*Agni*-altar) gratified him with this food; with these *samidhās*. Similarly this one (Yajamāna) having fashioned and completed him, gratifies him with this food; with these *samidhās*. They (*samidhās*) are of Udumbara wood, fresh and they remain the whole night soaked in *ghee*. The significance of this has been explained. "O Agni ! lead him upwards; O Indra ! lead him forward, in whose house we make offerings" — as the text, so the meaning. Three *samidhās* he places; for, Agni is threefold: as great as Agni is, as great as is his size; with so much food he thus gratifies him. Three oblations he offer that makes six (with the three *samidhās*). The significance of this has been explained. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then (the Adhvaryu) issues the following orders (to Prati-prasthāta). "Take up the log; hold up the under layer". (To the Hotā) "Recite for Agni when he is taken forward." (To Agnīdh) "Agnīdh, follow the single wooden spear." (To Brahman) "Brahman, utter the *Apṛtiratha* hymn." That is because at that time, when the gods were about to organise this sacrifice, the terrible Asura–Rākṣasas attacked them from the south saying, "You shall not perform sacrifice; you shall not prepare for the sacrifice."

2. These gods said to Indra, "You are the supreme most, the mightiest and the strongest of us. You please check those terrible -Rākṣasas." (Indra said) "Let the Brahman be my associate." (They said) "So it be." They made Bṛhaspati second in his command; for, Bṛhaspati is Brahman. Thus by Bṛhaspati and Indra, they drove away the terrible Asura-Rākṣasas from the southern side and they organised this sacrifice in place, free from fear and evil.

3. Now this one (Yajamāna) does what the gods did. Actually these -Rākṣasas were driven away by gods themselves. The purpose of his doing the same now is because he thinks "Let me do what the gods did." There-

fore with Indra and Bṛhaspati, having driven away the terrible Asura–Rākṣasas from the south, he arranges this sacrifice(in a place) free from fear and evil. He who is Indra is indeed unchallengable (*Apratiratha*) and he who is Bṛhaspati is Brahman and Brahman chants the *Apratiratha* hymns.

4. (The Brahman says) "This fast-moving Indra, sharpening (his weapon) like a fierce bull" — beginning from this (Āśuśśiśāna)) there are twelve hymns becoming of Indra; for, there are twelve months for a year and Agni is the year. As great as Agni is, as great as is his size, by so much he drives the terrible Asura-Rākṣasas from the south. (They are) in Triṣṭubh metre and Triṣṭubh is the thunder-bolt. Therefore he strikes at the terrible Asura-Rākṣasas in the south by means of thunder-bolt. They are total twenty-two Gāyatrīs (Trṣṭubh has 44 syllables each and twelve Triṣṭubhs come to 528 syllables divided by 24 which gives 22 Gāyatrīs). These chants belong to Agni because it is a ritual of Agni.

5. He then lifts him (in the form of a burning log) saying, "Let the Viśvedevās bear you upwards, O Agni ! by means of their thoughts." This has already been explained. They then go round to the front. "May the five divine directions protect the sacrifice." He says, "*Daivīḥ*" (divine) because the gods and Asuras, both offsprings of Prajāpati, quarreled over the directions. These gods captured the regions of the Asuras. In same manner, this Yajamāna captures the regions from his hateful enemies. By saying "Divine", he renders these (directions) divine. "May the goddesses protect the sacrifice." (Meaning) "Let that which is divine, protect this sacrifice." "Keeping off hunger and ill-will." (Meaning) "Not longing for feed or not afflicted by hunger." "Gratifying to the lord of the sacrifice a share in wealth and in affluence." (Meaning) "Bestowing on the lord of the sacrifice a share in wealth and in affluence." "May the sacrifice be established on wealth and plenty." (Meaning) "May the sacrifice be founded on wealth and affluence."

6. "Assuming greatness in the kindled fire" — the Yajamāna is the one who assumes greatness. "The *Uktha* hymn has the wings" — for, the *Uktha* are his wings. "Praise-worthy" (meaning) deserving to be praised. "*Gṛbhīta*" means held. "While they sacrifice, encircling the heated Gharma" — this Gharma (the *Pravargya* vessel) is heated all around when they sacrificed. "With food, the gods offered sacrific " — indeed the gods offered this sacrifice with food.

7. "To the divine, the supporter and the protector" — because he is indeed the divine supporter and he protects the best. "He who approaches gods, the one well-disposed and of a hundred draughts" — he is indeed an approacher of gods, well-disposed and possessed of a hundred draughts. "Encircling him, the gods came near to the sacrifice" — or the gods drew near to the sacrifice encircling him (Agni). "The gods stood ready to perform Adhvara for the gods" — Adhvara means sacrifice and the gods engage themselves in sacrifice to the gods.

8."The pleasing oblation slaughtered by the slaughterer to the sacrifice" — that is "pleasing" means "very much liked". "Where the fourth sacrifice goes to the offering" — thus the Adhvaryu on the east utters the *Yajus* formulas; then the Hotā recites the *Ṛk mantras* at the west and then the Brahman chants the *Apratiratha* hymn on the southern side. This is the fourth sacrifice which follows. "May the prayers, the benedictions favour us."

9."The Savitā, the sun-rayed and golden-haired ever raises up the light in front" — this *Agni*-altar is doubtless, yonder sun and that sun-rayed and golden-haired Savitā in front ever raises that light. "At his bidding Puṣan, the wise moves." *Pūṣā* is indeed the cattle and he moves at the bidding of the sun. "Viewing all beings as their guardian"— for, he indeed views everything here as he is the protector of all this world.

10. Now the gods thereby (by means of these five *mantras*) captured from the Asuras, the five regions which are on this side of the yonder sun. Then they ascended these (regions). In like manner, this Yajamāna captures from his hateful enemy (the five directions) and then ascends them. Just as these gods with these (five *mantras*) reached this place, similarly this one (Yajamāna) with these, reaches this place.

11. He then places a stone with dots on it. This dotted stone is the yonder sun. Thus he places the yonder sun. It is dotted, for, by means of its rays its disc gets dotted. He places it in between the *Āhavanīya* and the *Gārhapatya.* This earth is the *Gārhapatya* and the sky is the *Āhavanīya.* Thus he lays it down between the two worlds. That is why, he (sun) burns between these two worlds. He places it on that side where the *Āgnīdhra* hearth is to be set up. *Āgnīdhra* is the aerial region and so he places him (sun) in

the aerial region. Hence the sun is one with the *antarīkṣa* as his abode. Half way (between *Āhavanīya* and *Gārhapatya* he places it); for, that sun is half way from this earth. This stone is *prāṇa* and by placing it, he puts the vital air into the body. This is *āyu* (life-power) and thereby he puts the life-power into the body. It is food, since it is life-power. Because life-power is indeed food. It is a stone; for, a stone is firm and he thus makes the life-power firm. It is spotted; for food is of varied colours.

12. He places it (saying), "This one stays in the middle of the sky after measuring" — indeed that one (sun) keeps to the middle of the sky after measuring. "Filling up the two worlds and the aerial region" — even while rising, he fills up these three worlds (with light). "He notices the *Viśvācī* and the *Ghṛtācī*." These refer to the *sruks* (offering ladles and the *vedī*). "Between the front and back lights". (Meaning) Between this world and the yonder one or between that fire-altar which is being built here, that is, (*Āhavanīya*) and that which is already built here (*Gārhapatya*).

13. "The showering ocean, the ruddy bird" — for, he (the sun) is indeed a showering ocean and the ruddy bird. "He has entered the womb of his father in the east" — for, he indeed enters that seat of his father in the east (*Āhavanīya*). "The multi-coloured rock set-up in the middle of sky." For, that variegated stone is indeed, set up in the middle of the sky. "Has traversed and guards the two ends of the atmosphere" — for, while traversing, he guards the ends of these worlds. Thus with two verses, he sets it up, for, the Yajamāna is two-footed and the Yajamāna is *Agni*-altar. As great as Agni is, as great as is his size, with so much he thus sets him up. With (two) verses in Triṣṭubh metre, (he sets up); for, that one (sun) is of Triṣṭubh. He does not settle it; for, that one (sun) is himself not settled. Nor he chants the *Sūdadohasa* over it. The *Sūdadohasa* is the *prāṇa* and that (sun) himself is breath (*prāṇa*) and should anybody put *prāṇa* into *prāṇa*? He having placed in such a way, that it is not lost.

14. They now approach (the fire-altar) saying, "All of them have developed Indra." Its meaning has been told. "Let the sacrifice summoning the gods, come forward; let the sacrifice invoking favours bring forward here (the gods)" — because the sacrifice is one that summons gods and brings favours. "Let Agni, the god, make offering and lead hither the gods" which means, "may Agni, the god, make the offering and also bring the gods

here." "The production of strength has charged me with enthusiasm and Indra has subdued my enemies by (his) enthusiam" — as the text, so its meaning. "May the gods enrich the Brahman with enthusiasm and subdual and may Indra and Agni throw to pieces my enemies." As the text, so the meaning.

15. By these (four verses) the gods captured from the Asuras, the four directions that are above the yonder sun and ascended them. In the same way, this Yajamāna captures them from the hateful enemy and ascends them. By means of these verses, the gods then reached that place and in the same way, this Yajamāna by means of these reaches that (place).

16. They then mount the fire-altar (saying), "With Agni, you all ascend the *nāka*" — *nāka* is indeed the heavenly world and it means "with this Agni, you ascend the heavenly world." "Holding the Ukhya in your hands" — for, the Ukhya (fire in the Ukhā) they carry in their hands. "Having reached the top of the sky, i.e., the heaven, you keep mingling with the gods." (meaning) "having gone to the back of the sky which is the heavenly world, you keep company with the gods."

17. "You advance to the eastern quarter, knowing" — the eastern quarter is indeed that of Agni. Thus (it means) "go to your own quarter, knowing." "You become the fore-fire (fore-runner) of Agni here", (meaning) "O Agni ! you go in advance of this fire (of the *citi*)" – "By your shining, illuminate all quarters" (which means) "shining as you are, illuminate all the regions." "You provide food to the two-footed and four-footed of ours" — thereby he asks for a boon.

18. "I ascended the aerial region from the cattle; I have ascended the sky from the aerial region" — for, they go from *Gārhapatya* to the *Āgnīdhrīya* and from the *Āgnīdhrīya*, they come to the *Āhavanīya*. "From the back of the sky, I have gone to the heavenly light" — (meaning) "I have gone to the heavenly world from the sky, the back of the firmament." "Those who proceed to the heaven do not look round, they ascend the two worlds" — for, those who ascend the heavens do not look round. "The well-learned, who performed the all-sustaining sacrifice" — for, this sacrifice is indeed all-sustaining (over-flowing all around) and those who perform it are, of course, very well-versed.

19. "O Agni, you go ahead, the foremost among those who go towards the gods" — he thereby addresses this Agni (of the Ukhya that is being carried forward). "You proceed as the first of those who go towards gods. You are the eye of the gods and of men" — for, he indeed is the eye of both, gods and men. "They are eager to sacrifice alongwith the Bhṛgus" meaning "sacrificing with the Bhṛgus." "Let the Yajamānas go to heaven, safe" — (means) "may those who offer reach the heaven, safe!"

20. Now, the gods (by these five verses) captured from the Asuras, the five quarters which are in the yonder world and then ascended them. This Yajamāna, too, thereby captures them from his hateful enemy and then ascends them. By means of those (verses) the gods reached there. In the same way, this one (Yajamāna) by means of them, reaches there.

21. He thus makes offering on that (burning stick). When the Agni had arrived, the gods gratified him with food, this oblation. Similarly, this one (Yajamāna) gratifies him with food, now that he has arrived. (He offers) with milk from a black cow with a white calf. The black cow with a white calf is the night and its calf is yonder sun. Thus he pleases him (sun) with his own share, with his own essence. He offers on that burning log while it is being held above (the *svayamātṛṇṇā*). He offers by means of the milk-can, for, milk is supplied from the milk-can.

22. Why he makes the offering is because this Agni (*Āhavanīya*) is the head of the sacrifice and milk is *prāṇa*. Thus he puts *prāṇa* into the head. He should make the offering in such a way that it (the milk) flows over the naturally perforated brick. The naturally perforated brick is the *prāṇa* and this (milk) is the essence. Thereby he connects and links together the head and the *prāṇa* by means of the essence. (He pours saying) "Night and dawn are with one mind, but of different forms" — the meaning of this has been explained.

23. "O Agni, of thousand-eyes" — for, by virtue of the gold-pieces, it is thousand-eyed. "You the hundred-headed", because, at that time, he was projected as Rudra, the hundred-headed. "You are with hundred *prāṇas* and thousand *vyānas*" — for, he being hundred-headed and thousand-eyed, has indeed hundred *prāṇas* and thousand *vyānas*. "You are the possessor of wealth" (meaning) "you have mastery over all the wealth." "To you, our

strength, we make offerings" — for, Agni is indeed the strength, and it is him he thus pleases. He makes the offering with two *mantras*, for, the Yajamāna is two-footed and the Yajamāna is Agni; as great as Agni is, as great as is his size, with so much he makes offering to him.

24. He then places it (the burning log) down (saying), "You are a bird with good wings" — for, on that earlier occasion, he fashioned him into a bird with beautiful wings(when he built-up the *citi*). He builds up that bird with beautiful wings and having fashioned it, he finally sets him down. (He does so saying) "Be you seated on the back of the earth, pervade the aerial region by your effulgence, hold up the quarters with your lustre" — for, that one Agni does all this.

25. "You of cheerful face! receiving the oblations, in front" — (meaning) "receiving offerings in front, with a kind face." "O Agni ! be stationed in your own womb" — for, this (fire-altar) is his own womb, and (he says) "You get well-seated in that." "In this higher abode" — the higher abode, is doubtless, the sky. "You sit down, all the gods and the Yajamāna (be seated)" — he thus, established the Yajamāna together with all gods. He places it down with two (*mantras*) and its purport has been told.

26. He then puts *samidhā* into it; for, it is how the gods gratified that Agni from above, as he arrived, with food, by means of *samidhā* and oblations. In like manner, this one (Yajamāna), gratifies him, who has arrived, with food from above (in the form of) *samidhā* and oblations.

27. He puts in the *samidhā* of Śamī wood as the first. For, at that time, it was by this oblation, he (Agni) got enkindled and blazed forth. By him, the gods got scared, lest he injures them. They discovered this Śamī tree and with that they calmed him. In as much as they calmed (*śam*) him by that, it is called Śamī. In the same way, this one (Yajamāna) calms him down with this Śamī log; just to calm him and not as food. (He says while placing) "I seek the manifest favour of the worshipable Savitā, enjoyed by all; that great cow of his, profusely milking thousand streams, which Kaṇva milked" — for, it was Kaṇva who discovered her and she of thousand streams, milked him all his desires. In the same manner, this thousand-streamed one now milked (granted) to the Yajamāna all his objects of desire.

28. Then he places a log of the Vikaṅkata wood. Its significance has been told. (While placing, he says) "To you O Agni ! we pay our homage at your highest abode" — for, the sky is his highest abode. "To you, we offer our homage with hymns of praise, at your lower abode" — the lower abode is indeed, the aerial region. "We worship you with sacrifice at the place wherefrom you were born" —(meaning) "this(earth) is his own birth-place; where I worship by sacrifice." "On you, the offerings are poured forth when kindled"—for, when he blazes forth, then the oblations are offered into it.

29. Then he places the log of the Udumbara wood and Udumbara is indeed energy, the essence. He thus pleases him with energy, essence. That (log) should have joints branching off. Joints branching off are cattle. Thereby he gratifies him with cattle. That is food. If one (Udumbara log) with branching knots is not available, let him take a little curd and put on it(the log) and offer; when that little curd is on the log, that itself provides it with the form of cattle. (He says while offering) "O Agni, you blaze forth before us kindled." Thus with a verse in Virāḍ metre, he offers; for, Virāḍ is food and thus he gratifies him with food. He puts on three logs; for, Agni is threefold; as great as Agni is, as great as is his size with so much food he thus gratifies him.

30. He then offers oblations. This is like one serving a drink after feeding someone. The first two offerings he makes with the *sruva* and the last with the *sruk*. "O Agni ! let us with chants (uttered) from our heart, give momentum to this your sacrifice, even as a horse would (for the achievement) in the case of a noble thrilling deed" (that means) — "let me put to use whatever hymn would give mometum to your worship." With a verse in Paṅkti metre he offers; for, the Paṅkti has five feet and the altar has five layers. There are five seasons for a year and the *Agni*-altar is the year; as great as Agni is, as great as is his size, with so much food, he thus pleases him.

31. He then makes the offering to Viśvakarmā. Viśvakarmā is this Agni and it is him, he thereby gratifies (saying), "I offer my thought with mind and ghee" (which means) "I offer the thoughts (of devotion) of these (Ṛtviks and Yajamāna), along with (my) mind and *ghee*." "That the gods may come here" — (that is) "so that the gods may arrive here." "Relishing the food offered, holy-minded as they are" (meaning) "true-minded." "I offer to

Viśvakarmā, the lord of all existence" (meaning) "he who is the lord of all these things, to him, the Viśvakarmā, I offer." "This oblation every day." It only means that the oblation is always unimpaired.

32. He then offers the *Pūrṇāhuti* (full-oblation). *Pūrṇa* means everything, thus with everything he gratifies him. "O Agni ! seven *samidhās* are yours" — *samidhā* is *prāṇa* because it is the *prāṇa* that kindles him (Agni). "Seven (are your) tongues" — this is said with reference to those seven persons whom they made into one (VIII-1-1-3). "Seven *ṛṣis*", for, they were indeed seven *ṛṣis*. "Seven favourite dwellings", this is said with reference to the metres, for, the metres are his seven favourite dwellings. "Seven Ṛtviks offer sevenfold oblations to you" — for, the seven priests offer to him in seven ways. "The seven wombs" — by this he refers to the layers (of the altar). "Āpṛṇasva" means "you fill (or generate)." "With this *ghee*" — for, *ghee* is seed and thus he lays seed into these worlds. "*Svāhā*" — *Svāhākāra* is sacrifice; thus he makes everything here fit into the sacrifice. (Why) he repeates "seven", "seven", is because the *Agni*-altar is seven-layered; the year has seven seasons and the year is the *Agni*-altar. As great as Agni is; as great as is his size, with so much he thus gratifies him. He offers three oblations, for, Agni is threefold. As great as Agni is, as great as is his size, with so much food, he thus gratifies him. He puts three *samidhās* and that makes six and its significance has been explained.

33. He places the *samidhās*, standing. The *samidhās* are indeed the bones and bones are standing as it were. He offers the oblations sitting. The oblations are the flesh, and flesh is sitting as it were. The *samidhās* are placed inside (the fire) and the oblations offered on (the fire); for, the bones are inside and the flesh is outside (the body).

34. Now about the significance of (the numerical) correspondence — he offers six times before (carrying the fire forward) and six afterwards; with six chants, they proceed towards the (multi-coloured) stone and he lays it (the stone) down with two chants. While proceeding to the altar they chant four formulas and ascend the altar with five chants — thus they come to twenty-nine formulas and the oblation forms the thirtieth. With the two *mantras* for depositing the fire, it comes to thirty-two. The Anuṣṭubh has thirty-two syllables. Thus, it is that Anuṣṭubh.

35. This one Anuṣṭubh they carry over here out of the three Anuṣṭubh they made up in the *Gārhapatya*. By carrying it over here, this becomes the whole Agni, fashioned. But still, he was not fit to eat the food. He told to Agni, "I will eat food with you." He said, "Yes". That is why, when he brings him over here, then only he becomes fit to eat the oblations.

36. They say, "It is Prajāpati himself who takes on his lap this dear son of his." He who knows this, takes on his lap his dear son. As to why they bring it here — the Agni (altar) which is built up here is the same as those seven persons whom they made into one man. That excellence and essence of them, which they collected above, that is, in the form of the fire which they now bring here. By bringing it here, they collected above (in the head) that excellence and essence of those seven persons. That is, his (Agni's) head and this fire-altar is its body. Having completed in body, he restores the head to it. (Second Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. He then offers the Vaiśvānara *puroḍāśa.* Here that *Vaiśvānara*-altar is completely fashioned and this Vaiśvānara is the deity here; to whom he offers this oblation. By means of this *havis*, he makes him a deity. One for whom an oblation is intended, that is a deity, one for whom an oblation is not intended is not a deity. This *puroḍāśa* is in twelve potsherds; for, a year has twelve months and Vaiśvānara is the year.

2. Why he offers to Vaiśvānara is this — he is about to produce that Agni as Vaiśvānara. At the *dīkṣā* (initiation) ceremony in the earlier occassion, he implants him who is in the form of seed. The way in which seed is implanted in the womb, in the same manner it is born. Since there he implanted Vaiśvānara in the form of seed, this Vaiśvānara is here now born. Then the implantation is done silently. For, there the seed is the sacrifice and seed is implanted silently. Here it is well-defined and hence it is born well-defined here .

3. This Vaiśvānara is all these worlds. This earth is *viśva* (all) and Agni is *nara* (man). The aerial region is indeed *viśva* and Vāyu is *nara.* The sky itself is *viśva* and Āditya is *nara.* These worlds are the same as this head. This lower part is the earth; the plants are the hair on its chin. This is the *viśva* (all) and Agni the speech is *nara* (man). That is at the top of that, for Agni is on the top of this earth. The middle part of the face is the aerial region and so it has no hairs(trees), for, air has no hairy growth. It is the *viśva* (all) and Vāyu is the *prāṇa* and he is the *nara* (man). He is situated in the middle of it, for the wind is in the middle of the aerial region. The sky is the upper head; the stars are the hairs (on the head). It is the *viśva* (all) and Āditya, the sun is the eye and he is *nara* (man). He is situated in the bottom of that upper part of the head; for, the sun is below the sky.Thus much is the head which is Vaiśvānara and this *Agni*-altar which is built up is the body. Having completed his body, he restores the head to it.

4. He then offers the *puroḍāśa* to Māruts. Māruts are indeed the *prāṇas* and thereby he puts *prāṇas* into him after offering the Vaiśvānara. For, the head is indeed the Vaiśvānara and into the head he puts those *prāṇas.* That

Vaiśvānara oblation is a single one, for, the head is a single one. The others (Maruts) are seven in number, having seven potsherds each. That does not mean seven times seven. Here only seven (offerings are made). He thus places seven *prāṇas* in the head. The Vaiśvānara offering is made distinctly because the head is distinct as it were. Here (the Māruta oblations) are offered indistinctly, because the *prāṇas* are indistinct, as it were. The Vaiśvānara he offers standing, because the head is standing as it were. The Mārutas he offers sitting because the *prāṇas* are seated as it were.

5. The first two Māruta offerings he makes are these two *prāṇas* (in the ears); which he offers in the middle of the Vaiśvānara oblations, for these *prāṇas* are in the middle of the head. The second part of Māruta oblations he offers (in the eyes), close to each other, because these *prāṇas* are close to each other. The third pair of Māruta oblations (in the nostrils) still closer to each other; because the *prāṇas* in the nostrils are much closer to each other. The one to be recited in the forest (burial ground) is speech. It is to be recited in the forest (with face turned away) since by speech one faces catastrophe.

6. As to why he offers the Vaiśvānara and the Māruta oblations Vaiśvānara is *Kṣatra* (nobility) and Mārutas are the *Viś* (people). He thereby instals the *Kṣatra* and the *Viś*. First he offers the Vaiśvānara and thus instals *Kṣatra* first and then the *Viś*. It (Vaiśvānara) is a single oblation and that is to collect the ruling power in a single person; all prosperity at one place. Many are the others (*Viś*) and thereby he makes the *Viś* populous. This (Vaiśvānara) is distinct, because *Kṣatra* is well-defined. The others (Mārutas) are indistinct because the people are indistinct as it were. Standing he offers that one (Vaiśvānara), for, the *Kṣatra* is standing as it were. Others (Mārutas) he offers sitting because the *Viś* are seated as it were. That one (Vaiśvānara) he offers when the *vaṣaṭkāra* is uttered, with both an invitatory chant (*Anuvākya*) and a *Yājya* chant (offering chant), by means of a *sruk*. The Mārutas he offers sitting, by the hand, with *svāhākāra*. Thereby he renders the people (*Viś*) subservient and loyal to the *Kṣatra* .

7. Now they ask, "How is it these (Māruta offerings) happen to be made at the utterance of *vaṣaṭkāra*, by means of a *sruk*, along with both *Anuvākya* and *Yājya* chants ?" The first three feet of these Māruta chants with seven syllables constitute a three-footed Gāyatrī, they form the *Puronuvākya* chants.

The latter four Māruta chants being the four-footed Triṣṭubh are the *Yājya* formula. The one represents the spout (of the *sruk*) and the other the handle (of the *sruk*) and *svāhākāra* is the *vaṣaṭkāra*. Thus these (Māruta) oblations also assume the nature of those offered at *vaṣaṭkāra*, by means of a *sruk* with invitatory and offering formulas.

8. The first Māruta *puroḍāśa* which he offers in the right side represents the seven rivers flowing eastwards. It is of seven potsherds, because those that flow eastwards are seven.

9. The first Māruta *puroḍāśa* which he offers in the left side, represents the seasons, that is, in seven potsherds, since seasons are seven.

10. The second Māruta *puroḍāśa* which he offers in the right side represents the animals. It is of seven potsherds; because there are seven domestic animals. He offers it close to the earlier offering (to the rivers) and thus places the animals close to the streams.

11. The second Māruta *puroḍāśa* which he offers in the left side, represents the seven *ṛṣis*. It is of seven potsherds. The Saptarṣis are seven indeed. That he offers close to the earlier oblation (to seasons). He thus established the seven *ṛṣis* in the season.

12. The third Māruta *puroḍāśa* which he offers in the right side, represents the *prāṇas*. It is of seven potsherds, for, there are seven *prāṇas* in the head. He offers them close to the earlier oblation (for head) and thus places those *prāṇas* close to the head.

13. The third Māruta *puroḍāśa* which he offers in the left side represents the metres, and it is of seven potsherds; for, there are seven meters each with four syllables more than the preceding one. He offers them close to the earlier oblation (to *ṛṣis*) and thereby keeps the metres close to the *ṛṣis*.

14. The *Araṇye-Anūcya-puroḍāśa* represents the seven streams that flow westward. It is of seven potsherds; for, there are seven streams flowing westward. It is that downward *prāṇa* of that Prajāpati which is the *Araṇye-Anūcya*; for, the forest (*Araṇya*) is covered as it were. The downward *prāṇa* is

also covered as it were. So, those who drink waters of these streams, speak faster, using abusive language and are highly quarrelsome. By calling them (oblations) Mārutas, he makes them into food (for Agni) and offers it to him and gratifies him.

15. That Vaiśvānara *puroḍāśa* is no doubt, yonder sun and those Māruta *puroḍāśas* are the rays. Each of them are of seven potsherds, because each regiment of Māruts consist of seven members.

16. He offers the Māruta *puroḍāśas* saying, "The clear-lit; the bright-lit; the truly lighted; the light, the clear, the law-abiding and the sinless"— these are their names. Having fashioned that disk (of the sun by the Vāiśvānara) he places those rays on it by naming them. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. After that (after the offering of the Māruta *puroḍāśas*) he offers the *Vasordhārā*. This whole *Agni*-altar which has been built up is the Vasu and to that Vasu the gods made this offering in the form of a shower (unbroken stream) and hence it is called *Vasordhārā*. In the same way this Yajamāna offers him this unbroken stream and with that gratifies him.

2. As to why he offers the *Vasordhārā*— this is indeed an *abhiṣeka* (consecration) of the *Agni*-altar. The gods having completed him fully, showered upon him those wishes or objects of desire, this *Vasordhārā*. So, in the same way, this Yajamāna, having fashioned and completed the Agni-altar, bathes him with all desires by this unbroken stream of *ghee* taken in five ladlings. He offers this with an offering ladle made of Udumbara wood and its significance has already been told.

3. He offers it after the offering of *Vaiśvānara puroḍāśa*; because the Vaiśvānara is the head (mouth) and it is by the mouth, food is consumed. Therefore when one is consecrated, he is bathed from the head. This *Vasordhārā* he offers after the Māruta *puroḍāśas* are offered. Because the Mārutas are the *prāṇas* and it is by the channels of *prāṇas* that food is eaten. Hence when one is consecrated, he is consecrated through the *prāṇas* (channels of vital air). Further it (*Vasordhārā*) is offered following the *Araṇye-Anūcya*; for, the *Araṇye-Anūcya* is speech and it is through the channel of speech

(mouth) that food is eaten, moreover one who is anointed is done so with speech.Everything here is Vasu (wealth)., for, all these objects of desire are connected with special desires. This consecration, be it of milk or of *ghee*, is made of a stream of wealth. Only in the beginning the *ghee* offering is made and since this is involving a stream of wealth, it is called *Vasordhārā*.

4. He says (while offering), "This for me; this for me; I gratify you with this; I shower you with this" and then he says, "Now give me this too; give me this too." No sooner this unbroken *dhārā* (stream of *ghee*) reaches the fire, that prayer of his gets fulfilled.

5. Now the gods after gratifying Agni by this food and after showering him with all desires by means of the *Vasordhārā*, asked of him for these objects of desire. He so gratified, pleased and consecrated, bestowed these wishes of theirs. In the same way, this one (Yajamāna) having gratified him with this food, solicits these desires from him. He thus gratified and pleased and consecrated, fulfills those desires. He asks for pairs of wishes in each *mantra* so that there is no discontinuance. In this, two seperated objects were put together so that they get united by the sacrifice.

6. Now the gods ask, "Through whom shall we receive these objects of desire?" They themselves answered, "By our own self", for, the sacrifice is the body of the gods and it is also the body of the Yajamāna. So when he says "by the sacrifice they shall prosper", he only means to say "let them prosper by my own self."

7. In twelve objects he makes them to prosper (there are six *mantras* each having two objects of desire named). The year consists of twelve months and the *Agni*-altar is the year. As great as Agni is, as great as is his size, by so much food he then gratifies him and by so much he consecrates him. In fourteen *mantras* he causes them to prosper. Because there are thirteen months for a year and Prajāpati is the fourteenth. As great as Agni is, as great as is his size, by so much food, he thus pleases him and by so much food he consecrates him. In eight objects of desire he makes them to prosper; in ten he makes them to propser; in thirteen he makes them to prosper. The year has thirteen months and there are thirteen excrements of Agni. As great as Agni is and as great as is his size, by so much food he gratifies him and by so much food he consecrates him.

8. He then offers the *Ardhendra* offerings (the formulas of three sets of oblations in which three sets of twelve deities are named, each pair coupled with Indra — e.g. *Agniśca-me-Indraśca-me*). The *ardhendras* are everything and thus he gratifies the Agni with it and consecrates him with it.

9. He then offers the *Graha* offerings (consisting of enumerating six pairs of Soma cups and of sacrifical implements). The *grahas* are indeed sacrifice and it is with sacrifice, the food, he pleases him. And it is with sacrifice, food, he consecrates him.

10. He then offers these Yajñakratūs which are like "*Agniśca-me Gharmaśca-me*" — thus with these sacrificial rites and utensils which together are called *Yajñakratūs,* he pleases him and with these consecrates him.

11. Then he offers the *Ayuja stomas* (*stomas* of odd numbers). Because gods after having achieved all the desires went upto the heavens by means of these *Ayuja stomas.* In the same way, this Yajamāna, having achieved all his desires, reaches the heaven by means of these *Ayuja stomas.* This set of *mantras* go upto the odd number thirty-three and it is at that last number, the gods went upto heaven. In like manner, the Yajamāna goes to the heaven at the last odd number.

12. He then offers those related to *Yugma stomas.* The meters then said that the odd numbered *stomas* are spent forces and so we will go up to the heavens by the even numbered *stomas.* And they reached the heaven by those *Yugma stomas.* Similarly this Yajamāna reaches the heaven by means of the *Yugma stomas.* They go upto the number forty-eight and *Aṣṭācatvārimśa* is the last of the *Yugma stomas* at which, to the last metre, they went upto the heaven. Similarly, this Yajamāna goes to the heaven at the last of the *Yugma stoma* offerings.

13. He says, "May the one be for me and three also for me; may the four and eight be for me" — this is like someone climbing a tree by getting footholds one after another on higher branches. As to why he offers the *stomas* — the *stomas* are food and it is with food he consecrates him.

14. He then offers oblations called *Vayāṁsi* (age dimensions) — Age dimension means cattle. It is the cattle, with food, he pleases. The cattle itself being food, he consecrates him with those cattle, food.

15. He then offers calling them by their names. The gods after having obtained all their wishes, now gratified him directly. In the same manner, this Yajamāna, after having obtained all his desires, directly pleases him. "To *vāja* (strength) *svāhā*; to production (*prasava*) *svāhā*." These are the names of Agni and by mentioning his names he pleases him. There are thirteen such names, for, the year has thirteen months and *Agni*-altar has thirteen layers and fillings. As great as Agni is, as great as is his size, with so much he thus pleases him. Why he mentions the names in the offering is because by mentioning the names of Agni, he consecrates him.

16. He then says, "This is your estate; you are the supporter and sustainer for the friend; for sustenance, for rain and for supremacy over beings, I consecrate you." Sustenance is no doubt food and rain means food. Thus he pleases him with food. "This is your estate; you are a supporter and sustainer for your friend; you are our sustenance since you are rain for us; you are for our overlordship over the creatures." They thereby request him "you are all this unto us; for all this we have created you." This is how people entreat a newly consecrated king.

17. He then offers the *Kalpa* (prospering) oblations. *Kalpas* are indeed *prāṇas* and thereby he puts vital airs into it. "May the *āyus* prosper by sacrifice; may the *prāṇas* prosper by sacrifice" – thus he puts *prāṇas* exactly into him. He offers twelve such *Kalpa* oblations; for, the year has twelve months and the year is the *Agni*-altar. As great as Agni is, as great as is his size, by so much he thus puts *prāṇas* into him in the exact form. Why he offers the *Kalpa* oblations is because the *Kalpas* are *prāṇas* and the *prāṇas* are immortal principle, thus by the immortal principle, he consecrates him.

18. He then says, "This *stoma* and the *Yajus* and the *Ṛk* and the *Sāman* and the *Bṛhat* and the *Rathantara*" — these constitute the *Trayī vidyā* (the triple vedic lore). The *Trayī* is no doubt food and it is with food, he thus pleases him and consecrates him. "We the gods have gone to the heavenly light, we have become immortal" — "We have become the children of Prajāpati" — indeed he becomes the child of Prajāpati. "*Veṭ Svāhā*" — the *Veṭkāra* is no doubt mystically the same as the *vaṣaṭkāra* or with this *svāhākāra*, food is offered to the gods. Here he gratifies him by both the *vaṣaṭkāra* and *svāhākāra* and also consecrates him by both of them. He now throws away the *sruk* (into the fire) lest there is some *ghee* sticking to it should remain unoffered into the fire.

19. For this *Vasordhārā*, the sky is the body (of gods), the udder is the cloud, the teat the lightening and the shower or flow of *ghee* is the rain. From the sky it comes to the cow. Its body is the cow, its udder is the cow's udder, its teat is that of the cow and its rain is the shower of milk. From the cow it comes to the Yajamāna. Its udder his arm, its teat is the *sruk*, its rain shower is the *dhārā* of *ghee*. From the sacrificer it goes to the gods, and from the gods to the cow and again from the cow to the Yajamāna. Thus, it is a perpetual cycle of food of the gods. Surely whoever knows this will have perpetual, never-ending food. Now as to the correspondence of the various parts.

20. Now they ask, "How does this *Vasordhārā* correspond to the year and Agni? How does it fit into the concepts of the year and Agni?" Now this *Vasordhārā* consists of three hundred and sixty libations plus six and thirty-five. The three hundred and sixty are the days in the year and thereby it obtains characteristics of the days of the year. The six threes correspond to the six seasons and thereby it obtains the characteristics of the nights of the seasons. Thus it corresponds to the days and nights of a year. The intercalary month is the thirteenth and that is the body. The body consists of thirty limbs. The feet account for two; the breath for two (inhaling and exhaling) and the head is the thirty-fifth and so much is the year. Thus that *Vasordhārā* attains conformity with the year and with Agni. Thus it corresponds to the year, to Agni. There are so many bricks with special *Yajus* formulas which are placed in the centre of a *Śāṇḍila*-altar; for, these bricks are the same as these different forms of Agni. Thus the different forms of Agni come to have separate offerings made to them by means of the *Vasordhārā*.

21. Now they ask, "How does this *Vasodhārā* fit into the form of *Mahad Uktha* and how does it correspond to *Mahad Uktha*." The first nine formulas of this *Vasordhārā* are the threefold head and the next forty-eight which follow are the *pakṣa* (wings and also fortnights). The twenty-five which follow are the twenty-fivefold body. The next twenty-one are the tail as twenty-first and the thirty-three that come after that are the *Vaśa* (hymn) and by the eighties (sets of eighty verses), the eighties of the *Mahad Uktha* are obtained, because the *Mahad Uktha* is counted by units of eight. What remains after the eighties, that corresponds to what is after the eighties in the *Mahad Uktha*. Thus this *Vasordhārā* conforms to the form of *Mahad Uktha* and corresponds to the *Mahad Uktha*. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now he offers the *Vājaprasavīya* (consisting of fourteen oblations). *Vāja* means food and so it is *Anna-prasavīya* or productive of food for him. He thereby produces food for him (Agni). The gods, after satisfying him with that food and bathed him with those objects of desire by the *Vasordhārā*, now gratify him once again.

2. Now why he offers the *Vājaprasavīya* — this is purely the *abhiṣeka* (consecration) of Agni. Gods have satisfied him with that food and having bathed him with *Vasordhārā*, consecrated him once more with this (*Vājaprasavīya*) offering.

3. It consists of all herbs. That which is of all herbs is all food. Thus he gratifies him with all food and bathes him with all food. Let him set apart one type of food and not eat it throughout his life. It should be offered with a *camasa* made of Udumbara wood and with a *sruk*. Its significance has been told. They (the *camasa* and *sruk*) are to be four-cornered, for there are four-quarters. Thereby he gratifies him with this food from all quarters. Therefore he consecrates him with food from all quarters.

4. Again why he offers *Vājaprasavīya* — these are the very deities who have been consecrated by this same rite of consecration by which he is now going to be bathed. By this offering, they (deities) get pleased and approve of his consecration. So approved by them, he gets himself consecrated. He alone becomes eligible to be the king, whom other kings recognise for a kingdom; not the one who is not (so recognised). When he offers in the fire, he consecrates Agni. When he offers to these deities, he pleases those deities. Thus he gratifies those gods who control this *abhiṣeka*.

5. Here he offers these *Pārtha* oblations as well. Because the gods now desired, "Let us also be consecrated on this occasion with all the formalities thereof." They were here consecrated by all the formalities. Similarly, this Yajamāna gets consecrated by all the rites of consecration.

6. What are called *Pārthas* here are the same as the *Vājaprasavīyas* in the *Rājasūya*. By offering these *Pārtha* oblations, he gets consecrated by the *Rājasūya*. Out of the next fourteen oblations, the first seven are the

Vājaprasavīya of the *Vājapeya* and by offering them, he gets consecrated by the *Vājapeya.* The last seven (out of the fourteen) belong to Agni and by offering them he gets consecrated by the *Agni-Sava* (consecration of Agni).

7. He first offers the seven *Vājaprasavīyas* of the *Rājasūya* and then those of the *Vājapeya.* Because, by *Rājasūya,* one becomes the king and by *Vājapeya,* the emperor. Kingship is secured first and then the status of the emperor. Therefore, one cannot perform *Rājasūya* after performing *Vājapeya,* because it would be a retrograde step for one to aspire for kingship after becoming emperor. The seven *Vājaprasavīyas* of Agni he offers last because the consecration of Agni is equal to all other consecrations. He who is consecrated by the *Agni-Savas* becomes everything, both king and emperor. Therefore he offers those of Agni-last.

8. He then anoints him on a black antelope skin. The black antelope skin is sacrifice. Thus he consecrates him by the sacrifice. He (anoints him) on the hairy side (of the skin); for, the hairs are the metres and thus he anoints him on the metres. He anoints him on the left side of the fire-altar; the significance of this will be told in due course. (He anoints him on the skin) with the neck part of it facing north; for, that is (the direction) of the gods.

9. Some anoint him on the right side of the fire-altar, saying that food is served from the right side and so they should anoint him from the same side as food. But this is not to be done so. Because the right side (south) is of the *Pitṛs* and he who is anointed on that side quickly joins the *Pitṛs.*

10. Some do the *abhiṣeka* on the *Āhavanīya* saying that *Āhavanīya* is the heavenly world and thus it is proper to anoint him in the heaven. It is not to be done so. That *Āhavanīya* is the divine self of the Yajamāna; and this Yajamāna's real self is his human body. By doing so, they mix up that divine body of his with this mortal body.

11. He should be anointed only at the left-side, because, that is the direction of both gods and men, which is in the north-east. Thereby they get him anointed while he is seated and settled in his own direction; for, one who is seated in his own area suffers no harm.

12. One who is of status should be anointed while sitting; for, a man of status is seated as it were. One who is aspiring for status should be anointed while standing; for, the one who is aspiring is standing as it were. One who is desirous of prosperity should be anointed on the skin of a he goat and who is desirous of spiritual splendour, on a black antelope skin. One who desires both (should be anointed) on both. That skin, he spreads at the north side of the tail of the fire-altar with its hairy side above and its neck part towards the east.

13. (The skin) slightly touching the enclosing stones (of the altar), since the black antelope skin is just touching the enclosing stones, the divine body of his is anointed on the skin. Since he is consecrated while in contact with the erected altar, he is not separated from that divine consecration (of the Agni). He anoints him after making offering on the fire-altar, for, that altar is his divine body and this Yajamāna is his human form; thus the gods come first then the mortals. Therefore after making offering, he anoints him with the remains of that offering material. He then throws that *sruk* (into the fire).

14. He, after stationing himself near the right arm of the Yajamāna, anoints him (with the remains of the offering material) saying, "At the impulse of the divine Savitā, I anoint you, by the Asvins arms; by the hands of Pūṣā, by the speech of Sarasvatī; the supporter, by the sovereign power of Agni" — for, Sarasvatī is speech and all the support is hers. Impelled by Savitā, he thus anoints him with the support of Sarasvatī the speech, the supporter and by the sovereign power of Agni. Now he throws the *camasa* (cup) (into the fire) so that whatever offering material is sticking in it does not lie outside the fire.

15. He anoints him in the middle of the *Pārtha* offerings. The *Pārthas* are indeed the year and thus he places him in the middle of the year. Six (*Pārtha* offerings) he makes before (anointing) and six after; for, there are six seasons and thus he protects him by seasons (on either side). The one (addressed to) Bṛhaspati is the last of the first six and that one (addressed to) Indra is the first of the latter six. Bṛhaspati represents Brahman (priesthood) and Indra represents Kṣatra (nobility). Thus he protects the one who is consecrated by priesthood and political power on both sides. (Third Brāhmaṇa Ends.)

(Chapter Five Ends.)

Chapter Six

BRĀHMAṆA I

1. He then offers the *Rāṣṭrabhṛt* offerings (those that sustain the state). The kings are indeed the sustainer of the states; because it is they who sustain the nations. These deities have been consecrated by this same *abhiṣeka* ceremony by which the Yajamāna is consecrated. He is thereby pleasing those deities. So pleased by (*Rāṣṭrabhṛt*) offering, they approve of his consecration and so approved by them, he is consecrated. For, he whom (other) kings agree to assume sovereignty, becomes a king; not the one in whose case they do not agree. In as much as the kings sustain the states, and these deities are kings, those *Rāṣṭrabhṛt* offerings are made.

2. Now why they offer *Rāṣṭrabhṛt* offerings — when Prajāpati was disjointed, couples came out in the form of Gandharvas and Apsarās. He assumed the form of a chariot and rounded them up. Having rounded them up, he absorbed them unto himself and made them his own. Similarly this Yajamāna, rounding them up, takes them into himself and owns them.

3. That Prajāpati who got disjointed is the same as this *Agni*-altar, which is being built up here. Those couples who went out of him are these very same deities to whom he now makes offerings. He offers to Gandharvas and Apsarās, since they then came out in the forms of Gandharvas and Apsarās. That is why, the Gandharvas and Apsarās go about with fragrance and beauty. That is why, when one approaches his mate, he likes to have sweet scent and beautiful form.

4. He offers pairs of oblations, for, birth is caused by pairs. He who procreates issues alone sustains the state and not the one who does not procreate. Since couples sustain the state and since these deities are in pairs, these oblations are called *Rāṣṭrabhṛtas* (sustainers of state). He makes these offerings with *ghee* taken twelve spoon-fulls and there are only twelve offerings. The reason for this has been explained.

5. First he makes the offering to the male (in the couple) and then to the female and thus bestows more prowess in the male. He makes the of-

fering to a single male and to many females. That is why, a single man has many wives. To the male deity, he makes the offerings both with *vaṣaṭkāra* and *svāhākāra*, where as for the female deities, only with *svāhākāra*. Thereby he confers greater prowess in the males.

6. He offers saying, "The upholder of eternal law, the one who abides by eternal law" — meaning "the one who upholds truth and one who abides by truth." "Agni is the Gandharva and plants are his Apsarās" — for, as a Gandharva, Agni did go for mating with the plants as Apsarās; "Joys, by name" — for the plants are joys, since it is in the plants that everything he enjoys. "May he protect this our Brahman (priesthood) and Kṣatra (nobility); to him (male, Agni) *Svāhā*; *Vāṭ*; to them (females, plants) *Svāhā*." The meaning of this has been explained.

7. "To the *saṁhita* (closely linked)" — yonder sun is indeed the *saṁhita*, for, he links together the days and nights. "All wealth" — for, that sun is indeed all kinds of wealth. "Sūrya is the Gandharva and his rays are the Apsarās" — for, the sun as a Gandharva did go for mating with the rays as Apsarās. "Ayur by name" for the rays move together and float as it were. "May he protect this Brahman (priesthood) and Kṣatra (nobility)." The meaning of this has been explained.

8. "The most blessed" meaning "most worshipable" (moon); "Sun-rayed" –for, the moon's rays are like those of the sun. "Moon is the Gandharva and the stars (*nakṣatras*) are his Apsarās" — for, the moon as a Gandharva did go for mating with the stars as Apsarās. "Bhekuras by name" — meaning light-giving, for, the stars indeed give light. "May he protect this Brahman and the Kṣatra" — the meaning of this has been explained.

9. "The vigilant" — meaning "the swift." "All pervading" — for, the Vāyu indeed pervades all this. "Vāta is the Gandharva; his Apsarās are the waters" — for, wind as Gandharva did go for mating with waters, the Apsarās. "Ūrja by name" — for, waters are of course, called *urjāḥ*; for, food is produced from the waters. "May he protect this Brahman and this Kṣatra." The meaning of this has been told.

10. "The benefactor and one of good wings" — for, the sacrifice is indeed the benefactor, for, the sacrifice benefits all beings. "Yajña, the sacri-

fice is the Gandharva and *dakṣiṇā*, his Apsarās" — for, the sacrifice as a Gandharva did go for mating with the *dakṣiṇā*, the Apsarās. "*Stava* by name" — for, the Dakṣiṇās are of course, the praises and whosoever gives Dakṣiṇā is praised. "May he protect this Brahman and this Kṣatra" — the meaning of this has been explained.

11. "The lord of the beings, the Viśvakarmā" — Prajāpati the lord of beings is indeed the Viśvakarmā (maker of everything) for, he has made all this. "*Manas* is the Gandharva, the *Ṛks* and *Sāmans* are his Apsarās" — for, the mind as a Gandharva did go for mating with *Ṛks* and *Sāmans* are of course the wishes, for it is with the *Ṛks* and *Sāman* tunes that people pray for their desired objects like, "This be for us; thus let it be for us." "May he protect this Brahman and this Kṣatra." Its meaning has been told.

12. He then makes an offering on the top of the chariot. This is that actual *abhiṣeka*, which this Yajamāna is permitted to perform by those deities whose approval is there for his consecration. Because only he whom the (other) kings agree to own sovereignty becomes king and not he for whom they do not approve. He offers with ghee taken five spoon-fulls and this is offered as five oblations.The significance of this has been explained. The *abhiṣeka* is done on the head (top of the chariot) because, whoever is anointed, is done so from the head downwards. It is anointed while being held above, for, one who is anointed is above (others). He anoints with the same *mantra* each time, because the one who is anointed is one and the same person. (Anointing is made) by taking round the chariot's top, so that it is done in every direction. Thus he is anointed on all sides.

13. Why he offers on the top of the chariot — because this chariot is yonder sun. It is by assuming that form (of a chariot) Prajāpati enclosed all those couples (of deities) and absorbed them in him. Similarly, this Yajamāna, encloses all those and takes them into him and owns them. The top of the chariot is held above the fire, because he who was enclosing these and taking them into himself and owned them was above (those deities). He uses the same *mantra* because one and the same is he who encloses them, absorbs them and owns them unto himself.

14. "O lord of the universe, lord of the creatures" — for, this Agni is indeed the lord of the world and the lord of the beings. "You whose homes

are above and here (below)" — for, his dwellings are both above and here below. "To this Brahman and this Kṣatra of ours" — for, this Agni is indeed the priesthood and royal power. "You ensure great protection — *svāhā*" meaning "provide powerful protection — *svāhā* ." (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then offers the *Vāta homas.* This *Agni*-altar is these worlds and *Vāta homas* means Vāyu. So he puts wind in these worlds and hence there is wind in these worlds.

2. From outside the *vedī*, he brings *Vāta* (air). That wind which is in these worlds is already there in the altar and so he brings the air which is outside these worlds. He brings it by his two palms held together, for, it is only this way, it (wind) can be fetched. He offers it with a *svāhākāra*, for, he offers it just beneath the pole of the chariot. This chariot is yonder sun and thus he places the wind on this side of the sun. Hence wind blows on this side of the sun.

3. He says, "You are the windy ocean" — for, the windy ocean is no doubt, the yonder world (the sky). "You are the one who gives moisture" – for, it is he (the wind) that gives moisture. So, that wind which is in the yonder world, that he puts into it. "Blow kindly and in plenty upon me - *svāhā*" — which means "blow gently and in plenty."

4. "You are the Māruta, the troupe of Maruts" — the Māruta and the troupe of Maruts is indeed the aerial region. Thereby he places that wind into it which is in the aerial region. "Blow kindly and in plenty upon me - *svāhā*" — which means "blow gently and in plenty."

5. "You are the worshipable one and affording protection" — this terrestrial world is the worshipable one and one that affords protection. Thereby he puts into it that wind which is in this world. "Blow kindly and in plenty upon me - *svāhā*" which means "blow gently and in plenty."

6. He makes offerings with three *mantras*, for, these worlds are three; and Agni is threefold. As great as Agni is, as great as is his size, with so much he thus puts air into these worlds.

7. As to why he makes the *Vāta homas* is — thereby he yokes that chariot of his. It was by them that the gods yoked that chariot for obtaining of all their desires, thinking "let us achieve all our desired objects by yoking it." Similarly, this Yajamāna yokes that chariot for obtaining all his desires, thinking "with it yoked, let me obtain." By yoking it, he achieves all his desired objects.

8. He yokes it by means of the *Vāta homas.* The *Vāta homas* are indeed *prāṇas* and it is with the *prāṇas* he yokes it. He yokes with three oblations, because there are of course, three *prāṇas,* namely *prāṇa, udāna* and *vyāna* and with them he yokes. He offers with his hands, for, it is with the hands, the horses are yoked (to a chariot). Below the pole (of the chariot) he offers, because the horse is yoked below the shaft. Moving round he offers, because the yoking (of the horse) is done by going round (the pole).

9. He first yokes the right-side main horse (offers the first *Vāta homa* on the right side), then the left-side main horse (offers the second *Vāta homa* on the left side) and then the right-side horse (the third *Vāta homa* on the right side). This is the order in the case of the divine beings. The human practice is the other way. Let him not yoke that chariot again (with actual horses). By doing so he will be yoking the chariot already yoked (since the *Vāta homas* themselves are the horses). Let him give away the chariot thinking "I will have the benefit of the yoking (since it is yoked)." They take it as far as the Adhvaryu's residence holding it high, because above is that (Agni). He entrusts it to the Adhvaryu, for, it is he who handles it. Let him not give it away to him. At the time he distributes *dakṣiṇā*; he gives it away.

10. Then he offers the *Ruṅmati* oblations. Here the whole *Agni*-altar was fashioned. He now desired to be shining (*ruc*) and the gods, by means of these shining oblations endowed him with brilliance. In the same way, this Yajamāna now bestows brilliance to him.

11. Why he offers the *Ruṅmati* oblations — from out of Prajāpati who got disjointed, brilliance came out. When the gods restored him, they by means of these *Ruṅmati* offerings restored his brilliance. In the like manner, this Yajamāna endows brilliance unto him.

12. "O Agni, what brilliance of yours is in the sun." "O gods, what brilliance of yours is -- are in the sun — give that brilliance in our Brahmans (priesthood)." In this *mantra* thus he repeats the word "*rucam*" each time. Brilliance is immortality and thereby he bestows immortality unto him. He makes three offerings, for, Agni is threefold. As great as Agni is, as great as is his size, that much brilliance he bestows unto him.

13. He then makes the offering to Varuṇa. The whole Agni that has been fashioned now is the deity Varuṇa. So he makes this offering of *havis*. With this oblation he makes him (Agni) a deity. That for which *havis* is prepared, that alone is a deity and not the one for whom it is not prepared. He offers it with *Ṛk* addressed to Varuṇa. Thus he gratifies him (Agni) by his own self and by his own deity.

14. As to why he offers the offering to Varuṇa — from Prajāpati who was disjointed, the strength came out. When the gods replenished him, they put back that strength into him by means of this Vāruṇa offering. Similarly, this Yajamāna puts that strength into this (Agni). He offers with a *Ṛk* addressed to Varuṇa; for, Varuṇa is Kṣatra (nobility) and strength means Kṣatra. Thus he bestows strength by means of strength.

15. He says, "I appeal to you, worshipping you with Vedic prayer" meaning, "I beseech you by praying with this Vedic prayer." "This Yajamāna appeals to you with offering of *havis*", meaning "this Yajamāna is requesting you with offerings." "O Varuṇa listen here, without getting annoyed." Meaning — "without getting angry, listen to this our request." "O ruler of vast (territory), do not take our life from us" — thus he announces his surrender.

16. He then offers the oblations called *Santatīs* of Arka and *Aśvamedha* (those that join together the fire and the *Aśvamedha*). This *Agni*-altar is indeed the light and *Aśvamedha* is of course, yonder sun. When produced, they were separate. The gods knit the two together by these offerings and united them. In the same manner, this Yajamāna knits those two together with these offerings and unites them.

17. "Heaven-like heat, *svāhā*" — the heat or *gharma* is yonder sun; thus he establishes yonder sun in the *Agni*-altar.

18. "Heaven-like light, *svāhā*" — the light is indeed this *Agni*-altar and thus he establishes this light in yonder sun.

19. "Heaven-like brilliance, *svāhā*" — brilliance, no doubt is yonder sun. He thus places him on the *Agni*-altar.

20. "Heaven-like glow, *svāhā*" — glow is indeed this Agni and thus he places him here.

21. "Heaven-like Sūrya, *svāhā*" — Sūrya is doubtless, yonder sun. He thus establishes yonder sun, as the ultimate, because he is the highest of all. Thus he offers these five oblations; for, *Agni*-altar is of five layers, the year consists of five seasons and the year is *Agni*-altar. As great as Agni is, as great as is his size, with so much he thus knits together (the sun and *Aśvamedha*) and unites them. When he said, "Heaven-like heat" and "Heaven-like light", he refers to the names of this *Agni*-altar. They please him and they are made into deities by the *havis*. That for which the *havis* is prepared that alone is the deity and not the one for which it is not prepared. Thus he establishes these Agni-deities themselves into this fire - altar by calling them by their names. Why he offers five of these oblations is because the *Agni*-altar is of five layers. The year is of five seasons and year is *Agni*-altar. As great as Agni is, as great as is his size, by so much food, he thus pleases him.

22. Now about the insertion (positioning) of the (other) offerings. If he knows of any oblations suggested by (indicated by) a Brāhmaṇa text, that he can offer at this time. For, he yokes this chariot for obtaining his wishes and whatever oblation he now offers, it is (as good as) a fulfilled wish.

23. Some say, these (other) oblations should not be offered, since they will be in excess. Let him offer them. Because it is for (fulfilment of) special desires, these oblations are offered and there is no question of excess in the case of desires. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. After having returned (to the *Sadas*) he puts up the *Dhiṣṇyā* hearths in time. These *Dhiṣṇyās* are fires and thus he builds up fire-altars. They are

like the Viś (followers) to the main *Agni*-altar which is like the Kṣatra (the royal head). Thus he sets up the Kṣatra and the Viś. He first builds up him (Kṣatra, the *Agni*-altar) and then these Viś (*Dhiṣṇyās*, the followers). That (*Agni*-altar) is only one; thus he makes the royal authority abide in one person. The others (*Dhiṣṇyās*) are numerous; thus there are many subjects. That (*Agni*-altar) is made of five layers and the others are single layered. Thus he endows pre-eminence in Kṣatra and makes the chief-tain more powerful than the subjects. He builds that (*Agni*-altar) upwards by layers and the others he constructs sideways. Thus he makes the subjects subservient to the Kṣatra by being under (him). The *Agni*-altar he builds up with bricks having specific *Yajus* formulas; whereas, these (*Dhiṣṇyās*) he constructs only with *lokaṁpṛṇās*. *Lokaṁpṛṇā* is Kṣatra and that he places as eater, among the subjects.

2. Both (types of) *Dhiṣṇyās* he builds up, those of the *Soma* sacrifice and of the *Agni*-altar. First those of the Adhvara and then those of the *Agni*-altar. Its purport has been explained. Whatever *Soma-Dhiṣṇyās* he puts up (at the *Soma* sacrifice) that he builds up. First he builds up the Āgnidhrīya hearth. He builds it sitting on the right side facing north. Its significance has been told.

3. He places eight bricks in it, for, the Gāyatrī is eight-syllabled; and *Agni*-altar belongs to Gāyatrī. As great as Agni is, as great as is his size, so great he thus builds it up. The Pṛśni (the stone with spots) is the ninth of them, for the *prāṇas* are nine in number; seven in the head and two downward. Those (*prāṇas*) he puts here. The fire that he places on the built *Dhiṣṇyā* is the tenth; for, there are indeed ten *prāṇas* and the Āgnīdhra is in the middle (between the Gārhapatya and Āhavanīya). Thus he places the *prāṇas* in the middle. The *prāṇas* being in the middle of the body, they move this way and that way in the body.

4. Twenty-one bricks he uses for the Hotrīya hearth and there are twenty-one *pariśrits* (enclosing stones). Its significance has been said. He places eleven bricks for the hearth of Brāhmaṇācchaṁsin. For, the Triṣṭubh metre has eleven syllables and Indra belongs to Triṣṭubh and Brāhmaṇācchaṁsin belongs to Indra. In others, he places eight- eight bricks and its significance has been told.

5. He places six bricks in the Mārjālīya hearth, for, there are six seasons, the *pitṛs*. The seasons, namely the *pitṛs* indeed put up a wall round that fire from the south. This (Mārjālīya) is to the south of those other hearths. This he lays down in this direction and those others in that direction and that *Agni*-altar in this way (so that all the *Dhiṣṇyās* face the *Agni*-altar). Thus he makes the Viś (subjects) face the Kṣatra.

6. He now encloses each of the *Dhiṣṇyās* with the *pariśrits* (enclosing sticks). *Pariśrits* are indeed waters and it is with waters he encloses them. He merely places them all around. The waters which flow out through a channel are the Kṣatra and these stagnating waters are the Viś (people). In the case of the *Agni*-altar, he encloses it with *pariśrit* stones dug in (fixed in the ground); thereby surrounds Kṣatra and adds Kṣatra (royal power) to Kṣatra (royalty). By just keeping these *pariśrits* around the *Dhiṣṇyās*, he surrounds the Viś with Viś and thus adds the people to the people. He places so many *pariśrits* around each hearth as there are bricks with *Yajus* formulas in them. Thus he makes those common folks obedient and submissive to the Kṣatra.

7. He then scatters loose soil on each of these *Dhiṣṇyās*. Its significance has been told. Silently he scatters, since the subjects are indistinct. After offering the *Puroḍāśa* of the Agniṣṭomīya, he gets ready the propitiatory oblations to the quarters. This *Agni*-altar is the quarters and for them he prepares these oblations. By means of this oblation, he makes them a deity. That for which *havis* is prepared is alone the deity and not the one for which it is not prepared. These *havis* are five in number for there are five quarters.

8. Now they say, "Let *havis* be prepared for ten oblations in this *iṣṭi*, because this *iṣṭi* involves all the *stomās*, all the *pṛsthās*, all metres, all quarters and all seasons; this *Agni*-altar is all these and thus (only) he makes them the deities. Because that alone is a deity for whom *havis* are prepared and not the one for which it is not prepared." They happen to be ten (*havis*); for, the Virāḍ metre has ten syllables and Virāḍ is *Agni*-altar; there are ten directions and the directions are *Agni*-altar; there are ten *prāṇas* and *prāṇas* are *Agni*-altar. As great as Agni is, as great as is his size, with so much food, he thus gratifies him.

9. He may also prepare these oblations for the Devasva (deities eight in number starting with Sāvitrī Satyaprasavā) to whom offering is made at the

consecration in Rājasūya). For, these are the deities which are consecrated by this ceremony by which he is now being anointed. They get gratified by these. Thus offered and gratified by these (oblations), they approve of this consecration. So approved by them he is anointed. Only he for whom the (other) kings approve vesting of sovereignty, becomes the king and not the one for whom, not so approved. These deities are being thus consecrated by this consecration, approve of his consecration and hence they are called Devasva.

10. These deities have two names just as the one who is consecrated by this ceremony comes to posses two names. For, the very ceremony of consecration for which he is approved and by being consecrated, becomes his second name. (For example, he who performs Vājapeya gets the second name Vājapeya Yājin). These Devasva are eight in number, for, the Gāyatrī metre is eight-syllabled, and *Agni*-altar belongs to Gāyatrī. As great as Agni is, as great as is his size, with that much food, he thus gratifies him.

11. They say that these *havis* (to Devasva)should not be offered, because they will be in excess. But let him, albeit offer them, for, these are offered for fulfilment of special wishes and as far as wishes are concerned, there is nothing like excess. Whatever oblation is offered after the *Paśu-Puroḍāśa* (*Puroḍāśa* connected with *Paśu yajña*) that is placed inside the *Paśu* itself as its sacrifical essence (restored to that *paśu* before being offered). He offers both kinds of oblations; those of the *Soma Yāga* and those of the *Agnicayana*. First he offers those of the *Soma Yāga* and, then of the *Agnicayana.* The significance of this has been explained. The *Paśu-Puroḍāśa* is offered in a loud voice and these other offerings are made in a low tone, for, they constitute an *iṣṭi.* With the *Paśu-Puroḍāśa,* the Adhvaryu says, "*Anubrūhi-Preṣya*" and for these "*Anubrūhi -Yaja*" for, they are *iṣṭi.* For these oblations, there is a common Sviṣṭakṛt and a common *Iḍā.* Now the Devasū deities have been offered oblations and the Sviṣṭakṛt of the *Paśu-Puroḍāśa* is yet to come.

12. He then touches the *Agni*-altar with the chant of the preliminary consecration, "May Savitā hasten you for Prasavās...." "This man, O people, is your king. Soma is the king of the Brāhmaṇas...." Thus he excludes Brāhmaṇas from the supremacy of the king and render them inaccessable for being exploited (fed upon) by the king. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Early morning, next day, getting ready for the morning prayer, he connects the *Agni*-altar thinking, "by getting this connected, I shall achieve all my desires." Accordingly, he obtains all the desires. First he connects it to the whole performance so all that is done after that becomes done on that connected fire-altar. He connects it on the enclosing sticks, for, those are fires (elsewhere the *Paridhīs* are described as the brothers of Agni). It is with fires, he thus connects the *Agni*-altar.

2. He touches the middle enclosing stick and chants this *Yajus* formula — "I yoke the fire with might, with *ghee*." Might means power; thus he means to say "the fire I yoke, with power and *ghee*." "The heavenly bird, huge with its vigour" — for, that *Agni*-altar is indeed a divine bird and great in vigour, in smoke. "Thereby he will go to the region of Bradhna (the horse or the sun), mounting up to the heavenly world beyond the farthest horizon." The horizon, doubtless, is the heavenly world and he will go to that region of the sun after crossing the heavenly world beyond the horizon.

3. Then he touches the *Paridhi* on the right side, saying, "These non-ageing feathered wings of yours with which you drive away the demons, O Agni!" The meaning of this is the same as the text. "Let us fly to the world of righteous where the ancient *ṛṣis* who were born first had gone." Thus he alludes to those seven *ṛṣis*.

4. Then he touches the *Paridhi* on the left, saying, "The effective drop, the faithful eagle, the golden winged bird, the active sun" — golden means immortality and thus he means "the immortal winged bird, the sustainer." "The powerful one is seated in the firm seat; our prostrations to you; do not cause harm to us." By this, he offers his own surrender.

5. Now that formula used for the middle *Paridhi* is the body and the two on both sides represent the wings. Hence these two refer to wings and hence they are justifying their being called wings. He then connects the fire with three *Yajus* formulas; for, Agni is threefold. As great as Agni is, as great as is his size, with so much, he thus connects him.

6. Now after pressing the king Soma, he offers in the fire. This is indeed the same rite of consecration or pressing and by that he is now consecrated.

This Yajamāna is permitted to be consecrated by those deities. He alone becomes a king whom other kings permit to become and not the one whom others do not allow. When he offers (the pressed *Soma*) in the fire, he actually anoints Agni and that divine body of Agni, being consecrated by *Soma* is virtually becoming consecrated by the nectar. As he himself drinks (of that pressed *Soma*), he consecrates himself and this body of his being consecrated by *Soma*, he becomes anointed with nectar. He drinks of it after offering in the fire; for, this fire is his divine body and his person is the mortal form. Thus first comes the divine and then the human. So he drinks after offering.

7. He now releases (unyokes) the Agni after obtaining the wish for which desire he yoked it. He releases it by singing the *stotra* Yajñāyajñīya. The Yajñāyajñiya is the heavenly world and it is for the attainment of that world that he yokes it. After obtaining the wish for which he yoked it, he now releases it. He releases it before the chanting of the above *stotra*. If he were to release it after the *stotra*, he would, as it were, overstep that world and lose it. By releasing it prior to the *stotra*, he releases it immediately after reaching the heavenly world. He releases it on the *Paridhis* (enclosing sticks) because it was in the *Paridhis* that he connected it. At whatever place people yoke a horse, they unyoke it there itself.

8. Touching the *Paridhis* at their joints, he recites these two *Yajus* formulas. These two formulas equal in power to three *Paridhis*. At this, he chants, "You are the head of the sky, the navel of the earth ...." This is on the right side. "You keep standing on the head of the universe ..." so saying he touches the left side joint. In both these formulas, the word "head" is contained. Because this is indeed its head and they also contain the words "*apsumatībhya*"(those with waters). That Yajñāyajñīya is surely Agni Vaiśvānara's praise and water is a soothing agent. Therefore he touches them with the *Yajus* formulas containing the word "*apsumatībhya*". With two verses he releases; for, the Yajamāna is two-footed and Agni is the Yajamāna. As great as Agni is, as great as is his size, with so much he thus releases him. While yoking, he uses three verses and with that it comes to five and the fire-altar is five-layered and there are five seasons for a year and the year is Agni. As great as agni is and as great as is his size, so much it becomes.

9. Now some people yoke the fire-altar at a Prāyaṇīya Atirātra only and release it at an Udayanīya on the ground that "the unyoking is certainly making completion and why should we do it before the completion of the sacrifice (which is only at the Udayanīya)." Let him not do this, because this is a sacrifice which spreads day by day and day by day, it comes to completion and day by day, he yokes that altar for reaching the heavenly world. He actually goes to the heavenly world each day and so it should be yoked every day and every day it should be released. Indeed, it should be just as if, at the Prāyaṇīya Atirātra, after reciting the Sāmidhenis, he were to say, "Hereafter, at the Udayanīya, I shall recite them" (this is not done; similarly) let him yoke the altar day by day and release it day by day. On this point, Śāṇḍilya having directed the Kaṅkatīyās the day by day performance, went on his way after telling them, "You yoke it every day and unyoke it each day." Therefore one should yoke it, day by day and unyoke it, day by day. (Third Brāhmaṇa Ends.)

(Chapter Six Ends.)

Chapter Seven

BRĀHMAṆA I

1. Now we deal with taking milk as food during *vrata.* The one who is initiated should take milk as food during the *vrata.* Once upon a time, the nectar went away from the gods.

2. They said (to themselves), "By austerity and by penance, let us search for it." Accordingly, they sought for it by austerities and penance. They got initiated and fasted, consuming only milk. When one lives on milk alone after initiation, it amounts to his doing penance.They heard the sound of nectar.

3. They said, "It seems it is nearer to us; let us further do penance." They found three teats; they saw it.

4. They said, "It is still nearer to us; let us perform penance still more." They found two teats and saw it much nearer.

5. They said, "It is much nearer to us; let us continue the penance." They found one teat. They reached it but could not lay hand on it.

6. They said, "We have reached it but we fail to grasp it; so let us undergo further penance." On that day of preparation, they completely abstained from food. Complete abstenance from food is the full penance. Therefore one should eat on the day of preparation (*upavasatha*).

7. Next morning, after having got it and pressed it (the *Soma*), they offered it into the fire. Thereby they bestowed immortality to the *Agni*-altar. That *Agni*-altar is the body of all gods. By bestowing nectar unto the Agni, they conferred immortality to their selves. Thus the gods became immortal. That which is the nectar is verily the Soma.

8. That is why, even now the Yajamāna, seeks it (*Soma*) by austerity and penance. After initiation, he resorts to *Payovrata* (fasting with only intake of milk). Taking to *Payovrata* after initiation is indeed penance. He hears its sound (in the form of) "On such and such day, there will be the buying of

Soma". (*Soma Krayaṇa* is a ritual, where the *Soma* plants are purchased). He approaches three teats and sees it nearby. He approaches two teats and it comes still closer. He approaches one teat and reaches it but is not able to lay hand on it. He abstains from food on the preparatory day. This is the full penance, since it involves complete abstenance from eating. So one should not eat on the previous day.

9. Early morning, he takes hold of it and after pressing, offers it into the fire. Thus he offers nectar into the *Agni*-altar. Then he consumes it and thereby bestows nectar unto himself. Thus he becomes immortal. To live the full span of human life is immortality, as far as man is concerned. He drinks it after offering into the fire-altar; because that fire-altar is his divine body and this physical body is his human form. The gods come first and then the human beings. Therefore, after offering into the fire, he drinks it.

10. Now the significance of the *Samiṣṭayajus* oblations. The gods and the Asuras, both offsprings of Prajāpati, inherited the patrimony of their father, Prajāpati; which was nothing else than speech; i.e., truth and untruth. They inherited both truth and untruth and both of them spoke truth and both of them spoke untruth as well. Since they both spoke alike they were equals.

11. These gods, having discarded untruth, stuck to truth and the Asuras having discarded truth, clung to untruth.

12. Now the truth which was in the Asuras saw that the gods have abandoned untruth and preferred truth and so it said, "Let me go to them (gods)." Thus it went to the gods.

13. Now the untruth which was in the gods saw that the Asuras have discarded truth, and preferred only untruth. So it said, "Let me go to them (Asuras)."

14. The gods spoke only truth and the Asuras only untruth. Those gods meticulously speaking truth, became as if less powerful and as if less respectable. That is why, he who meticulously tells the truth appears less powerful and less respectable as it were. He, of course, becomes that (powerful and respectable) in the end; the gods indeed became so in the end.

15. Now the Asuras meticulously speaking the untruth, appeared like the saline soil, growing brighter (healthier) as it were and as if more respectable. That is why, one who tells untruth appears as if growing in stature and becoming more respectable; only at the end he surely fails, for the Asuras did fail in the end. That which is called truth here is the triple *Vidyā*(Vedic lore).

16. These gods said, "Let us by performing this sacrifice propagate this truth (Vedic knowledge)." They got ready the *Dīkṣaṇīya* offerings (offerings for the initiation ceremony). The Asuras came to know of that and said, "Performing sacrifice, these gods are propagating that truth; come, let us bring here what is ours in it." When they came there, the *Samiṣṭayajus* (of the initiation) was not offered. Hence even today the *Samiṣṭayajus* is not offered for that performance. The gods, noticing the Asuras, stopped the sacrifice and got engaged in some other work. Thinking that they, (gods) are doing something else the Asuras returned.

17. When they had gone away, the gods prepared the *Prāyaṇīya* (the opening offering). Immediately, the Asuras understood it and arrived there just when the *Śaṁyoruktha* (the first formula of the *Prāyaṇīya*) was chanted and that is why, that sacrifice stops with the chanting of *Śaṁyoruktha.* Seeing the Asuras, the gods stopped it there and engaged in performing some other rite. The Asuras returned saying, "They are only performing something else."

18. When they had gone, the gods after buying Soma and having driven him around, prepared the *Ātithya* offering for him. The Asuras smelt of it soon. Just when the *Iḍā* offering had been announced, they arrived. Hence that sacrifice ends with the announcement of the *Iḍā* offering. Noticing the Asuras, the gods wound up the performance and got busy with some other sacrifice. The Asuras returned saying, "They are performing something else."

19. When they had gone, the gods got ready with the *Upasad* offerings. They had just recited the three *Sāmidheni* chants (kindling verses) and made offerings to the deities. They had not made the fore-offerings nor the after-offerings and had thus left both sides of the sacrifice unfinished. Even that much they did in great hurry.. That is why, at the Upasads, after reciting just the three Sāmidhenis, he offers to the deities and leaves it at that without

offering the *Prayājas* and *Anuyājas*, with both sides of the sacrifice left unfinished.

20. On the Upavasatha day, they slaughtered the *Paśu* meant for Agni-Soma. The Asuras came to know of this. They arrived just when the *Samiṣṭayajus* offerings were not made. So in the case of that *Paśu*, there are no offerings of *Samiṣṭayajus*. Those gods noticing the Asuras turned their attention to some other sacrifice. The Asuras returned thinking that they were doing something else.

21. When they had returned on the next morning, the gods got ready for the morning pressing (*Prātassavana*). The Asuras came to know of it. By the time they arrived, the *Prātassavana* was over. Noticing the Asuras, the gods wound up the sacrifice itself and got doing some other rites. The Asuras went away saying, "They are doing something else."

22. When they had gone the gods got ready the mid-day pressing (*Mādhyandina savana*). The Asuras knew about it and by that time they reached, the midday *savana* was over. Seeing them the gods wound up the sacrifice and got busy with some other performance. The Asuras returned saying, "They are doing something else."

23. When they had returned, the gods proceeded with the *Paśu* offering. That the Asuras came to know of. By the time they arrived, whatever was to be done in respect of this *Paśu* offering was already completed. Noticing the Asuras, the gods wound up that sacrifice and turned to some other performance. Thinking that they are doing something else, the Asuras returned.

24. When they had gone, the gods got ready the third pressing (*Tṛtīya savana*) and completed it. By completing it, they obtained that whole truth (*Trayīvidyā*). Then the Asuras fell. Thus the gods became prosperous and the Asuras underwent decline. Indeed, he who knows this prospers and his hateful enemy declines.

25. Now the gods discovered, "These sacrifices of ours were to be left unfinished and we had to cut them short in the middle. Let us find out how we can complete these sacrifices." They said, "Meditate"; by which they

only meant "seek for a layer." They meditated on how to complete those sacrifices.

26. By meditating they discovered these *Samiṣṭayajus* offerings. They offered them and by those, they got the sacrifices established (*samasthāpayan*) and thus they became *Samiṣṭayajus*. Since they completed those unfinished sacrifices by means of them they are *Samiṣṭa* (well offered) *Yajus*.

27. These *Samiṣṭayajus* consist of nine oblations corresponding to nine of these (unfinished sacrifices). By offering these oblations, he completes them. There are both kinds of offerings; those of the *Soma-Yāga* and of the Agni-*cayana*. First he offers those of the Soma and then those of the *Agni*-altar. The significance of this has been told. He makes two offerings to the *Agni*-altar; for, the Yajamāna is two-footed and the Yajamāna is the *Agni*-altar. As great as Agni is, as great as is his size, with so much he completes those sacrifices. He offers saying, "This sacrifice has been performed by the Bhṛgus .... May Agni so offered quicken our offerings" — both types of these offerings together come to eleven. The Triṣṭubh metre has eleven syllables and Triṣṭubh is power. By means of this, he imparts power to this sacrifice. Why again eleven is because the Triṣṭubh metre is eleven-syllabled and Indra belongs to Triṣṭubh and Indra is the self of the sacrifice as well as the deity of the sacrifice. So he establishes this sacrifice in that which is its self and which is the deity of this sacrifice.

28. After offering the *Samiṣṭayajus*, they go for the *Avabhṛta* (final oblation). After emerging from the *Avabhṛta* and after performing the *Udayanīya* (concluding oblation) he offers the *Paśu-Puroḍāśa* of the barren cow and prepares the oblation to the Devikās. Now Prajāpati, having achieved his objective, considered himself quite capable. Getting established in the quarters, he conceived this whole universe and went on creating. Since he thus conceived (*dadhat*) and went on creating (*vidadhat*) all these creatures, he came to be known as *Dhātā*. Similarly, this Yajamāna getting himself established in the quarters goes on conceiving and creating all these.

29. As to why he performs these oblations — the *Agni*-altar is the quarters, which he lays down in advance in the form of the Darbhastambha (fistful of *darbha* grass) and the four unbaked bricks (clods of earth called

logeṣṭakās). They are the *prāṇabhṛts* in the first layer, (the four *logeṣṭakās* are placed on four sides and the bunch of grass in the middle representing the five quarters). In the second, third and fourth layers, the bricks are placed in the same order from the east onwards. In the fifth layer the *asapatnās*, the *nākasads* and *pañcacūḍās* are also placed in the same order so as to represent the quarters and they tend to go out upwards. Prajāpati got scared of them, "These bricks(quarters) thus moving away may well go beyond this universe." Since he has become the *Dhātā*(the one who orders about regarding creation) he went round and got himself established in them.

30. He who is that *Dhātā* is same as yonder sun. And out of those quarters in that one which has moved upwards farthest, the sun gets firmly established and shines.

31. This *Puroḍāśa* to *Dhātā* in twelve potsherds is the same as that of *Dhātā*. It is in twelve potsherds because the year has twelve months and the year is Prajāpati; Prajāpati is *Dhātā*. Now out of the quarters that which has moved upwards farthest is the same as these previous oblations (consisting of) — a *caru* to Anumati; a *caru* to Rākā; a *caru* to Sinīvāli, a *caru* to Kuhū. When he prepared these *carus*, he establishes Prajāpati in that quarter which has moved upwards farthest. He offers the whole of that for the completeness of Prajāpati himself. These are the goddesses because they are the quarters. The quarters are metres and metres are goddesses (*devīs*). Prajāpati is *Ka* and thus the *devīs* and *Ka* together become *Devikās*. They are five oblations corresponding to the five regions.

32. Now some say, "He should not offer these oblations, since he will be doing something in excess." Let him not mind this; he may offer them. For these oblations are for special wishes and in the case of wishes there is no question of excess. Moreover, these oblations offered after the offerings of *Paśu-Puroḍāśa* are offered by placing them inside the *Paśu* as its sacrifical essence. For both of them, the Sviṣṭakṛt offering is the same and the *Iḍā* also is the same. They offer the *Samiṣṭayajūs* oblation of that same barren-cow offering. They go for the Avabhṛta ablution with the *Hṛdayaśūla* because this *Paśu* offering marks the end, after proceeding with the *Hṛdayaśūala*.

33. Having returned after the Śūla-Avabhṛta, he offers the oblations to Viśvakarmā. This Agni-*cayana* means all rites; for, all the sacrificial rites happen to be performed here. Those are gratified by this. By means of the *havis* he makes them (all sacrifical rites) into a deity. That for which *havis* is prepared is alone a deity and not the one for which it is not prepared. Thus this Viśvakarmā is this *Agni*-altar and by this, he pleases him.

34. Why he offers the *Vaiśvakarma* oblations. The *Agni*-altar has a *prāyaṇa* (beginning) and an *udayana* (ending). The *Sāvitra* oblations form the *prāyaṇa* and the *Vaiśvakarma* oblations, its *udayana.* If one were to offer only the *Sāvitra* oblations and not the *Vaiśvakarma,* it would amount to having only the beginning without the end. If one were to offer only the *Vaiśvakarma* oblations and not the *Sāvitra,* it would be like having the conclusion and not the beginning.

35. He offers both the *prāyaṇa* as well as the *udayana.* They (*Sāvitras*) are eight offerings and the same is the number of Vaiśvakarmans. As in the beginnings, so in the end. The *svāhākāra* is associated with those (*Sāvitras*). So it is of these and thus the ending is just like the beginning. There (in *Sāvitras*), the offering is the tenth (eight formulas followed by *svāhā* and the offering is the tenth). Same is the case of *Vaiśvakarmans.* Thus the ending and the beginning are the same. In that *Sāvitra,* he offers continuously so that there is no break in the flow of the seed, because it is the seed that constitutes the offering and it should have continuity. On this occassion (of *Vaiśvakarman*) he offers by means of the ladle at the pronouncement of *svāhā.* Because when it is born, the seed becomes distinct.

36. He offers saying, "Whatever has flowed out of the will or the heart or collected from the mind or the eye, after that you go forward — to the world of the righteous where the ancient *ṛṣis,* first-born, went." Thus he identifies them with the seven *ṛṣis.*

37. "O divine seat, I entrust this unto you." The divine seat is indeed the heavenly world and thus he entrusts him to the heavenly world. "This treasure which the Jātavedas shall bring there. Here the lord of the sacrifice will follow you and you identify him in that supreme heaven." As the text, so the meaning.

38. "Recognise him, and you gods, seated in the highest heaven; you identify his form when he arrives by the divine paths; you render the fruits of his noble deeds revealed to him." As the text, so its meaning. "*Udbudhyasvāgne* ......etc." and "*Yena vahasi* ....etc." The meaning of these two have been explained.

39. "With bunch of grass, with enclosing sticks, with the *sruk*, with the altar, with the *barhis* (grass spread around the *vedī*) and with the *Ṛks* (verses of praise), lead you our Yajamāna unto heaven to join the gods." It only means "lead him to heaven with these identifications of a sacrificer, to the company of gods."

40. "Whatever is given as gift, what riches he has distributed, what acts of charity he has done and what *dakṣiṇās* he has given – all these, O Agni *Viśvakarman*, you entrust them to the gods in the heaven" – meaning "whatever we will be giving now and henceforth, those of ours let Agni *Viśvakarman* deposit in the heavenly world."

41. "Where there are the never-exhausting streams of honey and *ghee*, there in the heaven, may Agni *Viśvakarman* place us amidst the gods." As the text, so its meaning.

42. Thus he makes eight offerings, for, the Gāyatrī metre is eight syllabled and this *Agni*-altar belongs to Gāyatrī. As great as Agni is, as great as is his size, by so much food, he thus pleases him. After offering the *Vaiśvakarma* oblations he names (the fire on the altar) just as the one when completely born in full shape is given a name. Here the Agni is completely born in full shape. After naming it –

43. He stands reverentially in worship. He is indeed building him (fire-altar) up with his whole self and if he were to fail to announce his complete surrender to him, he (Agni) would here itself snatch away his self. Now that he announces his surrender, the Agni does not snatch away his self. "What fires of the five human races are here on this earth, out of them you are the supermost; enthuse us to live" – "whatever Agnis of five layers are there on this earth, out of them you are the supermost and you enthuse us to live on" – this is what he means by this Anuṣṭubh verse. Anuṣṭubh is indeed speech and speech means all metres. Thus by means of all the metres he worships him. Having reverentially stood by the fire and lifted it and churned it out, he offers the *Udavasanīya* oblation.

44. He then makes the *Payasyā* offering to Mitrā-Varuṇa. He who performs this rite indeed becomes divine and this Mitrā-Varuṇa is a divine pair. If he were to have sex with a human women without performing this, it would amount to a descent; because that would be like a divine being returning to the human level. By making this *Payasyā* to Mitrā-Varuṇa, he becomes one who approaches a divine mate. After offering this, he may have sexual union with a human woman as he wishes.

45. Again, why he makes this *Payasyā* offering to Mitrā-Varuṇa – when Prajāpati got disjointed, his seed spilled out. When the gods replenished him, they restored his seed by means of this *Payasyā* offering to Mitrā-Varuṇa. Similarly, this Yajamāna restores it into him. That Prajāpati who got disjointed is the same as this altar which is being built up. That seed which was implanted into him is this *Payasyā* to Mitrā-Varuṇa. Mitra and Varuṇa are *prāṇa* and *udāna*. The *prāṇa* and *udāna* are the ones which put to shape the spilled seed. This offering is of *Payasyā*; for, *payas* or milk is the seed, the sacrifice. Sacrifice itself is the seed of sacrifice. This is offered silently for the seed is implanted silently. It is done at the end for, the seed is deposited at the end.

46. They proceed in that with the offering the *vājin* (whey). At this offering, he gives a *dakṣiṇā*. They say, "Let him give a pair of hornless he-goats." Māhitthi said, "Knowingly others do not give them" (perhaps Māhitthi meant that the two hornless he-goats do not form a Mithuna or a couple and that one of them should be a she-goat). The offering of the Agni-*cit* flows away (goes to waste) as a *Soma* offering on a fire-altar without bricks. (This is with reference to later *kratus* done by a Yajamāna who has once done the *cayana*).

47. (Now the doubt arises whether he has to do the *cayana* everytime and so it is clarified) He need only set up the naturally perforated bricks; for, the *svayamātṛṇṇās* are these worlds and this fire-altar built up is all these worlds.

48. (Alternately) He may lay down the *ṛtavyās* (seasonal bricks) in the place of the full *Agni*-altar for subsequent *iṣṭis*). The *ṛtavyās* are the year and this *Agni*-altar is the year.

49. (Alternately) he may lay down the *viśvajyoti* bricks. Because these bricks are these deities and this fire altar is all these deities.

50. (Alternately) he may lay down the *punaściti*, for, it is a repeated sacrifice and it is a higher form of worship of the gods. Some say, "He may straight away repeat the sacrifice (without bothering to build up a *citi*) and the sacrifice will definitely bend to him." It should not be done so when the fire is placed on the *cita* (altar) namely the *Āhavanīya*, this entire Agni occupies that *Iṣṭakā* (*Āhavanīya*) and when he offers into that, it is as good as offering into the fire-altar as designed by Śāṇḍila with wings and tail. For, this *Āhavanīya* has in its womb, all these beings and all the gods. He who builds him when he has not carried that (pregnancy) for one year kills all beings which are in embryo form. Even one who kills a human embryo is condemned and what is to be told of one who kills Agni, who is a god. Let not anyone agree to be a *Ṛtvik* where the Agni is not carried about for one full year, lest he should be a party to this killing of a divine embryo", said Vātsya.

51. At least six months should have been completed after the *cayana* (to build an altar) for, they say that six months old embryos are the last that live when born. If he were to recite the *Mahad Uktha* on the one not carried for one year, he should recite at least the Aśītis. For, that which is not carried for one year is incomplete and the Aśītis are incomplete but this means he will further disturb the *Agni*-altar which is already disturbed. Whether the Agni is carried for a year or not, yet it is as good as completed one year, he should recite the whole of *Mahad Uktha*. Once Śāṇḍilyāyana had gone to the eastern region, Daiyyāmpati asked him, "Śaṇḍilyāyana, how is Agni to be built ? For, we are vexed of carrying him for one year, but yet we would like to build him."

52. He said, "Let him, by all means build him. Since he has carried him for one year because that alone he builds as one that has been carried for a year in the womb." (In his case, the rule of carrying for one year is not applicable since after the first *cayana*, he has got it in his womb).

53. "Let him also build him, who intends to do *Soma*-pressing for one year because he directly sustains him by food in the form of those oblations."

54. "Let him also build it, who offers the *Agnihotra* for a year; for, he who performs *Agnihotra* indeed sustains him (Agni)."

55. "And further let him who was born a year after conception also can build; for, Agni is *prāṇa* and it is him, he carries. It is in the form of *prāṇa* it enters the implanted seed and takes possession of it. Since he takes possession (*vid*) of everyone that is born (*jāta*) he is called Jātavedas. Hence even he who knows this can build him as one carried for a year within his womb. Indeed if one who knows this either drinks Soma or offers the drink to anyone else; that itself is as good as oblation offered in the complete Śāṇḍila fire-altar built up with wings and tail." (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Indra discovered these seven *Ṛk mantras* to make up the deficiency (in *Agni*-altar); to make non-excessive what is in excess, and to perfect what is imperfect. Indeed, after building an *Agni*-altar, one is likely to get into some trouble, or he faulters or some sucn. When Śyāparṇa Sāyakāyana heard this, he ventured into this action.

2. This is for perfecting three things; the perfecting of the *Agni*-altar, perfecting of the one who builds it for him and perfecting of the one who causes it to be built. When he stands by in worship with this (hymn), everything is perfected. Whether knowing or unknowing, he has done anything in excess or he has failed to complete anything in this setting up of the *Agni*-altar. He thus obtains all that which he has not obtained. Whatever wish there is in the first Anuṣṭubh *mantra*, that he gains even now. Besides, he keeps away the terrible Rākṣasas from this holy performance and they no more strike him, while reciting the offering chants. Hence, one who knows this may as well build an *Agni*-altar even for the enemy; because he is able to win him over.

3. "O Indra, we call you here for the mighty prowess that killed Vṛtra; for victory in battle" and "O Indra! often-invoked! smash the handless Kunavu hiding here with the Danus ......" thus with the first two *mantras* related to the killer of Vṛtra, he worshipfully stands by the *Agni*-altar. This rite, the gods performed when they were free from sin, after having killed

Vṛtra, the evil. Similarly, this Yajamāna, after killing Vṛtra, the evil, becomes free from sin and performs this rite.

4. "O Indra, break to pieces those who scorn us ....." and "You are the terrible beast from the distant mountain, stealth moving ...." – this with the second pair of *mantras* referring to Indra, the Vimrdha, (he worshipfully stands by). The gods after killing those evil ones who scorned them, performed this rite, freed from sin. In the same way, this Yajamāna now, having killed those evil ones who scorn him, gets freed of sin and performs this rite (of *Upasthāna*).

5. "May Agni-Vaiśvānara come forward from afar to our help" and "O Agni, you are sought after in the sky; sought after on the earth ...." thus with the third pair of *mantras* referring to Agni-Vaiśvānara (he worshipfully stands by). The gods having burnt away by Agni-Vaiśvānara all evil, got freed from sin and performed this rite. Similarly, this Yajamāna, now after having burnt out all evil and becoming sinless, performs this rite.

6. "May we obtain this wish, O Agni ! with your help" – thus (he worshipfully stands by) with our *mantra* containing wishes. The gods having warded off evil by means of the six *mantras* (mentioned above) now, with this one *mantra* containing wishes. In the same way, this Yajamāna, by means of the six *Ṛks*, having driven away evil, with this single *mantra* containing wishes, in one stroke owns to himself all the wishes.

7. Thus they are seven *Ṛk mantras*; for, *Agni*-altar is seven layered; there are seven seasons; there are seven heavenly worlds, there are seven *stomas*; seven *pṛsthas*; seven metres, seven are the domestic animals and seven wild animals; there are seven *prāṇa* (channels) in the head; thus whatever divine or physical is there sevenfold – all that he obtains by this. They together constitute (eight) Anuṣṭubh *mantras*; (seven *mantras* have two in Gāyatrī – 2 x 24 = 48; four in Triṣṭubhs – 4 x 44 = 176; and one Anuṣṭubh - – 1 x 32 = 32 – totalling thus 256 syllables which were divided by 32 come to eight Anuṣṭubhs). Anuṣṭubh is speech and it is by speech, he gains for him (to the *Agni*-altar) all that is not yet gained by him.

8. Some others say, "Let him worshipfully stand by with eight *Ṛk mantras*." By a second *mantra* containing the wish...... in addition to the seven

already mentioned, they make it eight. Gāyatrī consists of eight syllables and *Agni*-altar is of Gāyatrī; as great as Agni is, as great as is his size, by so much, he thus gains for him whatever is not yet gained by him. "Moreover (by doing thus) the two deities are equally worshipped" — let him not do so (i. e. add the eight *Ṛk mantra*). Because those seven (aforesaid) themselves become eight Anuṣṭubhs. That which is in the eightfold *Ṛk mantras* is available here (in the seven) itself.

9. He worshipfully stands by with *mantras* dedicated to Indra and Agni, for, the *Agni*-altar belongs to both Indra and Agni. As great as Agni is, as great as is his size, by so much he thus gains for him, whatever has not been gained by him. Moreover, Indra and Agni are all the gods and the *Agni*-altar belongs to all the gods. As great as Agni is, as great as is his size, by so much he thus gains for him, whatever has not been gained by him.

10. Some observe this (*Upasthāna*) before every performance saying, "Let me perform this rite, after freeing myself from sin." Some others say, "Let him do this *Upasthāna* after covering each layer with loose soil, for, it is at that stage, that particular layer gets completed and becomes whole." Let him do as he wishes. This much about the *cayana* (building up of the *Agni*-altar).

11. Now about the non-building (*acayana*). Truly there are three oceans; the *Agni*-altar is the ocean of *Yajus* formulas; the *Mahāvrata* of the *Sāmans* and the *Mahad Uktha* of the *Ṛks*. When one does these for some one else, he actually causes these oceans to dry up. By their drying up, his Vedas get dried up; his world gets dried up after the Vedas and following the world his self gets dried up and after his own self, his offsprings and cattle — thus he who performs these for someone else, dilapidates day by day. Without doing these (*Cayana*, *Mahāvrata* and *Mahad Uktha*) for others, if he were to officiate even in all other sacrificial rites, for him the metres again replenish themselves from out of those oceans and after the metres, the world; after the world, his own self and after his own self, his offsprings and cattle. Surely, he who does not perform those rites for another, prospers day by day. For, these rites are his divine immortal body and by performing them for another, he gives away his divine body to another and is left with a dried up stump.

12. Now some say, "Having performed there for another, they either perform them for themselves or get them performed again (by yet another) and this is an atonement." This is not to be done so. It would be equal to watering a dried up stump (of a tree); it will either rot or die. One should realise that there is no atonement for this. Śāṇḍilya once said, Tura kāvaṣya one built an *Agni*-altar for the gods at Kāroti. The gods asked him, "O Sage, they say that building of *Agni*-altar is not a means to heaven and so why have you built it ?"

13. He said, "What happens to be the means to heaven and what is not the means to heaven? The Yajamāna is the self of the sacrifice and the Ṛtviks are its limbs. Where there is the self (body), there the limbs are and where the limbs are, there is the body. If the Ṛtviks are to miss the heavens, then the Yajamāna also misses it. Because both of them share the same worlds. Only in the case of *dakṣiṇās* there should be no bargaining. Only by bargaining in the matter of *dakṣiṇās* the Ṛtviks forego their claim to the heaven." (Second Brāhmaṇa Ends.)

(Chapter Seven Ends.)

(SĀCITI KĀṆḌA ENDS)

AGNIRAHASYA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. First the *Agni*-altar is built up over a period of one year and then the *Mahad Uktha* is recited. When Prajāpati became exhausted, his vital essence flowed upwards.

2. Now that Prajāpati, the year, who got exhausted is the year and his those limbs which got disjointed, they are the days and nights.

3. That one, the Prajāpati, the year, who got exhausted is the same as this *Agni*-altar that is being built up. Those days and nights, his limbs which became disjointed are, doubtless the bricks. By placing these (bricks), he restores to him those disjointed days and nights; his disjointed limbs. What *yajuṣmatī* bricks (bricks laid down with specific *Yajus* formulas) he places in this altar, that much he restores the limbs.

4. That vital essence which flowed upward became the *Mahad Uktha.* That essence is what they (priests) seek for, by means of the *Ṛks* and *Sāmans,* with the *Yajus* marching in front as if leading that (search party). That *Yajus* marches in front as if saying, "That one is mine; I will find it out". They find out that (essence) in the course of a year.

5. The Adhvaryu collects it by means of a *graha* (*Soma*-cup). Since he collects (*gṛhṇāti*) by it, it is called *graha.* Into that, the Udgātā puts that vital essence by means of the *Mahāvrata Sāman.* Indeed the *Mahāvrata* is equal to all the *Sāmans.* So he puts that essence into it by means of all the *Sāmans.* The Hotā puts that vital essence into it by means of the *Mahad Uktha.* The *Mahad Uktha* is equal to all the *Ṛks.* So he puts that vital essence into it by means of all the *Ṛks.* They do so (put the vital essence into it) when they (the four members of the Udgātṛgaṇa) praise (by *Sāmans*) and he (the Hotā) recites the *śastras.*

6. Then he (Adhvaryu) offers that (vital essence contained in the *graha*) at the utterance of *Vaṣaṭ.* They consider it only as the vital essence of his

(Agni-Prajāpati) and not as the *Mahāvrata* that lies there and is praised. Nor they consider it as the *Mahad Uktha.* They notice only the *Agni*-altar. The *Agni*-altar is the body and these two (the *Mahāvrata* and the *Mahad Uktha*) the *Ṛk* and *Sāman* become that vital essence and enter it in (the body) and thus they both enter into the *Yajus.*

7. Now that *Agni*-altar consists of productive pairs; the first layer with the second, the third layer with the fourth and the fifth layer has the fire placed on it as its mate. So the body (of the altar) indeed, consists of pairs.

8. In the same manner (in human body) the thumbs and big toes are the males, while the fingers and small toes are the females; the ears are males and the eyebrows are the females; the two lips are the males and the nostrils are the females, the teeth are the males and the tongue is the female – thus all in pairs. So with this body of pairs (that vital essence) enters that *Agni*-altar consisting of pairs.

9. This is how it enters. Even in this way too (by the method in which the essence enters) the *Agni*-altar consists of productive pairs. The fire-altar built up here is the same as this speech; for, it is with speech it is built up. The fire placed on this altar is the *prāṇa. Prāṇa* is the male partner of speech. Indeed this body is speech and the *prāṇa* in it is its mate. With this body mated (with *prāṇa*) that essence enters the *Agni*-altar which is in pairs.

10. This is also the process of entering therein – there is no question of doubting him (Agni) being without issue, when one knows that the body(the altar) and *Agni* (fire) are in mating. But this self is food (since the self is also offered as *dakṣiṇā*) and *dakṣiṇā* is food. *Dakṣiṇā* fetches food, which is not the self – so said the *ṛṣi* (in the *Ṛgveda*). This food which is eaten becomes twofold; that part of it which is immortal is above the navel and moves upwards due to the upward moving *prāṇas* and enters the air. That part of it which is mortal, it is below and passes below the navel and having got split into two parts, enters this earth as urine and faeces. Now that which enters this earth, comes to the fire-altar built here (in the form of bricks) and that which enters the air, goes to that fire which is placed on the built-altar. This is also (a process of) entering therein. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Prajāpati desired to gain these worlds. He saw this bird's shape body of the *Agni*-altar. He shaped it and thus gained this terrestrial world. He saw a second bird-shaped body, that is *Mahāvrata* (the chant with which the great rite is performed). He shaped it and thus gained this aerial world. He saw the third bird-shaped body, i.e. *Mahad Uktha*; he shaped it and thereby gained the sky.

2. This fire-altar which is built up is indeed this world; this *Mahāvrata* is the aerial world; this *Mahad Uktha*, the sky. All these, the altar, the *Mahāvrata*, and the *Mahad Uktha* are to be simultaneously undertaken because these worlds were created together. As to why this *Agni*-altar is built up first is because, of all the three, this terrestrial world was first made. This is the divine point of view.

3. Now in the physical plane — the fire-altar is the mind; the *Mahāvrata* is the *prāṇa* and the *Mahad Uktha* is the speech. Therefore all these are to be gained simultaneously; the mind, the *prāṇa* and the speech. But why the *Agni*-altar is built up first is because the mind preceedes the *prāṇa*.

4. The *Agni*-altar is the body; the *Mahāvrata* is the *prāṇa* and the *Mahad Ukhta* is the body. All these are to be gained simultaneously; the head, the *prāṇa* and the body. Why the *Agni*-altar is built up first because it is the head that appears first of anything that is born. Therefore when all these are made simultaneously, the *Mahad Uktha* (the great prayer) is indeed called Ātman (the greatest); for the body is indeed the *Mahad Uktha*.

5. The *Agni*-altar is the head and the *Mahāvrata* is the vital air and *Mahad Uktha* is the body. All these are to be gained simultaneously because it is along with the head that the vital air and body exist. As to why the *Agni*-altar is built first is because, whoever is born, his head is born first. Therefore when all these are produced simultaneously, the *Mahad Uktha* is considered the highest (Ātman), for the *Mahad Uktha* is the self (Ātman).

6. Now they ask, "If these three are difficult to be obtained together, by what means they can be obtained." (The reply is) by Jyotiṣṭom and Agniṣṭōma, i.e. by performing that Jyotiṣṭoma form of Agniṣṭoma. For this

variety of Jyotiṣṭoma, there is the Bahiṣpavamāna *stotra* in Trivṛt *stoma*. This is the head of the *vrata*. The following two Pavamānas are in fifteenfold *stoma* and seventeenfold *stoma*. They are the two wings. Ājya *stotra* recited by the Hotā is in the fifteenfold. The Pṛṣṭha *stotra* is in the seventeenfold and the Yajñāyajñīya *stotra* is in the twenty-onefold *stoma*. That is the tail. These two, the fifteenfold and the seventeenfold together consitute the thirty-two *stotriya* verses. Out of these, twenty-five represent this body which is twenty-fivefold; the balance seven are the Parimāda *Sāmans* (source of pleasure all around); because these are the cattle and just like cattle, they play around. This much is the *Mahāvrata* and here itself (in the Jyotiṣṭoma form of Agniṣṭoma) one obtains the *Mahāvrata*.

7. This Hotā recites seven metres, each following single *Ṛk* metre increasing by four syllables. The Virāj is the eighth. These eight together have two hundred and eighty-five syllables (three eighties plus forty-five). By the three eighties, the eighties of the *Mahad Uktha* are obtained; for the *Mahad Uktha* is counted by triplets of eighty. Out of the balance of forty-five, twenty-five represent this twenty-fivefold body and when the body is there, it includes the wings and the tail. The balance twenty are the insertions (*āvapana*). This much is the *Mahad Uktha*. By this one obtains the *Mahad Uktha* in this Jyotiṣṭoma form of Agniṣṭoma itself. Thus all these three are obtained in this Jyotiṣṭoma. Let him therefore perform the Jyotiṣṭoma and Agniṣṭoma (to gain the altar, the *Mahāvrata* and the *Mahad Uktha* simultaneously). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Prajāpati created the living beings. He created the gods from his upward breathing (out-breathing) and the mortals from the downward *prāṇas* and over and above the mortals, he created Death, the devourer of the mortals.

2. Of the Prajāpati, only one half was mortal and the other half was immortal. That (half) which was mortal got scared of Mṛtyu (death). Out of fear he split into two; namely the clay and water and entered this earth.

3. That death asked the gods, "Where is he who created us ?" They said, "Afraid of you, he entered this (earth)." Mṛtyu said, " Let us search for

him; let us unite him (who is in two forms); I will not hurt him." The gods then collected him (unified his two forms) from out of this (earth). That (part of his) which was in the waters, they collected those waters; that which was in this (earth) they collected as clay. Having collected those two; the clay and the waters, they made the brick. Thus it is that these two become brick; the clay and waters.

4. These five parts of his; namely hair, skin, flesh, bone and marrow, are mortal in nature (since they belong to the gross body and perish with the physical body). Those (five parts) of his, namely mind, speech, *prāṇa*, sight and hearing are immortal (since they belong to the subtle body and do not die when the physical body dies). That Prajāpati is the same as the fire-altar which is now being built up. Those five mortal parts of his body are these layers of earth and those immortal parts are the layers of bricks.

5. The gods said, (to themselves) "Let us make him immortal." By enclosing this mortal part of his body by means of the two immortal parts of his body, they made that (also) immortal, i.e. by covering the layer of earth with layers of bricks; same way the second, the third and the fourth.

6. After building the fifth layer(of bricks) he scatters loose soil on it and over that he places the *vikarṇī* brick and the naturally perforated brick and then scatters gold pieces and then places the fire. This is the seventh layer and that part is immortal. In this way, by means of his two immortal bodies, he covers this mortal body and rendered it immortal; the layer of earth with the layers of bricks. It is that Prajāpati became immortal. In like manner this Yajamāna, by making the body (of the altar) immortal becomes immortal himself.

7. But the gods did not know whether they have (made him Prajāpati) complete or they have made him too large or left him deficient. They saw this *Ṛk mantra* (*mantra* chanted while standing in prayer or *upasthāna*) "Agni who hides the abodes (or brilliance), Indra, Brahma, god Bṛhaspati; and like-minded Viśvedevās may lead this sacrifice of ours to happy end." This *Ṛk mantra* has one part belonging to Agni, one to Indra, and one to Viśvedevās. With that part belonging to Agni, they fashioned the Agni part of his (Prajāpati); with that part belonging to Indra, they fashioned the Indra part of Prajāpati and with that part belonging to Viśvedevās, they

fashioned the Viśvedeva part of Prajāpati. Thus here itself (in the *Agni*-altar) they fashioned him completely and wholly. When he stands by (the altar in *upasthāna*) with this *Ṛk mantra*, he makes good all the parts of his (Prajāpati's) which he knowingly or unknowingly made too large or deficient in him (the fire-altar) — whatever is wanting in it, is made good.

8. The *Ṛk* starting with "*Dhāmach*" is in Anuṣṭubh metre and Anuṣṭubh is speech and the speech is hider of abode (or brilliance). It is by speech that he secures for him what was not secured for him. Some say that this standing by in prayer (*upasthāna*) is to be after building the layer of loose soil, on the ground that it is there that all that becomes complete. Some say the *upasthāna* should be with the *Ṛk* having the word "*Yaviṣṭha*" because that is his favourite abode which is referred to by "*Yaviṣṭha*". That is his favourite abode. By means of that he obtains that (completion) that which is not secured, is secured by it. Being a ritual concerning Agni, (it should be) by a verse of Agni; by Gāyatrī metre (in which the *Ṛk* "*Yaviṣṭha*", etc. is). As great as Agni is, as great as is his size, by so much he secures whatever is not secured of him (fire-altar). He secures by means of the indefinite; for all means indefinite and with all, he secures what has not been secured of him. (The *mantra* reads) "*Yaviṣṭha* (the best saving agent) *Dāśuṣa* (benevolent)." Its significance has been explained. After building the layer of loose soil, let him stand by it in prayer. There thus she (*vedī*) becomes whole and complete. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Both these, the mortal and immortal, were originally Prajāpati himself. His vital airs were the immortal parts and his body the mortal part. By these sacrificial rituals and by these procedures (of covering the mortal with immortals on either side), he made his body uniformly non-ageing and immortal. In the same way this Yajamāna, who has both the mortal and immortal parts (his vital airs being immortal and his physical body being mortal), by means of this sacrificial ritual and by these proceedings in the order, he makes himself uniformly non-ageing and immortal.

2. He builds up the first layer which, doubtless, is his *prāṇa* and it is immortal; because the *prāṇa* is something immortal; thus (the first layer)

becomes an immortal layer. Then he scatters loose soil and that is indeed his marrow and it is mortal because the marrow is perishable. He places it (the perishable marrow) on immortal (*prāṇa*) and thereby his this (marrow) part of his becomes immortal. Then he builds up the second layer and this, doubtless, is *apāna* (downwards breath) and it is immortal; because the downward breathing is something immortal. Therefore, this layer is also immortal. He thus covers on either side, the mortal one by the immortals, so that the former also becomes immortal. Then he scatters loose soil on that, which doubtless, is his bones and it is mortal, for, the bone is perishable. He places it on that immortal part (*apāna*) and thereby this part (bone) of his, also becomes immortal.

3. He lays down the third layer which, doubtless, is his *vyāna* (cross-wise breath) and it is immortal. Because the *vyāna* is something immortal. By that, this layer becomes an immortal one. He thus covers up that mortal part on either side by immortal ones and thereby the former also becomes immortal. Then he scatters loose soil upon it which, doubtless, is his sinew, which is mortal. He establishes it on that immortal (*vyāna*) and thereby this sinew part of his becomes immortal.

4. He builds up the fourth layer which, doubtless, is his *udāna* (upward breath) which is immortal; because the upward breath is something which does not perish. Therefore, this layer is also immortal. He thus covers that mortal part on either side by the immortal and thereby that part of his (sinew) becomes immortal. He scatters loose soil over it which of course is his flesh and it is mortal; because flesh is perishable. He establishes it (flesh) on that immortal part (*udāna*) and thereby his that part (flesh) becomes immortal.

5. He lays down the fifth layer and this, doubtless, is his *samāna* (the pervading breath) which is immortal; because the *samāna* is not perishable and, therefore, this layer becomes immortal. He thus covers on either sides that mortal part (flesh) by immortal ones and thereby his that part (flesh) becomes immortal. He then scatters loose soil upon it which doubtless, is his fat, which is mortal; for fat is perishable. He places it on that immortal element (*samāna*) and thereby this part (fat) becomes immortal.

6. He lays down the sixth layer which, doubtless, is his *vāk* (speech) which is immortal; because the speech is not perishable and thereby this

layer becomes immortal. He thus covers the mortal element (fat) on either side by immortal one and thereby that part of his (fat) becomes immortal. He scatters loose soil thereon and this, doubtless, is his blood and his skin and they are mortal, because blood and skin are perishable. Thus he establishes them on this immortal element (of speech) and thereby the skin and blood become immortal.

7. Thus there are six layers of bricks and six layers of loose soil and that makes twelve. The year has twelve months and the *Agni*-altar is the year; as great as Agni is, as great is his size, with so much, Prajāpati then makes his body uniformly unageing and immortal. In the like manner, this Yajamāna makes his body uniformly unageing and immortal.

8. After having laid down the *vikarṇī* brick and the naturally perforated brick, he scatters gold pieces and then places the fire on it. That makes Prajāpati finally assume a golden form and in as much as he finally gives this form to his body, this is his final shape and hence people say that Prajāpati is Hiraṇmaya. In the same way, this Yajamāna makes his own body in golden form. Since he does it at the end, this is the final form of his body. That is why, whether knowingly or unknowingly, people say that an *Agnicit* (he who builds up an altar) is born in yonder world with a golden form.

9. Now on this matter, Śāṇḍilya and Sāptaratha Vāhaṇi, the teacher and the pupil, were once arguing with one another. Śāṇḍilya said, "This is his form (i.e. he assumes a golden form)." The Saptaratha Vāhaṇi said, "hairs" (meaning his hairs become golden).

10. Śāṇḍilya said, "A form may be inclusive of hair but there also is one without hair and that is this." That is how it is, as said by Śāṇḍilya. When the altar is completely built, fire is taken to it and then the *samidhās* and oblations are offered (here perhaps the reference is to the *citi* itself as Hiraṇyarūpa and when *samidhās* and oblations are offered; the flames shoot out and they are the hairs. So, according to Śāṇḍilya, the *citi* with its seventh layer made of gold pieces is Hiraṇyarūpa and when the flames come out at the top, it only looks like, having golden hair).

11. The gods eat food by means of the route of *prāṇa* (out-breath). Agni is the *prāṇa* of the gods. That is why it is in the front (in the route of the *prāṇa* which is nostril) that offering is made to the gods. So that, by means of the route of the *prāṇa*, the gods consume food. By means of *apāna* (down-breath) human beings eat food. That is why, the food is introduced into the mouth. From the front towards the back through the route of the downward breath.

12. Now some people say, "He who has built up an *Agni*-altar must not eat any bird because he who builds a fire-altar (which is itself in the shape of a bird) becomes of a bird form. He would be likely to become sick." Therefore, the *Agnicit* must not eat of any bird. Nevertheless, one who knows this may safely eat of a bird because he who builds an altar assumes the Agni's form and indeed all food belongs to Agni; whosoever knows this, will realise that all food belongs to him.

13. Here they say, "What is it that is done in this process of building up the altar by which the Yajamāna conquers recurring death?" "He who builds the *citi* becomes the divine Agni himself and Agni indeed is immortal." The gods are fame and he becomes famous. Whosoever knows this (also becomes famous and enters splendour) (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. This fire-altar which is built is all these sacrifices. When he seizes a *Paśu*, it is the Agnyādheya (installing the sacred fire); when he prepares the *ukhā* that is the oblations of Agnyādheya; when he gets initiated, it is the Agnihotra and when he places two *samidhās* into the fire after inititation, they are the two offerings of Agnihotra.

2. He places them (*samidhās*) both in the evening and in the morning, because the Agnihotra oblations are offered in the evening and in the morning. He does (place the *samidhās*) with the same *mantra*; because the two Agnihotra offerings are made with one and the same formula. Then the *Vanīvāhana* (driving about the cart, placing the *ukhā* fire) and washing down of (to the water) the ashes constitute the Darśapūrṇamāsa sacrifices.

When he builds up the Gārhapatya, it amounts to Cāturmāsya sacrifices. All actions subsequent to the (building up of) the Gārhapatya upto the stage of (sowing) the seeds of all herbs, constitute the various *iṣṭis.* What happens after the (sowing of) all herbal seeds and upto (the laying) of the layers or *citis,* constitute the *Paśubandhas* (animal sacrifices). Those Viṣṇukramās (strides of Viṣṇu) he makes are these Viṣṇukramas and those mutterings (of chants) constitute the Vātsapra.

3. The first *citi* is the *Soma* sacrifice; the second *citi* is the Rājasūya upto the consecration ceremony; the third layer is the Vājapeya; the fourth is the Aśvamedha and the fifth layer is the Satra sacrifice. The *Sāmans* he sings around the built altar is the Mahāvrata; the chanting of the text (Ārcika) in the beginning (while laying the *citi*) is the *Śatarudrīya*; the *Vasordhārā* is the *Mahad Uktham,* that which is after the chanting of *Sāmans* and before the *Vasordhārā* is the prior mutterings of the Hotā. That which follows *Vasordhārā* is the Gṛhamedhas (*śatras*). This much is all the sacrifice which he obtains by the (building up of) the *Agni*-altar.

4. Now (let us examine) the powers (conferred by) performance of the sacrifices. He who performs Agnihotra in this world, both in the evening and in the morning, he eats food in the world beyond, because that much energy is (acquired by) that. He who performs the new-moon and full-moon sacrifices (eats food in the yonder world) every half-month. He who performs the Cāturmāsya (eats food in the yonder world) once in every four months; he who performs the *Paśubandha* (animal sacrifice) is getting food in the yonder world twice a year at the interval of six months. He who performs *Somayāga* (eats food in the yonder world) once a year. He who builds up the fire-altar, if he so wishes eats food every hundred years (in the yonder world) or goes without eating at his will; for a hundred years is as much as immortality, unending and ever-lasting. Verily, for he who knows this, shall have immortality; unending and ever-lasting. Even that which he touches as it were, with a read, shall be for him immortal, unending and ever-lasting. (Fifth Brāhmaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Prajāpati desired to ascend to the heavenly world. Prajāpati is indeed all the *Paśus* (sacrificial animals). He could not do so (ascend) with the forms of man, horse, bull, ram and he-goat. He saw this bird-like form of his body, the fire-altar and built it up. He tried to spring upwards without contracting and expanding his wings; but could not succeed. By contracting and expanding his wings he could take off. That is why, these birds are able to fly only when they contract their wings and spread their feathers.

2. He measures it (the altar) with the breadths of fingers. Sacrifice is man and it is by means of him (human limbs) everything is measured here. These finger-breadths are the smallest units of his (body). He thus secures for him that smallest measure of his and with that he measures him.

3. He measures by twenty-four finger-breadths; for Gāyatrī consists of twenty-four syllables and *Agni*-altar belongs to Gāyatrī; as great as Agni is, as great as is his size, by so much he measures it. He contracts inside on both sides (of the wing when it is connected to the body) by four finger-breadths and expands it outside on both sides by four finger-breadths. He thus expands it as much as he contracts it. That is neither excess nor short. Same way he does the tail and the left wing.

4. He spreads into twofolds, the wings; for there are two folds in a bird's wings. These (folds) are made in one-third part (of each wing), for the bird's wings have these folds at one-third parts; three folds are in the inner one-third parts; because it is in the inner one-third part of the bird's wings, these folds are found. He expands each of these in front by four finger-breadths, and contracts it behind by four finger-breadths. He thus expands it as much as he contracts it. Thus indeed he makes it neither excess nor too short.

5. On that fold, he places a brick. By this he provides that *nāḍi* (connecting tube) from the fold to the body (of the bird) when it flies. Same he

does in the left side. He then makes the wings curved; for a bird's wing is curved. He expands them behind by four finger-breadths and contracts these in front by four finger-breadths. Thus he spreads them out just as much as he draws them in. That is how, he neither exceeds (in size) nor makes it too short.

6. He now gives to him (the altar) the final shape. This Agni is fashioned in his entirety. On that, the gods bestowed this final shape. In the same way this one (Yajamāna) bestows final shape unto him. He makes a thousand bricks with straight lines marked on them; a thousand marked this way (from left to right) and a thousand marked that way (from right to left).

7. Then after laying down the fifth layer; he measures the altar into three parts. On the central part, he places those one thousand bricks marked with straight lines. Thereby he provides those straight plumes(hairs) on the bird pointing backward right from the head to the tail. Then one thousand bricks marked with lines (from left to right), he places on the right side. By this he provides it with those curved plumes (hairs) on the right side. Then he places thousand bricks marked (with lines from right to left) on the left side. By this he provides it with those curved plumes (hairs) on the left side. He makes these with thousand; for thousand means everything. Thus with everything he gives him the final shape. He does so with three sets of thousands; for Agni is threefold; as great as Agni is, as great as is his size, by so much he gives him thus the final shape. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Prajāpati is the one person made of those seven persons. He created living beings and after creating the beings he soared upwards and reached that world where the yonder sun shines. Apart from him (Prajāpati) there was no one else at that time, worshipable by sacrifice. So gods readied themselves to worship him with sacrifice.

2. That is why, it has been said by the *ṛṣi* – "The gods worshipped sacrifice by means of sacrifice" – for the *yajña* (Prajāpati), the gods indeed worshipped by means of sacrifice. "Those were the first laws ordained" — because those laws were first enunciated (by the gods). "Those great ones

enjoy the *Nāka*" – for *Nāka*, is indeed the heavenly world and the gods are the great ones. Those gods who worshipped that sacrifice enjoy the heavenly world. "Where the ancient Sādhya-devas are living"; the Sādhya-devas (creators of Prajāpati) are indeed the *prāṇas* (vital airs); for it is they that perfected him earlier, when they were desirous of becoming that (one form of Prajāpati out of their own seven forms). Even now, indeed, they fashion him. "Thereafter this other, became fit to be worshipped by sacrifice due to the abundance of the immortal world"; for, thereafter, indeed, others (like Indra etc.) whosoever is immortal, became fit for worship by sacrifice. "Savita's Garuḍa with shining wings verily was first born; he takes after this one" – for, Prajāpati indeed is Garuḍa of shining wings (in the form of the fire-altar). He was born first, born of Savitā and takes after the nature of Savitā.

3. He (that Prajāpati in the form of Garuḍa) is sevenfold man; for, this one is equivalent to seven. Because his body proper (trunk) is of seven man-measure and his wings and tail measure three; for, his trunk measures four man-measures and his wings and tail account for three man-measures.

4. He is measured by the length of a man with upstretched arms. For, the sacrifice is a man and by him (as unit) everything here is measured. That is the highest man-measure when he stands with upstretched arms. So he secures for him that highest measure and with that he measures him. That size which he attains by standing on the toe, that is obtained by the *pariśrita* (stones that form the enclosure). Hence he should mark a line for the enclosing stones outside (the *vedī*).

5. Two cubits he leaves for the two wings. Thereby he puts strength into the wings. For the wings are indeed the arms and by means of the arms, food is eaten. He gives them (wings) that space for the sake of food. Moreover, why he leaves two cubits for the wings is because one takes food from a distance of a cubit. To the tail, he leaves (the space of) a span. Thereby he puts strength into the base, because the tail is the base and the space for it is of a span and it is by the hand, food is eaten. So he leaves that space only for the food. So, by leaving one span space in the tail, he establishes him in food. When he gives less (space) to this (part of the body) he thereby settles him in the midst of food. This much it (wing) measures and this much (the tail). By measuring them thus, he obtains that (proper measure) for him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now this *vedī* (the altar site of the *Somayāga* called *mahāvedī*) is the correct measure of that sevenfold *vedī*. He after fixing the spot for the sacrificial ground, enters the wife's abode (Patnīśālā) by the eastern entrance. After marking the ground for the Gārhapatya, he sprinkles it with water. From the raised site of Gārhapatya, he takes seven steps towards the east and after moving two hand's length to the east, marks the spot for Āhavanīya in the middle thereof; sprinkles it with water. From the front part of that at two hand's length distance, he (again) takes three steps eastward. That is the order of the *vedī*.

2. Now, there are here eleven steps including the two hand's length distance between the border of the *vedī* and the Gārhapatya. The Triṣṭubh meter has eleven syllables and Triṣṭubh is a thunderbolt. Triṣṭubh is strength. Thus by the thunderbolt and strength, the Yajamāna, at the outset of the sacrifice, drives away the terrible Rākṣasas. This is the womb of the *vedī*, because it is from that womb, the gods produced the *vedī*. This *vyāma* (two hand's length) is the womb of the Gārhapatya. It is from this very womb, the gods produced Gārhapatya. From Gārhapatya (they produced) Āhavanīya. From the end of the *vedī* he takes thirty-six steps eastward to measure the *vedī*, then thirty steps behind and twenty-four in front — that makes ninety. This then is the *vedī* measuring ninety steps. On that he builds up the sevenfold fire-altar.

3. Now they ask, "How does this sevenfold (Puruṣa or fire-altar) correspond to the *vedī* (measuring ninety steps)?" These ten are the *prāṇas* in a Puruṣa; four limbs and the body proper as the fifteenth. Same in the second (layer). The same in the third (layer). Thus in six Puruṣas (represented by the six layers) it comes to ninety. Now one Puruṣa (layer) is in excess and man is fivefold — hair, skin, flesh, bone and fat. This *vedī* is also fivefold — the four quarters and the body of the altar as the fifth. Thus this sevenfold (altar) does indeed correspond to this *vedī*.

4. Some people with the intention to make higher altars increase the number of steps and this two hand's length accordingly, claiming, "We enlarge the womb in this way." But let him not do so, because the womb does not enlarge according to the child that is born. As big the growing child is in the womb, that much alone the womb enlarges (to enable the child to get out on its own). Here the enlargement of the embryo is only this much.

5. Those who do so (enlarge the womb), render this father Prajāpati bereft of proportion and they by performing sacrifice (on such a *vedī*) become sinners because they are indeed rendering the father Prajāpati lose his proportion. As large this *vedī* of the sevenfold (altar), is, fourteen times of this size, he measures out the *vedī* for the hundred and onefold (fire-altar).

6. He now measures off a cord, thirty-six steps. He lays it sevenfold. Three parts of this he covers behind (with bricks) and leaves out four parts. He then measures a cord thirty steps long and folds it into seven. Out of them, three parts he covers behind (with bricks) and leaves the rest four parts. Then he measures a cord twenty-four steps and folds it into seven parts. Three parts of it he covers in front (with bricks) and leaves four parts. This is the measure of the *vedī*.

7. Now as to the (other) forms of the fire-altar. The body of the altar is twenty-eight times a man's length lengthwise and twenty-eight man's length, cross-wise. That is the proper body. The right wing is fourteen man's length, the left one fourteen man's length and the tail is fourteen man's length. On the right wing he covers fourteen cubits (with bricks). On the left wing, fourteen cubits he covers and on the tail he covers fourteen *vitastis* (spans). Thus (the whole altar) has the measure of ninety-eight man's length in the excess space (for wings and tail).

8. Now he measures a cord, three man's length and makes it sevenfold. Four parts of it he covers (with bricks) on the body (of the altar) and three parts in the wings and tail. Then he measures a cord of one cubit, makes it sevenfold and three parts of it, he covers in the right wing and (similarly taking a cubit long cord and making it sevenfold) he covers the left wing and the remaining four parts (in each), he leaves out. He then measures (a cord of) one span-length and makes it sevenfold and three parts of it, he covers (with bricks) in the tail and leaves out four parts. In this way does this one hundred and onefold (Agni) correspond to this *vedī*.

9. Now they say, "When thirteen man's lengths are in excess, how is it that these do not affect the proportions (of the altar)?" That which is the proportion of this seventh Puruṣa (layer) that same proportion is (applicable) to all these. That is why, they say, "Prajāpati himself while forming his body, whenever there was deficiency in it, those he made up with these excess ones. That is how, he became proportionate."

10. Some say, "The first time they construct a simple altar; then the one higher by one (man's length) — so on upto the one of unlimited size. Let him not do so." Because, in the beginning, Prajāpati was, indeed, created sevenfold. He went on developing his body and stopped at the hundred and onefold stage. He who constructs less than sevenfold, mutilates father Prajāpati and by performing sacrifice thereon, he becomes a sinner; just as one would by hurting someone venerable. One who constructs in excess of one-hundred and onefold, he goes beyond all this (universe); for Prajāpati is all this (universe). Therefore one has to construct first only the sevenfold and then the next higher upto the hundred and onefold one. But one should not construct beyond the hundred and onefold. This way he neither mutilates, father Prajāpati, nor he steps beyond all this (universe). (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Prajāpati is, indeed the year and Agni is all objects of desire. This year i.e. Prajāpati wished, "May I build up a body for myself containing Agni, i.e. all objects of desire." He made a body of hundred and onefold. By this making a body of hundred and onefold, he collected within his body, Agni; i.e. all objects of desire. He himself became all objects of desire. Not a single object of desire was beyond him. That is why, they say the year is all objects of desire. There is not a single object of desire outside the year. In like manner, this Yajamāna, making himself hundred and onefold, collects Agni, i.e. all objects of desire within him and he himself becomes all objects of desire. Therefore not a single object of desire is beyond him.

2. That which is the year is yonder sun. He is the hundred and onefold; his rays are hundredfold and he himself who burns yonder is the hundred and first and he is established in everything here (universe). Similarly this Yajamāna, making himself hundred and onefold, gets himself established in all these (the universe).

3. In other words, the hundred and onefold becomes sevenfold. Yonder sun made of hundred and one parts is established in the seven divine worlds. The seven divine worlds are the four quarters and three, these worlds — thus they are seven divine worlds. In these he is established. In like manner, this Yajamāna having made himself hundred and onefold, gets established in the seven divine worlds.

4. And again how he of hundred and onefold becomes sevenfold (is thus) – yonder sun made of hundred and one parts is established in the seven seasons; in seven *stomas*, in seven *pṛṣṭhas*, in seven metres, in seven vital airs and in seven quarters. In the same way, this Yajamāna having made himself hundred and onefold gets himself established in all these.

5. And again how he of hundred and one parts becomes sevenfold – yonder sun is indeed, made of hundred and one parts and he is established in the seven syllabled Brahman (Veda). *Ṛk* is one syllable, *Yaju* is of two syllables, *Sāma* is of two syllables and what other Veda there is, it is just Brahman of two syllables. All these (together) form the seven-syllabled Veda and this one (sun) is established in it (Veda or Brahman). Similarly, this Yajamāna, after making himself hundred and onefold, gets established in the seven-syllabled Brahman. That is why, they lay down (bricks) all round in sevens each time. Thus the hundred and onefold becomes sevenfold and the sevenfold one becomes hundred and onefold.

6. Initially, Prajāpati was created sevenfold. He saw this body made hundred and onefold. Fifty bricks in the *prāṇabhṛt* (variety), fifty in the *yajuṣmatī* (type) – that makes hundred. The settling and *sūdadohasa* together constitute the hundred and first, because they (settling and *sūdadohasa*) are one and the same; because it is after settling, the *sūdadohasa* is recited. He with this hundred and onefold of his body gained that victory and attained this success. Similarly that Yajamāna with his body of hundred and one parts gains this victory and attains this success. This is how the sevenfold becomes hundred and onefold. He who is hundred and onefold is the sevenfold and he who is sevenfold is hundred and onefold. So much to the forms (of the altar).

7. Now what is the *cayana* (building up) — he builds up between the (performance of) the two Upasads. This is because here the gods got scared lest here this should not be smitten by the terrible (Rākṣasas). They saw these Upasads (fort cities), namely these worlds. For these worlds are indeed fort-cities. They entered them and after entering them, they fashioned that body at a place free from fear and danger. Similarly, this Yajamāna having entered these fort cities, completed this body at a place free from fear and danger.

8. And as to why he builds up between the two Upasads is this — when the gods got scared lest these terrible Rākṣasas may not smite it here, they saw these thunderbolts (in the form of) Upasads. The Upasads are indeed thunderbolts. They entered these and after entering them they fashioned this body at a place rid of fear and danger. So, also this Yajamāna having entered these thunderbolts, fashions this body at a place free from fear and danger.

9. These Upasads are the austerities (heat) in sacrifice. Upasad is indeed *tapas* (involving fasting and austerity). Since it is built (*ci*) in *tapas* (austerity) it is called *Tāpaścitās.* As long as they perform the Upasads, so long they perform Pravargya. If it is for one year they observe Upasad, they perform Pravargya also for one year.

10. The Upasads are indeed days and nights and the sun is Pravargya. He thus establishes that sun in the days and nights. That is why, he is established in days and nights.

11. And if (the Upasads are for twenty-four days), it is because there are twenty-four half months and the Upasads are half months and the sun is Pravargya. He establishes that sun in the half months. Thus he becomes established in half months.

12. And if (the Upasads are) for twelve days, it is because there are twelve months and Upasads are the months and the sun is the Pravargya. He establishes that sun in the months. Thus he gets established in the months.

13. And if (the Upasads are) for six days, it is because six are the seasons. And Upasads are seasons and the sun is the Pravargya. He establishes that sun in the seasons. Thus he gets established in the seasons.

14. And if (the Upasads are) for three days, it is because three are these worlds and these worlds are Upasads. The sun is the Pravargya. He establishes that sun in these worlds. Thus he gets established in these worlds.

15. Now the inquiry about the layers of loose soil – one month for (the building up) of the first layer (of bricks) and one month for the layer of loose soil. That much of desire in the spring season. He thus builds up his body with that much of desire which is in the spring season.

16. One month for (the building up) of the second layer (of bricks) and one month for the layer of loose soil. That much of desire in the summer season. He thus builds up his body with that much of desire which is in the summer season.

17. One month for (the building up) of the third layer (of bricks) and one month for the layer of loose soil. That much of desire in the rainy season. He thus builds up his body with that much of desire which is in the rainy season.

18. One month for (the building up) of the fourth layer (of bricks) and one month for the layer of loose soil. That much of desire in the autumn season. He thus builds up his body with that much of desire which is in the autumn season.

19. About the fifth layer (of bricks) he lays down the *aspatnā* brick and the *virāj* brick with first day and each day one *stomabhāga* brick. He settles them once and once recites the *sūdadohasa*. For a month they silently apply loose soil for the *stomabhāga*. This much is the desire in the winter season. He thus builds up his body with that much of desire which is in the winter season.

20. The sixth layer (takes) one month (for layer of bricks) and one month for layer of loose soil. That much of desire in the dewy season. He thus builds up his body with that much of desire which is in the dewy season. This much is the desire (plan to build) in the course of twelve months or in six seasons. With that much of desire in the twelve months or in six seasons with all that, he builds up the body.

21. He exceeds (the year) by three days; they are the ones on which he makes the *Śatarudrīya* offering; the one when he makes preparation and the one on which the *Soma* is pressed. When he performs Upasads on those (three) days, they become the days and nights of that (thirteenth interca-

lary) month and when he performs Pravargya (on those days) he establishes yonder sun also in that (seventh) season. This much is the desire in the thirteen months and in the seven seasons. With that much of desire in the thirteen months and seven seasons – with all that he builds up his body.

22. The *Soma* should be pressed for a year. The year is all, and one hundred and onefold is all; by means of all he thus gains everything. If he is unable to press *Soma* for a year, he should perform the Viśvajit Atirātra with all the *pṛṣṭhas* (Sarvapṛṣṭha Viśvajit Atirātra). In that he should give away all his property (as *dakṣiṇā*) because Viśvajit is "all" (i.e. conquering the whole universe) and Atirātra with all the *pṛṣṭhas* means everything. "All property" means everything and the hundred and onefold (altar) is everything. By means of all he gains everything. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. The hundred and onefold Prajāpati is no doubt, the year, which consists of days and nights, half-months, months and seasons. There are sixty days and nights for a month and in the months indeed, the days and nights of the year are included. There are twenty-four half months and thirteen months and three seasons (of four months each) – they together make one hundred parts and the year itself is the hundred and first part.

2. With the seasons only, it becomes sevenfold, six seasons and the year itself the seventh part. He who shines yonder is the light of that year and its rays are hundredfold and his (sun's) orbit is the hundred and first part.

3. With the quarters, he is sevenfold; his rays that are on the eastern direction form one part; those on the southern direction form one part; those on the western direction, one part; those on the northern direction, one part; those on the upward direction, form one part and those in the downward direction, form one part. The orb itself is the seventh part. Beyond this is the wish-yielding world and wish-yielding world is the immortality. Thus it is immortality that lies beyond this (year). That very light which shines yonder is immortal.

4. That Savitā distributes variety of boons in the form of longevity of life to the creatures distributed (far and wide); to the plants and to the trees.

To some, he distributes more as it were and to some others less as it were. Those to whom he distributes more as it were, live longest and those to whom he gives less, (live for) shorter duration.

5. This is how it is said in the (relevant) *Ṛk* passage, "We invoke the distribution of variety of boons in the form of longevity of life; that Savitā, the witness of (the actions of) men." That is the full span of life which is long. What is called "long" is endless. When they say, "May your life-span be long", they mean, "May you reach the full (span of) life"; which amounts to say "that world (of immortality) be yours."

6. Thus the thoughtful speech is saying. That (immortality) has to be obtained either by the hundred and onefold (altar) or by a life-span of hundred years. Whosoever builds up a hundred and onefold (altar) or whoever lives for hundred years, he, indeed obtains that (immortality). Therefore, whether knowingly or unknowingly, people say "hundred years living makes for that world (of heaven)." Therefore one should not on his own desire pass away before the full extent of life. By that (ending before hundred years on one's own accord) fails to win for him that (heavenly) worlds. These are indeed the worlds consisting of days and nights, the half months, months, seasons and the year.

7. Those who pass away in a year which is before the twentieth, enter the worlds which consist of (only) days and nights. Those who pass away after the twentieth and before the fortieth year, enter (the worlds of) half months. Those who (pass away) after the fortieth and before the sixtieth year, enter (the worlds of) the months. Those (who pass away) after the sixtieth and before the eightieth, enter (the worlds of) the seasons. Those (who pass away) after the eightieth and before the hundredth, enter (the worlds of) the year. Only those who live for hundred years or more enter that world of immortality.

8. Only by many sacrifices, indeed, a single day or a single night (of life) is gained. Only he who builds up the hundred and onefold (altar) or he who lives for a hundred years is sure to obtain that supreme immortality. He who keeps him (*Ukhyā*-Agni) for a year alone makes that hundred-one fold (altar). Hence one should build (altar) for such a one (Agni) who has been kept for a year. This much for the divine aspect of it.

9. Now the sacrifical point of view – when he measures that hundred and one man's length with upstretched arms, that is the form of the hundred and onefold (altar). The sevenfold one is by means of the layers; the layers are of six *ṛtavyā* (seasonal) bricks and the fire itself is the seventh form. In respect of bricks too it is hundred and onefold. The first fifty bricks and the last fifty together make one hundred and the bricks which are laid down in between those two sets are the hundred and first part.

10. He (the Agni) is again hundred and onefold, since he has *Yajus* as his vital power. The first fifty *Yajus* formulas (for the *prāṇabhṛts*) and the last fifty formulas together make up one hundred. The *Yajus* formulas used (for the laying of bricks) in between, form the hundred and first part. Thus too the sevenfold (Agni) becomes hundred and onefold. Whosoever knows this wins even by the sevenfold whatever wish there is both in a life of hundred years and in the hundred and onefold (altar).

11. All sacrifices upto Agnihotra, are thus hundred and onefold in terms of *Ṛks*, *Yajus* formulas, words, syllables, rites and *Sāmans*. Whosoever knows thus, wins by each one of the sacrifice, whatever wish there is either in a life of hundred years, or in the hundred and onefold (altar) or in the sevenfold (Agni). This is the sacrificial point of view.

12. Now in respect of the physical body. There are these four sets of five fingers and toes; the wrist and elbow make two; the arm, the shoulder blade and the collar bone – they together make up twenty-five. In the same way, each of these other limbs – that accounts for hundred parts and the trunk (of the body) is the hundred and first part. Regarding the sevenfold nature of the body, it has been explained.

13. He is again hundred and onefold. Since he has *prāṇa* as his vital power. He is a hundred and onefold by the *prāṇas* limb by limb; for there is *prāṇa* in each limb. Whosoever knows this, wins by this knowledge whatever wish there is in a life of hundred years or in the hundred and onefold(altar) or in the sevenfold one (Agni) or in all the sacrifices. Because he has gained a body perfected by all the sacrifices.

14. There are these three fivefold things – the year, the fire and the Puruṣa (man). Their five forms are food, drink, excellence, light and immortality. That food (that grows) in the year is its food, whatever water,

that is its drink; its excellence is the night; for it is in the night that all beings stay together in excellence (bliss); its light is the day and its immortal part is the sun. This much is the divine aspect.

15. Now to the sacrificial aspect – that food which is offered in the fire is his food; waters are the drink; the enclosing stones are the excellence; because the *pariśrits* (enclosing) stones are the forms of nights; the *yajuṣmati* bricks are the light, because it has the form of day; Agni is the immortal part and that is the form of sun. This much alone is to the sacrificial aspect.

16. Now to the body point of view – whatever food there is in man, that is his food; whatever water, that is his water; his excellence are the bones, for they are in the forms of the enclosing stones; his light is the marrow, for that is the form of the *yajuṣmati* (bricks); *prāṇa* is his immortal part, for that is the form of fire. Indeed people say that *prāṇa* is fire, the *prāṇa* is the immortal.

17. Now hunger is removed by food; thirst through drink; evil through excellence, darkness through light and death through immortality. Whosoever realises this, in fact, all these disappear from him. He conquers recurring death and attains the full life. So let him worship this (take to this as means of achieving) immortality in yonder world and as life in this (terrestrial) world. Some worship it as *prāṇa* on the ground that *prāṇa* is fire and *prāṇa* is immortal. It should not be so understood. That *prāṇa* is impermanent. The *Yajus* passage also reiterates this — "From the middle of your life-span, I shall not delink the *prāṇa*" (which implies that *prāṇa* is otherwise detachable and impermanent). Let him therefore worship it as immortality in the other world and as life here (in the terrestrial world) below. Thus, indeed, he attains the whole life. (Fifth Brāhmaṇa Ends.)

(Chapter Two Ends.)

Chapter Three

BRĀHMAṆA I

1. The Gāyatrī is the *prāṇa* (of Prajāpati, the altar); the Uṣṇik is the eye; the Anuṣṭubh the speech; the Bṛhatī is the mind and Paṅktī is the ear. The Triṣṭubh is what is here the generative *prāṇa* and the Jagatī is what constitutes the downward breath. These are the seven metres, each having four syllables more than the previous one, that are produced in the *Agni*-altar.

2. The Gāyatrī is the *prāṇa* — that greatness and that vigour is in this thousand (bricks). This vigour indeed, belongs to *prāṇa*. If, while building up, his *prāṇa* is to pass away, this altar itself cannot be built up. By this its form that (altar) becomes built (so as to contain) a thousand Gāyatrīs (This accounts for one thousand *chandasyā* bricks).

3. The Uṣṇik is the eye — thus that greatness and that vigour which is in the eye, that is in this thousand(bricks). This vigour indeed belongs to the eye. If, while building up, his eye-sight is to pass away, this altar itself cannot be built up. By this its form that (altar) becomes built (so as to contain) thousand Uṣṇiks (This accounts for one thousand *chandasyā* bricks).

4. The Anuṣṭubh is the speech — thus that greatness and vigour which is in speech, that is in this thousand(bricks). This vigour indeed belongs to speech. If the speech of his is to pass away while building up, this (altar) itself cannot be built up. By this, its form that (altar) becomes built (so as to contain) thousand Anuṣṭubhs (This accounts for one thousand *chandasyā* bricks).

5. The Bṛhatī is the mind — thus that greatness and vigour which is in mind, that is in this thousand (bricks). This vigour indeed belongs to the mind. If his mind were to pass away, while building up, this (altar) cannot be built up. By this its form that (altar) becomes built (so as to contain) thousand Bṛhatīs (This accounts for one thousand *chandasyā* bricks).

6. The Paṅkti is the ear — thus that greatness and that vigour which is in the ear, that is in this thousand (bricks). This vigour indeed belongs to the ear. If while building up, his hearing faculty fails, this altar itself cannot

be built up. By this its form, that (altar) becomes built (so as to contain) thousand Paṅktīs (This accounts for one thousand *chandasyā* bricks).

7. The Triṣṭubh is the *prāṇa* which is generative — thus that greatness and that vigour which is in that *prāṇa*, that is in this thousand (bricks). This vigour indeed, belongs to the *prāṇa*. If, while building up, his *prāṇa* passes away, this altar itself cannot be built up. By this, its form, that (altar) becomes built (so as to contain) thousand Triṣṭubhs (This accounts for one thousand *chandasyā* bricks).

8. The Jagatī is the downward breathing — thus that greatness and that vigour which is in the downward breathing is in this thousand (bricks). This vigour indeed, belongs to that breathing. If, while building up, his downward breathing fails, this (altar) itself cannot be built up. By this its form, that (altar) becomes built (so as to contain) thousand Jagatīs (This accounts for one thousand *chandasyā* bricks). These are the seven metres, each successive one, increasing by four syllables from the previous one and they are established into one another. One who, knowing thus, recites as many number of metres, by so much his (altar) becomes built, metre by metre, and all the metres he would have well-uttered, or *stotras* chanted or *śastras* recited or bricks laid down upon. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now they ask, "Which metre and which deity constitute the head of the fire-altar". The metre Gāyatrī and the deity Agni are the head. "Which metre and which deity form(his) neck"— the Uṣṇik metre and Savitā, the deity form the neck.

2. "Which metre and which deity are its spine?" The metre Bṛhatī and Bṛhaspati, the deity form the spine.

3. "Which metre and which deity are its two wings?" The Bṛhad and Rathantara are the metres and the heaven and earth are the deities of the two wings.

4. "Which metre and which deity are its middle part?" The Triṣṭubh metre and Indra, the deity form the middle part.

5. "Which metre and which deity are its hips?" Jagatī metre and sun is the deity for the hips.

6. "Which metre and which deity are for its *prāṇa* from where the seed flows?" The metre is Atichandas and the deity, Prajāpati.

7. "Which metre and which deity for this downward breath?" The metre is Yajña Yajñīya and the deity is Vaiśvānara.

8. "Which metre and which deity for the two thighs?" The metre Anuṣṭubh and the deities Viśvedevās are (for) the two thighs.

9. "Which metre and which deity are his knees?" The metre Paṅkti and that deity, the Maruts are the knees.

10. "Which metre and which deity for his feet?" The metre Dvipadā and the deity Viṣṇu are the feet.

11. "Which metre and which deity are the *prāṇas*?" The metre is Vicchandas and the deity Vāyu are the *prāṇas.*

12. "Which metre and which deity constitute the deficient and excessive parts?" The metre with less number of syllables and that deity, the waters are the deficient and excessive parts. This then is the knowledge of the body (of the altar) and the deity that enters into it is also such like. In this (building up of the altar) there is nothing beyond what is said, to enable one to attain divine world. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Once upon a time Dhīra Śātaparṇeya approached Mahāśāla Jābāla. (The latter asked) "After knowing what, you have come to me". (Dhīra said) "I know Agni". "Which Agni you know?", He asked again. He replied, "Speech". (Again he asked) "What will become of him who knows that Agni?" "He becomes eloquent", he said, "speech will not desert him."

2. Jābāla said, "You know Agni, knowing what else you have come to me?" "I know Agni" – "What Agni you know?" – "The Eye." – What becomes of him who knows the Agni?" "He possesses vision", he said, "the eye does not fail him."

3. Jābāla said, "You know Agni; knowing what else you have come to me?" – "I know Agni" – "What Agni you know?" "The mind." "What becomes of him who knows that Agni." "He becomes thoughtful", he said, "the mind does not fail him."

4. Jābāla said, "You know Agni; knowing what else you have come to know?" – "I know Agni – "What Agni you know?" – "The ear." – "What becomes of him who knows that Agni?" "He comes to possess hearing power", he said. "The ear does not fail here."

5. Jābāla said, "You know Agni; knowing what else you have come to me?" – "I know Agni" – "What Agni you know?" – "That Agni which is everything here" – on hearing the reply, he (Jābāla) stepped down to him and said "Sir, teach me that Agni."

6. He(Dhīra) said, "*Prāṇa* is indeed that Agni." When man sleeps, his speech enters into the *prāṇa;* his eye(sight) enters the *prāṇa;* the mind(enters into) the *prāṇa,* his ear(enters into) the *prāṇa.* When he wakes up they (speech etc.) emerge from the *prāṇa* – this much at the level of the physical body.

7. Now to the divine view point — that which is speech is no doubt, Agni; that which is the eye is of course, yonder sun; that which is mind, that is the moon; that which is the ear is the quarters; that which is the *prāṇa* is indeed this Vāyu(wind) which blows. When the fire goes up to the wind, it gets lost in the wind and hence people say of it, "It has extinguished" for it gets lost in the wind. When the sun sets, it enters the wind, the moon too. The quarters are also established in the wind and out of the wind they are born again. When one who knows thus passes away from this world, he enters into the fire by his speech,(enters) the sun by his eye; (enters) the moon by his mind, the quarters by his ear and the wind by his *prāṇa.* He having become these (fire, sun, moon and quarters), becomes whichever of these deities he desires to and goes about. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Śevtaketu, son of Āruṇi was once about to perform a sacrifice. His father asked him, "Who are the Ṛtviks you have invited?"

2. He said, "This Vaiśvāvasavya is my Hotā." To him (Vaiśvāvasavya), the father asked, "O Brahman, Vaiśvāvasavya, do you know the four great things?" "I know them sir", he replied. "Do you know the four great ones of the great?" "Yes sir." "Do you know the four *vratas*?" he asked. "Yes sir." "Do you know the four *vratas* of *vratas*?" "I know sir" he said. "Do you know the four things related to *Ka*?" "I know sir", he said. "Do you know the four *kyās* (sacred to *ka*) of the four *kyās*?" "I know sir" he said. "Do you know the four *Arkas* (worshippable) of the four effulgences?" "I know them sir", he said.

3. "Do you know the *Arka*", he asked. "Now you revered sir may tell us" he replied. "Do you know the two leaves of *Arka*?" "You may tell us." "Do you know the two flowers of *Arka*?" He replied, "You may tell us." "Do you know the two sheaths of *Arka*?" "You may tell us," he said. "Do you know the two opened lip-shaped parts of a *Arka*-pod?" "You may tell us sir" he said. "Do you know the nodule in *Arka* bud?" "You may tell us sir", he said. "Do you know the root of *Arka*?" "You may tell us sir", he replied.

4. When he asked, "Do you know the four great things and do you know the four great among the great", he meant Agni, as the great one and the great among great are the plants and trees; because they are his food. Vāyu is the second great thing and the great one for that great is waters; for they are his food. Āditya is the third great one and his great of the great is the moon; because that is his food. Puruṣa is the fourth great and his great of the great are the cattle; since they are his food. These are the four great things and these are the four great of great. These are the four *vratas* and these are the *vratas* of the *vratas*. These four are related to *ka* and these are the four *kyās* of the *kyās*. These are four effulgences and these are the four effulgences of effulgences.

5. When he asked, "Do you know *Arka*", he meant Puruṣa. By *Arka-parne* (two leaves of *Arka*), he meant his two ears. By *Arka puṣpe* (the two flowers of *Arka*), he meant the two eyes. By *Arka kośyau* (the two sheaths of *Arka*), he meant the two nostrils. By *Arka samudge* (the two open lip shaped parts) he meant two lips. By *Arka dhānāḥ* (grains of *Arka*) he meant the teeth. By *Arkaṣthila* (nodule in the bud), he meant the tongue. By *Arka mūla* (the root of *Arka*) he meant the food. This *Agni*-altar is *Arka*, the Puruṣa. He who thus worships Agni as *Arka*-Puruṣa, he realises "I am Agni *Arka*" and with that knowledge this *Agni*-altar, *Arka* gets built up in his own body. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. Now, he who blows here (Vāyu) is the *Yajus*; for, even while he passes along, he creates all these and everything here is created after him who moves along. This is how the *Yajus* is nothing but Vāyu. The mover (one who enables the wind to blow) is this space, for, it is along this space (*yat* and *ju*) representing the moving and the mover. That *yat* (the mover) is this (Adhvaryu) for when he moves about (performing the rites) the *Ṛk* and *Sāmans* carry that *Yajus* which is based on the *Ṛk* and *Sāman*. Hence, it is that the Adhvaryu who does his work with the very same *grahas* (*Soma* cups) though each time different *stotras* (*Sāmans*) and different *śastrās* (*Ṛks*) are recited. It is like (the same person) driving on the first pair (of horses), again drives by the second pair. Now Agni is in front and these creatures worship after keeping Agni in the forefront. The sun is (symbolising) motion, for as soon as he rises, everything here is activated (moves). This is the divine aspect of *Yajus* with the preparatory rites.

2. Now its physical aspect. The *Yajus* is the *prāṇa*, because, while moving (*yat*), it creates all these. All these get generated after the movement of the *prāṇa*. So the *Yajus* is the *prāṇa*. This space which is inside the body is the "*ju*" or space, because of which this (*prāṇa*) moves. So, *prāṇa* and space are the "*yat*" and "*ju*" (moving and the mover). So, *Yajus* is indeed *prāṇa*; for the *prāṇa* moves. The *Yajus* is indeed food; for it is by food one gets produced and by food one moves. Food carries along that *Yajus* based on food. Hence different food is fed into the same channel of *prāṇa*. Mind is in front; because the mind is in the forefront of the *prāṇas*. The eye is the movement; for it is with the (help of) eyes this body moves. Such are the firmly established divine and physical aspects of the *Yajus* with the preparatory performance. Indeed, whosoever thus understands this *Yajus* with the preparatory performance (knows it both in the divine angle and in the physical angle).

3. He indeed succeeds in reaching the completion of the sacrifice, unscathed and unharmed. He becomes the supreme in the forefront, enjoyer of food and the over-lord. If anyone in his clan wants to be a contestant against him who knows this, (that rival) will not be popular among his people. Only the one who respects him (acknowledges the superiority of the knower of this) becomes popular in his clan and becomes capable of supporting his kinsmen.

4. This is for the supermost Brahman (secret knowledge) for, there is nothing superior to this. The supermost one who thus knows it becomes most venerable to his kinsmen. He who realises this secret, before which there is nothing and beyond which there is nothing, he becomes more prosperous among his equals and more and more prosperous progeny will be borne out of him. If anyone desires to reach his greatness, let him stand thus in reverence before him and never (think) ill of him.

5. Indeed the secret import is the essence of this *Yajus*. And with whatever (small) *Yajus* formula the Adhvaryu, collects the *Soma* cup — it is equal to both the *stotra* and the *śastra* and rises up to (the status of) both of them. Just as whatever (little) essence of the food makes the entire food protected (rendered tasty) and pervades the whole food and leads to satiation, so too just as one gets satiated by the food, he feels as if he has succeeded. The pleasure and the knowledge thereof is the soul and all the gods do have that pleasure in their souls. This indeed is the true knowledge that exclusively belongs to the gods. He who knows this is no more a human being. He is indeed one among the gods.

6. Priyavrata Rauhiṇāyana, knowing this, once spoke unto the blowing wind — "Your own nature is joy; blow you either this way or that way" — so indeed it now blows. Therefore, any one who wants some boons from the gods, let him pray to them with this (*mantra* spoken by Priyavrata) — "Your own nature is joy. I desire for such and such. Let it be granted to me." (By this) whatever desire he has, will be fulfilled to him. For, whoever knows this, attaining this contentment, this success, this joy and this (elation of) soul.

7. The *Yajus* is (uttered) in undertone, indistinct. For, the *Yajus* is *prāṇa* and *prāṇa* is of silent abode. If any one were to say (of that Adhvaryu) who pronouces (this *Yajus*) distinctly "he has uttered distinctly the indistinct deity, his *prāṇa* shall pass away from him", really it will happen so. He who knows its indistinct (way of) pronouncement, he blossoms forth in fame and glory. In undertone, the Adhavaryu collects the Soma cup with the *Yajus*. Once drawn and deposited, it becomes distinct. With the *Yajus* muttered in undertone, the fire-altar is built up and once built up, it gets manifested. With muffled chanting of *Yajus*, he cooks the oblations and once cooked and taken up for offering, it becomes manifest. In this manner, whatever is

done in undertone, once it is done and made ready, becomes distinct (manifested). He who knows thus the distinct manifestation of it, he becomes prominent with fame, glory and brahmanical lustre. He becomes well-known quickly and he becomes the *Yajus* itself and people identify him by the *Yajus*. (Fifth Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. When the gods restored the withered Prajāpati, they poured him, who had the form of seed, into the *ukhā* (fire-pan), the womb. *Ukhā* is indeed a womb. In the course of a year they prepared this food for him, namely the fire-altar built up. They enclosed it with a body and it became the body itself. Therefore food enclosed in a body, becomes the body itself.

2. Similarly this Yajamāna pours himself, in the form of the seed, into the *ukhā*, the womb. The *ukhā* is of course a womb. Thus he prepares the food for it in the course of a year, by the build up fire-altar. He covers it with a body and it becomes body itself. So, food covered by a body becomes the body itself.

3. He places him (the *Ukhyā*-Agni in the altar) saying "*vauṣaṭ.*" For, *vauk* is Agni and *ṣaṭ* is the food. This six layered fire-altar making this food, he places it on it. He offers it to him proportionate to his body. For, food which is proportionate to the body, nourishes, it does not affect. If it is more it affects and if it is less, it does not nourish.

4. Now that *Arka*, is the same as this fire which is brought here. For that, this *Kya* is his food. So this altar which is built up becomes *Arkya* in respect of the *Yajus*. He (the Agni) is the great (*mahān*) and this *vrata* (rite) is his food. That makes the *Mahāvrata Sāman*, in respect of the *Sāman*. This Agni is *uk* and its food is *tha*. That makes the *Uktha* (the *śastra*) in respect of the *Ṛk*. Thus, while being only one, it is really threefold.

5. Now Indra and Agni were created as the Brahman (priesthood) and Kṣatra (martial class), where the Brahman was Agni and the Kṣatra was Indra. When created, the two were separate. They said (to themselves), "By remaining (separate) like this, we will not be able to create the beings; let us both become of one form." They both merged into one form.

6. Those very Indra and Agni are these gold-plate and goldman. The gold-plate is Indra and the goldman is Agni. They happen to be golden and gold means lustre. Indra and Agni are the light. Gold means immortality and Indra and Agni are immortal life.

7. They are building up these two — Indra and Agni. That which is of bricks is indeed Agni. That is why, it (the brick) is baked in fire. Whatever is baked by fire is itself fire. That which is of loose soil is Indra indeed. That is why, it (the loose soil) is not baked by fire, lest it should (also) become Agni and not Indra. Thus it is these two — Indra and Agni, that are built up (as *citi*).

8. That placing of fire on the built up altar is (the process of) these two becoming of one form. So only those two with this (one) form, create these creatures. Now Agni, indeed, is this single brick and into this the whole Agni passes. This is the one perfect brick. This is the syllable (*akṣara* or unperishing) "*vaug*." Into this one the entire Agni passes. This is the perfect syllable (*akṣara*).

9. On seeing this, the *ṛṣi* said, "I praise that which is (existent) in the past and in future; that great Brahmaṇ, the non-dual Akṣara (unperishing principle)." This is the manyfold Brahmaṇ, the non-dual Akṣara. All gods and all beings pass into that Akṣara. This is the Brahman and the Kṣatra; Brahman being Agni and Indra the Kṣatra. Indra-Agni constitute the Viśvedevās and Viśvedevās are the *Viś* (commoners). Therefore this Brahman is priesthood, martial class and commoners (all in one).

10. Realising this, once, Śyāparṇa Sāyakāyana said, "If this sacrificial performance of mine succeeds, my own progeny will become the kings; my kinsmen will be the brahmins, mine the martial class and mine the people of the Salvās." Even with this much completion of my (sacrifical) rites, my succeeding generations will dominate the Salvās in both aspects (in prosperity and fame); because this altar is prosperity; it is fame and it is the eater of food. This is what Śāṇḍilya after instructing Vāmakakṣāyaṇa said, "You will become prosperous, famous and enjoyer of food." Indeed, he who knows thus becomes prosperous, famous and enjoyer of food.

11. This Agni is indeed Prajāpati. The gods having restored this Agni-Prajāpati in the course of a year, prepared this food for him, which is the Soma cup called *Mahāvratīya*.

12. The Adhvaryu draws it by means of a *graha* (cup) and while he draws it, the Udgātā puts into it the essence by (chanting) the *Mahāvrata*

Sāman. This *Mahāvrata* is (equal to) all the *Sāmans*. So he puts essence into it by means of all the *Sāmans*. Then the Hotā puts essence into it by the *Mahad Uktha* (chants of *Ṛk*). This *Mahad Uktha* is (equal to) all the *Ṛks*. So he puts essence into it by means of all the *Ṛks*. When they (Udgātā and his associates) chant the *stotra* and (Hotā and his associates) recite the *śastra*.

13. In that when the *Vaṣaṭkāra* is uttered (the Adhvaryu) makes the offering to him (Agni-Prajāpati). Now *vauk* is this Agni and *ṣaṭ* is this six-fold food. Having prepared it, he offers it to him proportionate to his body. For, food which is proportionate to the body satisfies and does not hurt. If it is more, it affects and if it is less, it does not nourish.

14. Now that *Arka* is this fire-altar built up; and the *Kya* (that which belongs to *Ka*) is this food; i.e. the *Mahāvrata Graha*. Together they make the *Arkya* in respect of the *Yajus*. The great one (*mahān*) is this *Agni*-altar and this rite (*vrata*) is his food; and together they make the *Mahāvrata* in respect of the *Sāman*. *Uk* is this *Agni*-altar and *tha* is his food and together they make the Uktha in respect of the *Ṛk*. Thus, even though it is only one, it is (actually) known as threefold.

15. And this *Agni*-altar is Prajāpati, the year. The Sāvitra oblations constitute its one half and the Vaiśvakarma oblations the other half. The Sāvitra has eight units (seven *Ṛk* chants and one *Yajus*) and the Vaiśvakarmaṇa has eight units (of eight *Ṛks*). That which is offered in between them is the seventeenfold Prajāpati. What is a unit in human terms is the *akṣara* or syllable in the case of gods.

16. *Loma* (hair) accounts for two syllables. *Tvak* (skin) makes two syllables; *asṛk* (blood) has three; *medas* (fat) accounts for two; *māṁsa* (flesh) consists of two; *snāva* (sinew) has two; *asthi* (bone) has two and *majjā* (marrow) has two syllables – these (together) form the sixteen units. The *prāṇa* (life-breath) that moves among all these is the seventeenfold Prajāpati.

17. Therefore these sixteen units carry the food for this *prāṇa*. When they cease to convey (food) it (*prāṇa*) consumes these (sixteen) themselves and passes out (of the body). Hence, he who is hungry here feels very uneasy since he is being consumed by the *prāṇa*. Hence he who is undergoing mortification (due to starvation or illness) becomes lean as it were because he is getting eaten by the vital airs.

18. Now for that seventeenfold Prajāpati, they prepare this seventeenfold food, the *Soma* sacrifice. Those sixteen units of his are these sixteen priests. One should not have a seventeenth priest, lest one should over do. That essence which is here (in the form of) oblations offered is the seventeenfold food.

19. When they recite the *stotra* and they chant the *śastra* thereafter, he (Adhvaryu), offers while uttering the Vaṣatkāra. Now *vauk* is this Agni and *ṣaṭ* is this sixfold food. Having prepared it, he offers what is proportionate to his body. Food which is proportionate to the body satisfies and does not harm the body. If it is more, it affects and if it is less, it does not nourish.

20. That *Arka* is indeed this *Agni*-altar that is built-up. This food of his is the *Kya*; the *Soma* sacrifice and together they form the *Arkya* in respect of *Yajus*. The great one (*mahān*) is this *Agni*-altar and this rite (*vrata*), his food ; and together they form the Mahāvrata in respect of *Sāman*. *Uk* is this *Agni*-altar and *tha* is his food and together they make the (*Mahad*) *Uktha* in respect of the *Ṛk*. Thus though only one, it becomes threefold.

21. With this food he soared upwards and he who soared upwards is yonder sun and that food with which he soared upwards is that moon.

22. This *Arka* is the same as the one who burns (sun) and this *Kya* is his food, the moon. Thus it becomes *Arkya* in respect of the *Yajus*. He (sun) is the great one (*mahān*) and this rite (*vrata*) is his food. Thus it becomes Mahāvrata in respect of *Sāmań*. This one (sun) is the *uk* and his food is *tha*. Thus it becomes (Mahad) Uktha in respect of the *Ṛk*. In this way that single one is known threefold. This is the divine aspect.

23. Now the physical aspect – *Arka* is the vital air and *Kya* is its food. That becomes *Arkya* in respect of *Yajus*. The great one (*mahān*) is vital air and this *vrata* (rite) is its food. That becomes Mahāvrata in respect of *Sāman*. The *uk* is the vital air and *tha* is its food. That becomes (*Mahad*) *Uktha* in respect of *Ṛk*. Thus being single it is called threefold. Thus that Agni is that sun from the divine angle as well as from the physical angle. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Prajāpati, the year is indeed *Agni*-altar and king Soma is the moon and he explained about himself to Yajñavacas Rājastambāyana thus, "As many units of effulgence I have, so many bricks I have." For, this Prajāpati, the year, has seven hundred and twenty days, (correspondingly) he has seven hundred and twenty bricks. There are three hundred and sixty *pariśrit* bricks and three hundred and sixty *yajuṣmatī* bricks. This Prajāpati, the year, produced all this creation; those that breathe and those that do not breathe –both gods and men. After producing all this creation, he felt as if emptied out and was afraid of death.

2. He contemplated, "How do I absorb all this creation into myself; how to put them back into me and how do I again become the body of all this creation?"

3. He split his body into two halves, with three hundred bricks in one half and the same (number) in the other. But he did not succeed in achieving his objective.

4. He split himself into three, each of the three with three sets of eighty bricks (i.e. two hundred and forty in each of the three parts to make seven hundred and twenty); but did not succeed. He made himself into four parts with one hundred and eighty bricks in each part; again he did not succeed.

5. He split himself into five parts with one hundred and forty-four bricks in each, but still did not succeed.

6. He made himself into six parts and each of them had one hundred and twenty bricks each; and he did not succeed. Nevertheless he did not split himself into seven.

7. He made himself into eight parts and each with ninety bricks; but did not succeed.

8. He split into nine and had eighty bricks for each part; but still he did not succeed.

9. He made himself into ten parts with seventy-two bricks in each, but did not succeed. He did not split into eleven parts.

10. He split into twelve parts with sixty bricks in each; but did not succeed. He did not try thirteen fold and fourteen fold.

11. He made himself into fifteen parts with forty-eight bricks in each; but did not succeed.

12. He split into sixteen parts with forty-five bricks in each; but did not succeed. He did not make himself into seventeen fold.

13. He split into eighteen parts with forty bricks in each; but did not succeed. He did not make himself nineteen fold.

14. He split into twenty parts with thirty-six bricks in each; but did not succeed. He did not try twenty-one fold, nor twenty-two fold nor twenty-three fold.

15. He split himself into twenty-four divisions with thirty bricks in each. There he stopped at the fifteenth splitting. Because he stopped splitting at that fifteenth time, there are fifteen forms (units) of the waxing and fifteen forms (units) of the waning (moon).

16. Now, because he split himself into twenty-four parts, the year has twenty-four half months. With these twenty-four parts each with thirty bricks for their bodies, he had not developed (his full stature). He saw the fifteen parts of the day, as his own bodies, namely, the *muhūrtas* (which are) *lokaṁpṛṇā* bricks. Similarly, fifteen (*muhūrtas*) of the night. Because they readily (or from time to time *muhūrtas* come to) save (found handy to fill up or *trāyante*), they are *muhūrtas.* Though they are small but (still) fill up these worlds (space) they are *lokaṁpṛṇās.*

17. That yonder one (sun) bakes everything here, by means of days and nights, by half-months and months, by seasons and by the year. This Agni (fire) is (again) baking what is baked by that one (sun). That is why, Bhāradvāja called him (Agni) as the baker of the baked; because he bakes what is already baked by him (sun).

18. These (*muhūrtas*) total to ten thousand and eight hundred. He (Prajāpati) stopped at this (point of) ten thousand eight hundred.

19. He then looked around at all the created things. He saw all those created things in the *Trayī Vidyā* (the triple Vedas), because it is in that (*Trayī*), there are the forms of all the metres, of all the *stomas*, of all the *prāṇas* and of all the gods. This is what exists because it is indeed immortal. That which is immortal exists, this is (also) what is mortal.

20. He realised, "Indeed all the existing things are in the *Trayī* (triple Vedic lore) and so I will fashion for myself a body so that it includes the entire threefold lore."

21. He arranged the *Ṛks* into twelve thousand Bṛhatīs; this much are the *Ṛks* created by Prajāpati. They in the thirtieth arrangement ended up in Paṅkti metres. Since they ended up in the thirtieth alignment, there are thirty nights for a month. Since they (ended up) in Paṅktis, he (Prajāpati) is Pāṅkta (fivefold). Thus ten thousand and eight hundred Paṅktis came into being.

22. Then he arranged the other two Vedas into twelve thousand Bṛhatīs — eight thousand of the *Yajus* and four thousand of the *Sāman.* Because that much was what was created by Prajāpati in these two Vedas. At the thirtieth alignment it ended up in Paṅkti metre. Because they ended up at the thirtieth arrangement, there are thirty nights for a month; and because in Paṅktis (they ended up) he Prajāpati is Pāṅkta (fivefold). Thus ten thousand and eight hundred Paṅktis came into being.

23. All the three Vedas totalled to ten thousand eight hundred eighties of syllables (i.e. 10,800 x 80 = 8,64,000 syllables). By each *muhūrta*, he gained eighty (two Paṅktis together forming eighty syllables) and by every *muhūrta*, one set of eighty is completed.

24. He (Prajāpati) passed his own self in the form of metres, *stomas, prāṇa* and deities, as seed into the womb, namely the *ukhā* which is in the form of these three worlds. In the course of a half -month, the first body (of his) was fashioned; in another (half-month), the next body, in a further one, the next. Thus in a year, he is completely fashioned. When he placed the enclosing stone, he laid down a night. With that he placed fifteen *muhūrtas* and in placing fifteen *muhūrtas*, he placed fifteen (times) eighty sets (of the syllables of the sacred lore). When he laid down a brick with a *Yajus* for-

mula (*yajuṣmatī* brick) he placed a day. With that he laid down fifteen *muhūrtas* and in placing fifteen *muhūrtas*, he laid down fifteen (times) eighty sets (of the syllables of the sacred lore). In this way he puts this *Trayī* into his own self and made it his own. By means of this he came to contain (within his body) all existing things; including the metres, *stomas, prāṇas* and deities. Having become one with all these, he ascended. He who thus ascended is that moon. He who burns yonder (sun) is his foundation; because he is built up over him. On him he was built up out of his own self. Thus he made him out of his own self.

25. When he (the Yajamāna) intending to build up an altar gets initiated, just as Prajāpati poured his own self made into seed into the *ukhā*, the womb, he (Yajamāna) pours into the *ukhā*, his own self, made of metres, *stomas, prāṇas* and deities, as seed into the womb, i.e. the *ukhā*. In the course of a half-month, his first body is fashioned, in another (half-month) the next (body) and in yet another (half-month) his next (body) – thus in a year he is made up whole and complete. When he places a *pariśrit* (enclosing stone), he lays down a night and with that he places fifteen *muhūrtas* and in placing the fifteen *muhūrtas*, he lays down fifteen (times) eighty sets (of the syllables of the sacred lore). When he places a brick accompanied by *Yajus* formula (*yajuṣmatī* brick, he places a day and along with that, fifteen *muhūrtas* and with the *muhūrtas*, fifteen (times) eighty sets (of the syllables). In this way, he puts that *Trayī* into his own self and makes it his own. By means of this he comes to contain (within his body) the forms of all the existing things; the forms of metres, of *stomas*, of *prāṇas* and of deities. Having become the forms of all that, he ascends upwards. He who shines yonder is his foundation, for over him he is built up, on him he is built up out of his own self and generates him (altar). He who knows thus, departing from this world, passes into that body composed of metres, *stomas, prāṇas* and deities and assumes all those forms. He who performs the rite with this knowledge, or even knows (about) this, ascends upwards. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. This year is no doubt, death; because it liquidates the lives of mortals by means of days and nights and they die (eventually). So this (year) itself is Mṛtyu. He who knows this year as death, his life, the day and night do not destroy before old age, and he attains his full span of life.

2. This (year) is itself, the Antaka (one who causes the end) because, he, by means of day and night causes the mortals to reach the end (of their life-time) and they die. So he is indeed Antaka. He who knows him (the year) to be the Antaka, does not reach before old age, the end of his life by day and night and he attains the full span of life.

3. The gods were afraid of this liquidator; Mṛtyu; the year, Prajāpati; lest he, by day and night should make them reach the end of life.

4. They organised these sacrificial rituals; the Agnihotra, the Darśapūrṇamāsa sacrifices, the Cāturmāsya rites, the *Paśubandha* and the *Soma* sacrifices. By performing these sacrificial rituals they could not attain immortality.

5. They also built up a fire-altar. They laid down countless enclosing stones, countless *yajuṣmatī* bricks and countless *lokaṁpṛṇā* bricks. Just as some persons do even today saying "the gods did so." Even then they did not attain immortality.

6. They went on propitiating and toiling in their endeavour to attain immortality. Prajāpati told them, "You are not laying down all my forms. (By not so doing) You make me either too large or leave me defective. That is why, you do not become immortal." They said, "You yourself tell us that (method) by which all your forms can be laid down."

7. He said, "You lay down three hundred and sixty *pariśrits* (enclosing stones), three hundred and sixty *yajuṣmatī* bricks and one thousand eight hundred *lokaṁpṛṇās*. This way you will be placing all my forms and will become immortal." The gods did so and then became immortal.

8. That Mṛtyu (death) spoke to the gods, "Surely in this way all men will become immortal and then what share will be (left over) there for me?" They replied, "Hereafter no one shall become immortal with his body; only when you shall have taken away the body as your share, he who is to become immortal either through knowledge or through action shall become immortal after separating himself from the body." When they said, "through the knowledge or through action" this (knowledge of) the *Agni*-altar is that knowledge and this (building up) of the *Agni*-altar is the action (they meant).

9. Those who know this, doubtless and those who perform this action, they after death, come to life again and having come to life, attain immortality. He who does not know this or who does not perform this action, comes back to life after death and again become the food of this (death) as mortals.

10. When he builds up the *Agni*-altar, he obtains (the result of achieving) the Agni, Prajāpati, the year; the death and the liquidation, whom the gods achieved. He is laying him down whom the gods thus (then) laid down. He attains his nights by means of the *pariśrits* (enclosing stones) and by means of *yajuṣmatī* bricks, he attains his days, half-months, months and seasons; and by means of the *lokaṁpṛṇās*, he attains the *muhūrtas*.

11. Those very *pariśrits* which enable him to attain the night regions are themselves the representatives of the nights and they are sixty and three hundred. Because there are three hundred and sixty nights for a year. Twenty-one out of them, he lays around the *Gārhapatya*-altar; two less than eighty around the Dhiṣṇyā hearths and two hundred and sixty-one around the Āhavanīya.

12. Then the *yajuṣmatī* bricks (are laid down as follows) – the fistfull of *darbha* grass, the *logeṣṭakās* (four); the lotus-leaf, the gold-plate and the gold man, the two *sruks* (offering spoons), the naturally perforated brick, the *dūrva* brick; the *dviyajūs* brick, the two *retassicās*; one *viśvajyoti*, two *ṛtavyā* (seasonal) bricks, the *aṣāḍha*; the tortoise, the mortar and pestle, the *ukhā*, the five *paśuśirsas* (heads of animals); fifteen *apasyās*, five *chandasyās*; and fifty *prāṇabhṛtas* – all together ninety-eight constitute the first layer.

13. Now the second layer (consists of) five *āśvin* bricks; two *ṛtavyās* (seasonal bricks), five *vaiśvadevyā* bricks, five *prāṇabhṛtas*; five *apasyās* and nineteen *vayasyās* – these forty-one form the second layer.

14. Now the third – the (one) naturally perforated brick; five *diśyās* (regional bricks); one *viśvajyoti*, four *ṛtavyās*, ten *prāṇabhṛtas*; thirty-six *chandasyās* and fourteen *vālakhilyas*. These seventy-one form the third layer.

15. Now the fourth – eighteen *prathma* (*stoma* bricks); then twelve (made of ten *spṛtas* and two *ṛtavyās*) then (*Śrṣṭīs*) seventeen totalling forty-seven constitute the fourth layer.

16. Then the fifth-five *asapatnās*; forty *virāj* bricks; twenty-nine *stomabhāgās*, five *nākasadas*; five *pañcacūḍās*, thirty-one *chandasyā* bricks; eight *gārhapatyas*, eight *punaścitis*; two *ṛtavyās*; one *viśvajyoti*; *vikarṇī*; one naturally perforated brick; the *aśmā* with spots and the fire placed on the altar; these are hundred and thirty-eight constituting the fifth layer.

17. All these together make five short of four hundred. Of these, three hundred and sixty, supplying the place of days, are the ones by which the days are obtained. They are the replicas of the days. There are three hundred and sixty of them, corresponding to three hundred and sixty days in the year. For the thirty-six (additional days of intercalary months), the *Purīṣa* (loose soil) is the thirty-sixth. Twenty-four of them supply the place of half-months and are the ones by which the half-months are obtained. They are the replicas of the half-months. The remaining twelve supply the place of months and are the ones by which the months are obtained. They are the replicas of the months. Then to avoid any vacancy in the place of the seasons, these twelve (representing the months) by two and two (six pairs) provide the place of the seasons. And then the *lokaṁpṛṇās* (space filling bricks), supply the place of *muhūrta* and are the ones by which the *muhūrtas* are obtained. They are the replicas of the *muhūrtas*. There are ten thousand-eight hundred of them, for there are so many *muhūrtas* in the year. Out of these, twenty one (*lokaṁpṛṇās*), he lays down in *Gārhapatya*, and seventy-eight in the Dhiṣṇyā hearths. The remaining in Āhavanīya. This much is the form of the year. They are obtained and laid down here.

18. Now, there are some who want to get this total (of 10,800 *lokaṁpṛṇās*) in the Āhavanīya itself. Their logic is that those fire-altars are different and why should we have those (bricks of the Gārhapatya and Dhiṣṇyās) taken into account here (in Āhavanīya)? One should not do so. Actually he is building up ten fire-altars — eight Dhiṣṇyā hearths; the Āhavanīya and the Gārhapatya. That is why, *Agni*-altar is (collectively) called Virāḍ and there are ten syllables in the Virāḍ metre. All these (ten altars) are indeed referred to as one *Agni*-altar. These are all (only) the forms of that (Agni). Just as days and nights, half-months, months and seasons are but the forms of the year, these (ten altars) are the forms of the (single) *Agni*-altar.

19. Those who do as above (excluding the bricks of Gārhapatya and Dhiṣṇyā hearths) are really keeping out those forms of his (*Agni*-altar) and create confusion. They create discord and rivalry between the Kṣatra and

the Viś (nobility and peasantry). Surely, on the Āgnīdhrīya hearth he places the spotted stone and takes it into account. Why then he should not take others into account? That (altar) by which they ward off Nirṛti, the evil, is the eleventh.

20. Regarding this they ask, "Why then, they do not take into account here those (bricks of the Nirṛti altar)?" That is because, he makes no offering on them. Only by offering, a brick becomes whole and complete.

21. Now they ask, "How are these (bricks) laid down without becoming excessive?" These (bricks) are his (*Agni*-altar's) strength and man's strength is never excessive. Thus whosoever knowing this, performs this holy rite, or he who only knows this, fashions this Prajāpati wholly and in entirety. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Prajāpati, while creating the creatures was attached all around by the sinful Mṛtyu (death). He observed *tapas* (austerities) for one thousand years, hoping to get rid of that evil.

2. While practising *tapas*, flames shooted up from the pores of his hairs and those flames are those stars. As many stars there are, he has so many pores of hair and as many pores of hairs he has, so many are the *muhūrtas* of (a sacrifice) lasting for thousand years.

3. He on the thousandth year, cleansed himself and that (by which) he cleansed himself is that Vāyu which blows and cleanses. That evil which was cleansed (removed) is this body. But who is the human being capable of keeping on (his body) for thousand years (since man's life is only hundered years). It is by Vidyā that one who knows it is capable of holding on for thousand years.

4. One should consider (or worship) all these bricks as thousandfold. Each of the *pariśrits* (enclosing stones) should be considered as containing (equivalent to) thousand nights; each (of the 360 *yajuṣmatīs*) that holds the day to be considered as containing thousand days; each (of the twenty-four *yajuṣamatīs* out of the remaining 36) that holds the days as having thou-

sand days; each (of the twelve remaining *yajuṣmatīs*) that holds the month as having thousand months; each pair of the twelve (*yajuṣmatīs*) that holds the seasons as containing one thousand seasons; and each (of the *lokampṛṇās*) that holds one *muhūrta* as containing thousand *muhūrtas*. The year itself should be considered as containing thousand years. Whoever knows thus the *Agni*-altar as containing the year, he knows the thousandth *kalā* (unit) of his (*Agni*-altar) and he who does not know him thus, does not know even one thousandth *kalā* (unit) of *Agni*-altar. But he who knows this or who performs this sacred rite, obtains this whole and entire Prajāpati, *Agni*-altar whom Prajāpati (himself) obtained. So he who knows thus should undergo *tapas* (austerity). Indeed when he who knows this practises *tapas* (abstinence) upto sexual intercourse, every part of his comes to share that heavenly world.

5. This is what has been explained in the *Ṛk* (stanza) – "It is for nothing that the gods favour the tired (one who is emaciated by *tapas*)" (meaning) the efforts of one who knows thus do not go in vain; (as a reward) for that the gods safeguard all his (actions or all his parts). (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. Now (we deal with) the injunctions contained in the Upaniṣads – the Śākāyanin consider *Agni*-altar as Vāyu. But some others say that Agni is Āditya (sun). Perhaps Śraumatya or Hāliṅgava it was who said that Agni is, no doubt, Vāyu and that is why, when the Adhvaryu performs the final rite he (as sacrifice personified) enters into that (Vāyu). Śāṭyāyani is of the view that *Agni*-altar is the year itself; the spring is his head, the summer is his right wing, the rainy season, his left wing; the autumn season is his middle body (trunk) and the dewy season and winter are his tail that supports. Agni (fire) is his speech, Vāyu is his *prāṇa*, Āditya is his eye; moon is his mind, the quarters are his ear, waters are his mate, *tapas* is his foundation; the months are his joints, the half-months are the veins; the days and nights are his golden and silver feathers. Thus he joins the gods. So the year itself is to be understood as *Agni*-altar. One should know that he becomes of that (year's) form. Celaka, Śāṇḍilyāyana said, "These three worlds are the layers made of naturally perforated bricks and the Yajamāna constitutes the

fourth layer. All objects he wishes for, form the fifth layer. One should know thus, that he (*Agni*-altar) is fashioned by means of these worlds, his own self and all his desired objects. (Fifth Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. The secret import of this Agni is, doubtless, the speech. It is indeed fashioned by means of speech; namely, by *Ṛks, Yajus* formulas and *Sāmans* which are of divine nature. When he (Adhvaryu) employs herein speech (in the course of the *cayana*) like "do this, do this", that (speech) also goes into the building up of the altar (so both divine and human speech are employed in fashioning it).

2. This speech is found three-fold; namely the *Ṛks*, the *Yajus mantras* and the *Sāmans*. By these he is fashioned (in a) threefold manner. It is threefold even for this reason, namely, that three types of bricks are laid down in it. They are with masculine names, with feminine names and with neuter names. Indeed the limbs of this human form are also threefold, with masculine, feminine and neuter names.

3. This body is made up of threefold and with this threefold body he obtains this threefold laid god (*Agni*-altar) which is immortal. All these are called *iṣṭakā* (brick in feminine) and not as *iṣṭakaḥ* (in masculine) or *iṣṭakam* (in neuter) when referred to in speech. All these, namely feminine, masculine and neuter, are speech. Everything is achieved by means of speech; that is why, all these (bricks) are placed by saying (the *mantra*) "Lie thou firm like Aṅgiras" (where *dhruvā* is feminine). He does not say *dhruvaḥ* (in masculine) steady like Aṅgiras or *dhruvam* (in neuter) steady like Aṅgiras. For it is that speech (in feminine) which fashions it (the altar).

4. Now this speech is yonder sun and this one (the fire-altar) is Mṛtyu (death). Therefore whatever is on this side of the sun is devoured by Mṛtyu. When one builds it (altar) up on this side of the sun, builds it as one possessed by death and thereby submits himself to death. He who builds it up above (on the other side of the sun), he conquers death. It is by means of knowledge that the other is built above (the sun).

5. This speech is divided into threefold, namely *Ṛks, Yajus* and *Sāmans*. The orb is the *Ṛks*; the flames are the *Sāmans* and the man (in the sun) is

the *Yajus mantras.* That which is the immortal principle of it, is this lotus leaf. Thus when he builds up the fire-altar after placing the lotus leaf, he is actually building up a body for himself made of *Ṛks, Yajus* and *Sāmans* on that immortal principle and becomes (himself) immortal. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. That orb which shines is the *Mahad Uktha* constituted of *Ṛk* chants; that glowing flame is the Mahāvrata, made of the great *Sāman* hymns and this is the world of the *Sāman.* The Puruṣa in that orb is fire and the *Yajus* formulas constitute that and that is the world of *Yajus.* Thus it is the triple *vidyā* (*Trayī*) that is burning. Even those who do not know thus, nevertheless say, "This threefold lore does shine" for it is the *paśyantī vāk* (the manifest speech) which says so.

2. That Puruṣa who is in that orb (of the sun) is indeed death (Mṛtyu) and the flame or glow that shines is the immortal principle. That is why, death does not die, for he (Mṛtyu) is enclosed in the immortal. That is also why he (Mṛtyu) is not to be seen; because he is within the immortal.

3. There is this verse (in respect of that) "Mṛtyu within (the immortal) is itself immortal" (because it is protected from the mortal world outside the orb). Because the immortal principle is below the mortal one (in the sun) and the immortal is covering the mortal; since based on this Puruṣa; the immortal orb is blazing forth. "Death puts on the Vivasvān (the radiant)." The radiant one is indeed the sun. It is him (the radiant orb) that he (Puruṣa) puts on (covers himself with). Because he (Puruṣa) is covered on every side with him (the immortal radiant orb). "Death's self is in the radiant", for the body of that Puruṣa is indeed in that orb (of the sun). This is what that verse is (saying).

4. This orb is the foothold of those two; namely of that radiance and of that Puruṣa. Therefore the *Mahad Uktha* should not be recited for another, lest it should cut away, that foothold of his by being recited for someone else. That is the reason why a (professional) singer of *śastras* is condemned; for, he is cut off from his foothold. This is as far as the divine aspect is concerned.

5. Now the sacrificial aspect – that orb which is shining is this gold plate (on the altar) and that glow (of the sun's orb) is that lotus leaf. Those are

waters (the effulgence of the sun are conceived as waters) and the lotus leaf is water. That Puruṣa in the sun's orb is the same as this gold man (in the altar). Thus he fashions these three and constructs that (two) which at the completion of the sacrifice rises upwards and enters that one (sun) who burns yonder. So one need not worry about the *Agni*-altar (need not mind destroying the altar after the sacrifice) because by then he is in that yonder sun. This is as far as the sacrificial aspect is concerned.

6. Now with regard to the physical aspect – that burning orb and this golden plate (on the altar) are the same as the white portion of the eye. That glow (of the sun's orb) and this lotus leaf (on the altar) are the same as this black portion of the eye. That human figure in the sun's orb and this gold man (on the altar) are the same as this man in the right eye.

7. The *lokaṁpṛṇā* bricks are the same as the Puruṣa (in the sun's orbit). Depending on that *lokaṁpṛṇā* (in the form of sun) the entire *Agni*-altar is made. For him (the Puruṣa in the right eye) the Puruṣa in the left eye is the mate. That which is the mate is one half of the self (of the Puruṣa in the right eye); for only when one is with a mate, he is whole and complete; thus the second (in the left eye) is for the sake of completeness. Now they are two of them. A pair means a productive couple and that is why, *lokaṁpṛṇās* are laid down in pairs each time. (Virtually) they construct the layer with two (kinds of bricks, one male and the other female forming a couple).

8. This Puruṣa in the right eye is indeed Indra and this (in the left eye) is Indrāṇī. It is for the sake of these two, the gods made a partition between the two eyes (in the form of) the nose; so that he (the husband) would not eat food in the presence of his wife. A powerful offspring is indeed born out of that. She gives birth to a powerful child in whose proximity (he) does not eat.

9. This is what is ordained by gods – among humans, the princely males keep themselves far away (from their mates while eating) and hence it is that vigorous son is born of them. Among the birds (the variety called) Amṛtavāka (eats food away from its mate) and gives birth to Kṣipraśyenī (the eagle that flies very fast). These two (Puruṣas) of the eyes enter into the space of the heart (Daharākāśa) and enter into union. When they reach the end of cohabitation, then this man sleeps. Even as here (in daily life)

on reaching the culminatinon of a human union, he becomes insensible (unconscious) as it were, so does he (the Akṣipuruṣa) become unconscious, as it were, for this is a divine union and the bliss (that he experiences) is supreme. Therefore, he who knows this goes to sleep, for it is heavenly (bliss). By doing so, he makes these two deities (the Akṣipuruṣas) enjoy their union and achieve their desired state. That is why, one should not forcibly awaken a person asleep, lest he should harm these deities engaged in union. That is why, the mouth of the one who has been sleeping is viscous (pasty), as it were. Because these two deities are shedding seeds (due to union in sleep) and from that seed everything here originates, whatsoever exists.

10. Now that Puruṣa in the (sun's) orb and that Puruṣa in the right eye are indeed death. His feet are struck deep in the heart and having pulled them out, he comes forth and when he emerges then that man dies. That is why, they say of a man who dies as having been cut off. He is indeed the *prāṇas* and it is he who leads forward (motivates) all these creatures. These *prāṇas* are his own (*svā*) and when he sleeps, these *prāṇas* take charge of him (*svā-apīyanta*) as their own. That is why, it is termed *Svāpyaya* (being taken possession of by one's own people). *Svāpyaya* is what is mystically called *svapna* (sleep) for, the gods like mystic terminology.

11. When he (Puruṣa) sleeps along with these *prāṇas* he does not know of anything; he does not resolve with his mind, nor he recognises the taste of food with his tongue; nor by his breath identifies smell, nor sees with his eyes; nor hears with his ears; at that time all these (*prāṇas*) are merged in him (the man in the sun or in the eye). Whilst being only one, he (the Puruṣa) is numerously distributed among living beings. That is why, the *lokampṛṇā* (representing the Puruṣa in the sun); though only one (in kind) pervades the whole altar. Because the Puruṣa is only one, (the *lokampṛṇā*) is also one.

12. Now they raise the question, "Is Mṛtyu only one or many?" It has to be answered, "Both one and many." In as much as he is that (Puruṣa in the sun) in yonder world, he is one and in as much as he is manifold manifested here among the creatures, he is also many.

13. Now they ask, "Is Mṛtyu near or far away?" The answer is, "Both near and far away." In so far as he is here in the body (of living beings) he is near and since he is that one (in the sun) in the yonder world, he is also far away. There is a verse regarding this (which can be interpreted in two ways as follows) – "This orb (of the sun which is shining is food and the Puruṣa who is in the centre of the orb is the eater and he is shining while concealed in that food." This is the interpretation from the deity point of view.

14. Now at the physical level (the interpretation is) – this body itself is food. This Puruṣa in the right eye is the eater. He shines while concealed in this food.

15. Him (the Akṣipuruṣa) as well as the Puruṣa in the sun), the Adhvaryus (*Yajurveda* priests) worship as Agni (fire-altar), the *Yajus.* It is he who links up all these (various parts of the sacrifice).

16. The *chandogas* (*Sāmaveda* priests) worship him as *Sāman,* because it is in him that all this (creation) is equal; the *Bahvṛcās* (*Ṛgvedic* priests) worship him as *Uktha* because it is he who generates (makes to rise up) all these. Those who are well versed in occult science worship him as *Yātu* (*jātu* meaning sorcery), because everything here held is check by him. The serpents (worship him) as poison; the snake-charmers (worship him) as snakes; the gods (worship him) as energy (essence); the men (worship him) as wealth; the Asuras (worship him) as *māyā* (magic power); the *pitṛs* (worship him) as *svadhā*; those who know about divine beings (worship him) as divine being; the Gandharvas, as beauty; the Apsaras as fragrance – thus under whatever form he serves (the particular class of beings), that form he indeed becomes (for that class) and having assumed that form he protects them. So one who knows him thus should worship him in all these (forms). He becomes all these (for him who worships as all these forms) and having become all he protects him.

17. Now in this fire-altar having three (kinds of) bricks, the *Ṛk* constitutes one, the *Yajus* another and the *Sāman* the third. Whatever (brick) he places with a *Ṛk mantra,* it has the gold plate as its base. Whatever (brick) he lays with a *Yajus* formula, it has the gold man as its base and whatever (brick) he places reciting a *Sāman,* has the lotus-leaf for its base. Thus he consists of three bricks. These two, namely this gold plate and the lotus leaf get absorbed in the gold man. (In other words) both *Ṛk* and *Sāman* get absorbed in the *Yajus.* Thus he consists of a single brick.

18. That Puruṣa in yonder orb (of the sun) and this Puruṣa in the right eye are no other than Mṛtyu and he becomes the self of him who knows this. Whenever he who knows this departs from this world, he is born in that body and becomes immortal because Mṛtyu itself becomes his body. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. In the beginning, this universe was neither existent nor non-existent as it were. In the beginning this universe indeed as it were existed and did not exist. There was then only that mind.

2. Therefore it has been said by the *Ṛṣi*, "Neither the non-existent was then there nor the existent was there then." The mind was then neither existent nor non-existent. This mind when it was created wanted to manifest itself more defined and more gross. It searched for a self (body for itself). It practiced *tapas* and became prominent. It discovered the thirty-six thousand fire-altars (*vedīs*) for worshipping, which were in the forms of mental ideas (thoughts); built up by mind; established only mentally and fashioned by mind. Mentally the Soma cups were drawn for that; they mentally chanted the *stotras*; mentally they recited *śastras* for them. Whatever rite is done in a sacrifice, all those sacrificial activities were performed mentally on those mentally conceived fires over those mentally conceived *citis* (layers of altar). Whatever these living beings wished for in their minds, that was done in those fires. They set up those hearths; they built up those altars; they drew *Soma* cups in them; they chanted the *stotras* on them, and recited the *śastras*. This much was the expanse of the mind; that much the creation of mind; so great is the mind with thirty-six thousand worshippable fires. Each of these was as great as the previous one.

3. That mind created speech. This speech, so created wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars (*vedīs*) of worship; all in the form of speech and made of *citis* (layers) of speech. They made the hearths by speech; built up the altar by speech; collected the *Soma* cups for them by speech; chanted the *stotras* by speech and recited the *śastras* by speech. Thus whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work, all that was done in those fires in the form of speech, on those layers made up of speech and

performed by speech. Whatever these beings say orally, that action is only of those sayings; he places only those, builds up only that, collects *Soma* cups only in them; chants *stotras* only on them and recites the *śastras* only for them. This much is the expanse of speech and this much its creation; this much speech constitutes thirty-six thousand Agni *vedīs* of worship. Each of them was as great as the previous one.

4. That speech produced *prāṇa*; this *prāṇa* so created wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars (*vedīs*) of worship, all in the form of *prāṇa* and made of *citis* (layers) of *prāṇa*. They made the hearths by *prāṇa*; built up the altar by *prāṇa*; collected the Soma cups for them by *prāṇa*; chanted the *stotras* by *prāṇa* and recited the *śastras* by *prāṇa* – thus whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work all that was done in those fires in the form of *prāṇa* on those layers made up of *prāṇa* and performed by *prāṇa*. Whatever these beings orally say, that action is only of those sayings; he places only those, builds up only that, collects *Soma* cups only in them; chants *stotras* only on them and recites the *śastras* only for them. This much is the expanse of *prāṇa* and this much its creation; this much constitutes thirty-six thousand Agnis (*vedīs*) of worship. Each of them was as great as the previous one.

5. That *prāṇa* created the eye; this eye so created wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars (*vedīs*) of worship, all in the form of eye. They made the hearths by eye; built up the altar by eye; collected the *Soma* cups for them by eye; chanted the *stotras* by eye and recited the *śastras* by eye – thus whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work all that was done in those fires in the form of eye, on those layers made up of eye and performed by eye. Whatever these beings orally say, that action is only of those sayings; he places only those, builds up only that, collects Soma cups only in them; chants *stotras* only on them and recites the *śastras* only for them. This much is the expanse of eye and this much its creation, this much constitutes thirty-six thousand *Agnis* (*vedīs*) of worship. Each of them was as great as the previous one.

6. That eye created the ear, this ear so created wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars (*vedīs*) of worship all in the form of ear and made of *citis* (layers) of ear. They made the hearths by ear; built up the altar by ear; collect the Soma cups for them by ear; chanted the *stotras* by ear and recited the *śastrās* by ear. Thus whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work all that was done in those fires in the form of ear; on those layers made up of ear and performed by ear, whatever these beings say orally that action is only of those sayings; he places only those, builds up only that, collects only in them; chants *stotras* only on them and recites the *śastrās* only for them. This much is the expanse of ear; this much is its creation. This much constitutes thirty-six thousand Agnis (*vedīs*) of worship. Each of them was as great as the previous one.

7. That ear created Karma and that Karma amalgamated with the vital airs; to form this compound and this composition of food (i.e. body); for, Karma, without vital airs, is incomplete and vital airs without Karma is also incomplete. This Karma wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars *(vedīs)* of worship all in the form of Karma and made of *citis* (layers) of Karma. They made the hearths by Karma; built up the altar by Karma; collected the Soma cups for them by Karma; chanted the *stotras* by Karma and recited the *śastrās* by Karma – that whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work all that was done in those fires in the form of Karma, on those layers made up of Karma and performed by Karma. Whatever these beings say orally, that action is only of those sayings; he places only those, builds up only that, collects Soma cups only in them; chants *stotras* only on them and recites the *śastrās* only for them. This much is the expanse of Karma; this much its creation; this much constitutes thirty-six thousand Agnis (*vedīs*) of worship. Each of them was as great as the previous one.

8. That Karma created the Agni — fire is indeed more manifested than work; for it is by means of Karma they produce the Agni and by Karma they kindle it. This Agni when created wanted to manifest itself more definitely and in a grosser form. It searched for itself. It practised *tapas* and became distinct. It saw thirty-six thousand *Agni*-altars (*vedīs*) of worship all

in the form of Agni and made of *citis* (layers) of Agni. They made the hearths by Agni; built up the altar by Agni; collected the *Soma* cups for them by Agni; chanted the *stotras* by Agni and recited the *śastrās* by Agni. Thus whatever rite is performed in a sacrifice and whatever happens to be a sacrificial work all that was done in those fires in the form of Agni on those layers made up of Agni and performed by Agni. Whatever these beings say orally, that action is only of those sayings; he places only those, builds up only that, collects *Soma* cups only in them; chants *stotras* only on them and recites the *śastrās* only for them. This much is the expanse of Agni; this much its creation; this much constitutes thirty-six thousand Agnis (*vedīs*) of worship. Each of them was as great as the previous one.

9. These fires are built up indeed by *vidyā*. All beings at all times build them for him who knows this *vidyā*, even when he is asleep. By *vidyā* alone these fires (altars) are built for him who knows this. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Truly this fire-altar that is built (by bricks) is this terrestrial world. For it, the enclosing stones are the waters themselves. Its *yajuṣmatī* bricks are the human beings. Its *sūdadohasa*, are the cattle. Its loose soil are the plants and trees; its oblations and the *samidhās* too; its *lokampṛṇā* bricks is fire itself. Thus this (terrestrial world) constitutes the whole *Agni*-altar. And the whole Agni comes to be the space-filler. Whosoever knows this, thus becomes that whole (Agni) who is the space-filler (holds sway over this whole world).

2. Truly this fire-altar that is built (by bricks) is that aerial region. Its enclosing stones is that which joins the heaven and earth (i.e. horizon); for it is beyong the aerial region that the heaven and earth join and that joining point is the enclosing stones. Its *yajuṣmatī* bricks are the birds; its *sūdadohasa* are the rains; its loose soil (fillers) are the rays of light; its oblations and *samidhās* too. Its *lokampṛṇās* are the Vāyu — thus this (aerial region) constitutes the whole *Agni*-altar and the whole Agni comes to be the space-filler. Whosoever knows this, thus becomes that whole (Agni) who is the space-filler (holds sway over the whole aerial region).

3. Truly this fire-altar that is built up (by bricks) is that sky. Its enclosing stones are the waters. Just as a box is closed, these worlds are encased in the

waters. These waters which are beyond these worlds are the *pariśrits* (enclosing stones). Its *yajuṣmatī* bricks are the gods; its *sūdadohasa* is what food is there in that world. Its loose soil are the stars; the oblations and *samidhās* too. Its *lokaṁpṛṇā* is the sun. Thus this (sky) constitutes the whole *Agni*-altar which is the sun and the whole Agni comes to be the space-filler. Whosoever knows this, thus becomes that whole (Agni) who is the space-filler (holds sway over the whole region of the sky).

4. Indeed that fire-altar which is built up is also the sun. Its enclosing stones are the quarters and they are three hundred and sixty because three hundred and sixty quarters encircle the sun. Its *yajuṣmatī* bricks are his rays and they are three hundred and sixty, for the sun has three hundred and sixty rays. As much as he establishes the *yajuṣmatī* bricks within the enclosing stones, he establishes the rays in the quarters. Its *sūdadohasa* is what is between the rays and the quarters. Its loose soil is that food in the quarters and the rays; the oblations and *samidhās* too. Those that are called "quarters" and "rays" are the *lokaṁpṛṇā*. Thus this (sun) constitutes the whole *Agni*-altar and the whole Agni comes to be the space-filler. Whosoever knows this, thus becomes that whole (Agni) who is the space-filler (holds sway over the whole region of the sky).

5. Truly that fire-altar which is built up is also the Nakṣatras. They happen to be twenty-seven and there are twenty-seven secondary stars accompanying each Nakṣatra; this makes seven hundred and twenty with extra thirty-six. Of these seven hundred and twenty, the *pariśrits* account for three and sixty and the *yajuṣmatī* bricks for three hundred and sixty. The extra thirty-six are the thirteenth month and that is the body. The truth is made of thirty, the feet with two and the *prāṇas* (channels of breath) with two and the head with two accounts for the (thirty-fifth and) thirty-sixth; because the (word) *śira* has two letters. Its *sūdadoha* is that which is in the inter-space of the Nakṣatras. Its loose soil is the food in the Nakṣatras; the oblations and *samidhās* too. Its *lokaṁpṛṇā* are those that are called Nakṣatras. Thus all these called Nakṣatras come to be the *Agni*-altar and the whole Agni comes to be the space-filler. Whosoever knows this, thus becomes that whole (*Agni*) who is the space-filler (holds sway over the whole Nakṣatras). These (seven hundred and twenty plus thirty-six) correspond to twenty-one Bṛhatī metres (since each Bṛhatī has thirty-six syllables). The heavenly world is twenty-onefold and Bṛhatī is(great). Thus this fire-altar comes to be equal to the heavenly world; to the twenty-onefold *stoma* and the Bṛhatī metre.

6. Truly that fire-altar that is built up is the metres. There are seven metres increasing by four syllables each successive one (i.e. from 24 syllables for the first metre, i.e. Gāyatrī, it goes on increasing by four syllables in the subsequent ones till the seventh having 48). The triplets of these make seven hundred and twenty syllables with an excess of thirty-six syllables (24 + 28 + 32 + 36 + 40 + 44 + 48 = 252 x 3 = 756). Those seven hundred and twenty are verily the bricks out of which three hundred and sixty are *pariśrits* (enclosing stones) and three hundred and sixty are the *yajuṣmatī* bricks. Those thirty-six in excess are the thirteenth month and that is the body of this altar. (Of these) the trunk accounts for thirty, the feet two and the channels of breath two, the head with two accounts for the (thirty-fifth and thirty-sixth). The head accounts for two because the word *śira* has two letters. The first ten syllables of the Bṛhatī, consisting of thirty-six syllables make an Ekapād (one-footed verse) of ten syllables; the first twenty of Bṛhatī make a Dvipadā (two-footed verse) of twenty syllables; the first thirty make a Virāḍ of thirty syllables; the first thirty-three make a Virāḍ of thirty-three syllables and thirty-four syllables make a Svarāṭ of thirty-four syllables. Since this fire-altar is built with all metres; it is an Atichandas (a metre with more than 48 syllables) and (so) are all these bricks. The three syllables in (the word) *iṣṭakā*—form a Gāyatrī of three feet, because this Agni is Gāyatra (of three syllables) and (constitutents of the brick namely) the *mṛd* (clay) and *āpaḥ* (water) are also Gāyatrī of three feet. Thereby also he is Gāyatrā. That which is between each two metres; is its *sūdadohasa* and its loose soil is the food which is in the metres; the oblations and *samidhās* too. What is called "metres" is the *lokaṁpṛṇā* brick— thus all these called metres come to be the *Agni*-altar and the whole Agni comes to be the space-filler. Whosoever knows this thus becomes that whole (Agni) who is the space-filler (holds sway over the metres). These are twenty-one Bṛhatīs and the heavenly world is twenty-onefold and is great and this (altar) becomes equal to the heavenly world and to the twenty-onefold *stoma* and the Bṛhatī metre.

7. That fire-altar that is built up is truly the year. Its enclosing stones are the nights and they happen to be three hundred and sixty and a year has three hundred and sixty nights. The *yajuṣmatī* bricks are the days and they happen to be three hundred and sixty and there are three hundred and sixty days for a year. These thirty-six bricks that are in excess are the thirteenth (intercalary) month. Its body is made of half-months and months, i.e. twenty-four half-months and twelve months. Its *sūdadohasa* is what is

between the day and the night; the loose soil is that food which is in the day and the night. The oblations and the *samidhās* too. What is called "days and the nights" that constitutes the *lokampṛṇā* (brick). Thus all these come to be the *Agni*-altar and the whole Agni becomes the space-filler. Whosoever knows this, thus becomes that whole (Agni) who is the space-filler (holds sway over the year). There are twenty-one Bṛhatīs and the heavenly world is twenty-onefold and is great. This (altar) becomes equal to the heavenly world and to the twenty-onefold *stoma* and the Bṛhatī metre.

8. Indeed the fire-altar that is built up is the body. Its enclosing stones are the bones and they happen to be three hundred and sixty; for the human being has three hundred and sixty bones. Its *yajuṣmatī* bricks are the marrow. They are three hundred and sixty corresponding to three hundred and sixty parts in man. Those thirty-six bricks in excess are the thirteenth (intercalary) month; the trunk and the vital air (of the altar). In his body, there are thirty parts, two in his feet, two in his (channels of) *prāṇa* and two in his head. Why (two in the head) is, because the head has two skull bones. Its *sūdadohasa* is that which holds together these joints; its loose soil are those three by which this body is covered; the hair, skin and flesh are the loose soil. Its oblations are what he drinks and its *samidhās* are what he eats. That which is called the "body" is the *lokampṛṇā* (bricks) – thus all these come to be the *Agni*-altar and the whole Agni becomes the space-filler. Whosoever knows this, thus becomes the whole (Agni) who is the space-filler (holds sway over the body). These are twenty-one Bṛhatīs and the heavenly world is twenty-onefold and it is great. This (altar) becomes equal to the heavenly world and to the twenty-onefold *stoma* and the Bṛhatī metre.

9. This Agni (altar) that is built up is all beings, all the gods; for all the beings and all the gods are the waters and that altar built up is the same as those waters. Its enclosing stones are the navigable streams. They happen to be three hundred and sixty; for, there are three hundred and sixty streams of navigable nature which go round the sun. The *yajuṣmatī* bricks are those navigable streams and they are three hundred and sixty as there are three hundred and sixty navigable streams flowing towards the sun. Its *sūdadohasa* is what is between each (pair) of the navigable streams. Those thirty-six bricks which are in excess are the thirteenth month and the body (of this altar) is the same as this gold man. His feet are this gold plate and the lotus leaf; (in other words) the waters and the sun's orb are his feet; the two *sruks*; (in other words) Indra and Agni are his arms; the two *svayamātṛṇṇā*

bricks are this earth and the air and the three *viśvajyoti* bricks are the three deities; namely Agni, Vāyu and Āditya. Because these three deities constitute all effulgence. The twelve *ṛtavyā* (seasonal) bricks are the year, the body(of the altar and the gold man). The five *nākasada* bricks and the five *pañcacūḍas* are the sacrifice; the gods; and the *vikarṇī* the (third) naturally perforated brick and the spotted stone. The fire which is deposited (on the altar) is the thirty-fifth and the *Yajus* for the *lokampṛṇā* brick is the thirty-sixth. That (goldman) indeed the body (of the altar) is the culmination of all. He is in the midst of all waters and is filled with all objects of desire; for all objects of desire are indeed the waters. While possessed of all (objects of) desires, he has no desire; for no desire of anything is there to (trouble) him.

10. There is a verse on this – "By means of *Vidyā* (true knowledge) they ascend to that wherefrom the desires have vanished. There the *dakṣiṇās* do not reach nor those who practise *tapas* without the knowledge" – that world (of self) is not achieved by giving liberal gifts or by *tapas* if he is not one who knows thus. Only by those who know thus (of true knowledge) that world is (attainable). The cloud is the loose soil (between the bricks); the moon is oblation; the Nakṣatras are the *samidhās*. Because the moon lives in the Nakṣatra, the oblation resides in the *samidhā*. That staying of the moon in the Nakṣatra is the food of the oblation. That the moon resides in the Nakṣatra is (to say) that the oblation is residing in the *samidhā*. This is the food of the oblation and it is its support. Therefore the *āhuti* or oblation does not diminish (*na kṣīyate*). This is indeed its food and support. What they call "gods" is the *lokampṛṇā* and that is why, all these are called the gods.

11. With reference to this it is said by the *Ṛk* – "All gods (Viśvedevas) have followed this you *Yajus*" – for all beings, all the gods indeed become the *Yajus* here. Thus this whole Agni becomes the *lokampṛṇā*. Whosoever know this, thus, becomes to be that whole (Agni) who is the space-filler. Now, these (constitute) twenty-one Bṛhatīs and the heavenly world is twenty-onefold and is the great. This (altar) thus becomes equal to the heavenly world and to the twenty-onefold *stoma* and the Bṛhatī metre. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. Kuśri Vājaśravasa once constructed a fire-altar. Then Suśravas, Kauśya, told him the son of Gautama, "When you just now built up the altar, did

you build it up to make it face forward,or built it to make it face backward or downward or upward? If you have built him so as to face upward it would be just as if one were to feed a person from behind (facing the same direction as the altar, since the one who makes the offering has to face the east) to a person who is sitting with an averted face. In this process he will not receive your offering. If you have built it facing backward, then why have you put a tail (since that would amount to having a tail in front and not at the back). If you have built it facing downward it would be just as somebody is feeding from behind, a person lying with his face to the ground. Surely in this way he will not receive the offering. If you have built it facing upward, surely a bird does not fly (carrying its bite in its beak) with its face turned upwards and it (the altar being a bird is supposed to carry the Yajamāna to the heaven) will not be able to carry you to the heaven and that sacrifice will not yield the fruit of heaven."

2. He (Kuśri) said, "I have built it so as to face forward, to face backward, to face downward as well as to face upward. I have built it in all directions. In so far as the gold man is placed with his face turned to the east; the two *sruks* are placed with their spouts facing east; it (the altar) is built so as to face forward. By laying down the tortoise with its head westward; the heads of *paśus* turned to the west, the altar is built as to face backward. By placing the tortoise with its face turned downwards and the heads of the *paśus* looking downwards and the bricks with their faces (sides not marked by lines) downwards, the altar is built so as to face downwards. By placing the goldman with his face upward, and the two *sruks* (with their spouts) turned upwards and the mortar and pestle facing upward, the fire-altar is built so as to face upwards. By placing the bricks while moving round the altar in all directions, it is built so as to face all directions."

3. Now, Koṣās (a particular group of *Ṛṣis*) going about officiating as sacrificial priests, happened to build up the head of the altar seperately (in a particular Yajamāna's house). At that, someone said, "The head is indeed *Śrī*, prosperity) and by doing thus, the Yajamāna's *Śrī* has been seperated and he will be always deprived of prosperity." So it happened. Another one said, "The head is indeed the vital airs and by doing thus, they have separated the vital airs from the Yajamāna and consequently very shortly he will depart to the other world." So it happened. Upward, indeed, it is built up by means of the *darbhastamba*, the *logeṣṭakās*; the lotus

leaf, the gold plate, the gold man, the two *sruks*, the *svayamatṛṇṇā*, the *dūrveṣṭakā*, the *dviyajus*, the two *retassicās*, the *viśvajyoti*; the two *ṛtavyā* bricks, the *āṣāḍha* and the tortoise. That fire which is placed on the top of the built altar is the most visible head; so let him not separate it. (Fifth Brāhmaṇa Ends.)

(Chapter Five Ends.)

Chapter Six

BRĀHMAṆA I

1. Once the following sages came to Aruṇa, the son of Upaveśa. Satyayajña Pauluṣi; Mahāśāla Jābāla; Buḍila Āśvatarāśvī; Indradyumna-Bhāllaveya and Jana-Śārkarākṣya. They assembled to know on Vāiśvānara (to learn about the nature of Vaiśvānara), but they could not reach at an acceptable definition (from Aruṇa).

2. They said, "Aśvapati, the Kekaya king is the one who knows Vaiśvānara at present; let us go to him." They approached Aśvapati-Kekaya and he ordered for them separate dwellings; separate hospitality and separate *Somayāgās*, each with thousand cows as *dakṣiṇā*. In the morning, they, without realising the intention (of the king to avail of their services for performing sacrifices) came to him again with *samidhās* in their hands (indicating their intention to learn) saying, "We seek to be your disciples."

3. He (Kekaya) said, "You are learned in Vedas and sons of great ones well-versed in Vedic lore; how you come to approach me as students?" They said, "Sir, you know well the Vaiśvānara (*vidyā*); teach that to us." He said, "I do indeed know well the Vaiśvānara; put the *samidhās* in the fire and you are (admitted as) my students."

4. He then questioned Aruṇa Aupaveśi, "O Gautama, which Vaiśvānara, you know of ?" (i.e. tell me what is your idea of Vaiśvānara). "I know it as earth, O king", he said. The king replied, "That means you know Vaiśvānara as the foundation; and because you know Vaiśvānara as the foundation, you are well-settled with cattle and children. One who knows the Vaiśvānara thus as *pratiṣṭhā* (foundation) conquers death and lives the full span of life. But this in reality, is only the feet of Vaiśvānara. It is good that you know at least this much so that your feet did not wither away and you could come here." (In other words) if you had not come here, you would have known only the feet.

5. He then asked Satyayajña Pauluṣī, "O Prācīnayogya, which Vaiśvānara, you know of ?" "I know it as water, O king", he said. The king replied, "That means you know Vaiśvānara as wealth and because you know Vaiśvānara,

the wealth, you are rich and prosperous. He who knows that Vaiśvānara, the wealth, conquers death and lives the full span of life. But this in reality, is only the bladder of Vaiśvānara. It is good that you knew at least this much so that your bladder has not become defunct and you could come here", (in other words) if you had not come here you would have known only the bladder.

6. He then questioned Mahāsāla-Jābāla, "O Aupamanyava, which Vaiśvānara you know of ?" "I know it as the Ākāśa(ether), O king", he said. The king said, "That means you know Vaiśvānara as abundance; and because you know Vaiśvānara, the Bahula (abundant) you are having abundance of progeny and cattle. He who knows Vaiśvānara, the abundant, conquers death and lives the full span of life. But this in reality, is only the body (trunk) of Vaiśvānara; it is good that you knew at least this much so that your body has not got disintegrated (perished) and you could come here." (In other words) if you had not come here you could have only known the body.

7. He then asked Buḍila Āśvatarāsvī, "O Vaiyāghrapadya, which Vaiśvānara, you know of ?" "I know it as Vāyu; O king", he said. The king said, "That means you know Vaiśvānara of multiple paths; and because you know Vaiśvānara, the Pṛthagvartmā, numerous rows of cars follow you. He who knows this Vaiśvānara of multiple paths, conquers death and reaches the full span of life. But this in reality, is only the breath (*prāṇa*) of Vaiśvānara. It is good that you know at least this much so that your vital air did not pass out of you and you could come here." (In other words) if you had not come here, you would have known only the *prāṇa* (of Vaiśvānara).

8. He then questioned Indradyumna-Bhāllaveya, "O Vaiyāghrapadya, which Vaiśvānara you know of ?" "I know it as sun, O king", he said. The king said, "That means, you know Vaiśvānara, the Sutatejas (of the splendour of *Soma* juice). Because you know Vaiśvānara, the Sutatejā, that *Soma* juice is ever available in your house, eaten and cooked (i.e. *Soma* is always pressed to prepare various offerings in your house). Truly he who knows this Vaiśvānara, the Sutatejās, conquers death and lives the full span of life. But this in reality, is only the eye of Vaiśvānara. It is good that you know at least this much so that your eye did not become defunct and you could come here." (In other words) if you had not come here you would have known only the eye.

9. He then asked Jana-Śārkarākṣya, "O Sāyavasa, which Vaiśvānara, you know of ?" "I know it as the heaven only, O king", he said. The king said, "That means you know Vaiśvānara, the Atiṣṭhā (the one that surpasses everything). Because you know Vaiśvānara, the Atiṣṭhā, you are excelling your equals. Truly he who knows the Vaiśvānara, the Atiṣṭhā, conquers death and lives the full span of life. But this in reality is only the head of Vaiśvānara." (In other words) if you had not come here, only the head would have been known to you.

10. He said to them, "Each of you know different Vaiśvānaras (or you have understood him each differently). (It is like) eating different kinds of food. But the Devās who knew it well conceived it as of a span-size and they attained the goal (of knowing it). So I shall tell you about it in such a way that I will present it as of the measure of a span. (I shall tell you how the Ātman encompasses all these different parts conceived by each of you as well as the span-size Vaiśvānara known to the gods).

11. He said pointing to the head, "This indeed is the Vaiśvānara, surpassing everything." Pointing to eyes he said, "This indeed is the Vaiśvānara of *Soma's* splendour." Pointing at the nostrils he said, "This indeed is the Vaiśvānara of multiple paths." Pointing to the space in the mouth he said, "This indeed is Vaiśvānara the abundant." Pointing at the water in the mouth he said, "This indeed is Vaiśvānara, the prosperity." Pointing at the chin he said, "This indeed is Vaiśvānara, the foundation." "This Agni Vaiśvānara is of the nature of Puruṣa and as established inside the Puruṣa, he conquers death and reaches the full span of life. Vaiśvānara does not harm him who says so. (Common in all these Vaiśvānaras, like Vaiśvānara, the Pratiṣṭhā etc.), there is one Agni-Vaiśvānara who is the supreme Brahman and if one knows him, other Vaiśvānara dare not harm him." (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. This world is twofold, the eater and the eaten and when these two come together it is called the eater and not the eaten.

2. That which is called the eater is Agni itself and whatever is put into it is its share (*āhita*). What are *āhitas* are called *āhutis* (oblations) in a mystical way, because gods perfer mystical reference. The sun is the eater and his *āhutis* (share) is the moon. This is the divine point of view. Now the physi-

cal aspect; the *prāṇa* is the eater and for him the food are the *āhitas* (share) for the *prāṇa* consumes food. Thus both these eater and eaten are of Agni.

3. Now about *Arka* (effulgence) – Agni is *Arka* and his *kāma* (satiation) are the oblations; for the oblations are indeed cause of pleasure to Agni. The sun is *Arka* and the moon is his *kāma* (pleasure); because the moon is the cause of satiation for the sun. This is the divine aspect. Now from the physical angle; the *prāṇa* is *Arka* and his *kāma* (satiation) is by food, for the food is the (cause of) pleasure for the *prāṇa*. Thus both these, the eater and eaten are of *Arka*.

4. Now about the *uktha* (*Sāman* praise) – Agni is the *uk* and its *tham* is the oblations; because it is by the oblations that Agni rises up in glow. The sun is the *uk* and the moon is the *tham*; for it is by the moon that the sun rises up. This is the divine point of view. Now about the physical aspect. The *prāṇa* is the *uk* and food its *tham* – because it is by food that *prāṇa* rises up. Thus both these, the eater and the eaten are of *uktha*. That in the form of Agni, that in the form of *Arka* and that in the form of *uktha*, is this Puruṣa. Whosoever knowing this, thus worships the Puruṣa in the form of Agni, in the form of *Arka*, and in the form of *uktha*, his enemy withers away.

5. By *prāṇa*, Agni shines; by Agni, Vāyu shines; by Vāyu, Āditya; by Āditya, the moon; by the moon, the stars and by the stars the lightning; so much is the shining, both in this world and in the yonder world. Whosoever knows this, shares with all these effulgences in this world as well as in yonder world. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Meditate upon Brahman (the cause of creation, sustenance and destruction of this universe) as truth (eternal). Man is indeed the product of his will. How great his will with which he departs from this world, with that much will, he on passing away, appears in yonder world. Meditate upon the Ātman (self) which is made up of intelligence, endowed with aerial body, with an effulgent form, with an etheriel nature, with its shape changing at its will, swift as thought, with an unfailing resolve, firm in its purpose, having all odours, all tastes with its authority over all regions, pervading this whole universe, speechless and unattached. Even as a grain of rice, a grain

of barley or a grain of millet or the smallest granule of millet, so is this golden Puruṣa in the heart; like an effulgence without smoke. He is bigger than the sky, bigger than the ether and greater than all existing things – that Ātman of the *prāṇa* is my Ātman (self). On departing from this body, I shall emerge as that (self). Verily whosoever has this determination shall not waver – so said Śāṇḍilya and thus it is. (Third Brāhmaṇa Ends.)

(Chapter Six Ends.)

(AGNIRAHASYA KĀṆḌA ENDS)

AṢṬĀDHYĀYĪ KĀṆḌA

Chapter 1

BRĀHMAṆA I

1. Surely Prajāpati is the year, that is the sacrifice. The new-moon night is its opening and the moon itself is the bolt of the door. When one kindles the two fires on *amāvāsyā*, it is just as one would reach a city through the gateway when the doors are open. He who kindles (the fires) on *amāvāsyā*, reaches the heaven.

2. If one kindles the fires under a (particular) *nakṣastra*, it is like one trying to get into a fortress with closed gates, through some other way and fails to get entry. This is how one lays down the fires under a *nakṣastra*. Let him not therefore kindle the fires under a *nakṣastra*. On that very day when he(the moon) will not be visible at the East or at the West, that day he should fast, for it is on that day the moon comes down to this world and on that day he stays put here.

3. All the gods stay here, all *bhūtas*, all deities, all seasons, all *stomas*, all *pṛṣṭhās* and the metres; because the two fires are set up for (in service of) all gods, all *bhūtas*, all deities, all seasons, all *stomas*, all *pṛṣṭhās* and all metres.

4. The two fires become well set-up only when laid down on *amāvāsyā*. Therefore one should lay down the two fires only on *amāvāsyā* day. Let him set them up on the *amāvāsyā* in the month of Vaiśākha. It coincides with the Rohiṇī *nakṣatra*; for Rohiṇī is the self, the offspring and the cattle. This means they get established in one's self, in the offspring and in the cattle. Indeed *amāvāsyā* is the form of *Agnyādheya*. Let him therefore set up the fires on *amāvāsyā*. On the full-moon day, let him perform the preliminary rites and the *Dīkṣā* on the *amāvāsyā* day. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Thinking "today is the *amāvāsya*" he observes the fast and then it (the moon) is seen in the west. That (moon) is indeed the heavenly dog who watches the cattles of the Yajamāna and that may not be for the good of the cattle if atonement is not made. Afraid of that moon, they hide themselves in the shade and that is why they call that feeling of suffering (on the part of the cattle) as *Śvalucitam* (dog's clutch) and also call it the hare of the moon. The moon is indeed the Soma which is the food of the gods. They extract out of him(by pressing) on the full-moon day and the next fortnight he (Soma) enters the waters and plants. The cattle feed on the waters and plants. During that night (of *amāvāsya*) he collects him (Soma) from the cattle. So when the Yajamāna enters fast thinking "today is *amāvāsya*" and later sees (the moon) he swerves from the path of sacrifice.

2. Now they ask, "What should he do if he swerves from the path of sacrifice?" "Should he proceed with the *yāga* or should he not?" He should certainly perform the sacrifice; there is no other alternative. Because on the subsequent days he (the moon) will be rising up still bigger each day. He should perform the sacrifice strictly at an *amāvāsya* sacrifice and supplement it with an *iṣṭi* (atoning offering) on the same day or on the following day.

3. This *iṣṭi* (of atonement) has three oblations; *puroḍāśa* in eight potsherds for Agni, the way-finder (*Pathikṛt*); *puroḍāśa* in eleven potsherds for Indra, the killer of Vṛtra and *puroḍāśa* in twelve potsherds for Agni, the Vaiśvānara.

4. When he offers to Agni, the *Pathikṛt*, since Agni is the maker of the path, the Yajamāna who has (earlier) swerved from the path of sacrifice, him he puts back on the path. When he offers to Indra, the killer of Vṛtra, he destroys the sin with the aid of Indra the Vṛtraghna. Because Vṛtra is indeed the sin which stands obstructing prosperity, auspiciousness and good deed. So the offering to Indra, the killer of Vṛtra, when he offers *puroḍāśa* in twelve potsherds to Agni, the Vaiśvānara, he completely burns the sin. When Indra killed Vṛtra, he burnt him completely by Agni, Vaiśvānara and thereby burnt all the sins of Vṛtra. In like manner, having killed the sin

(Vṛtra), the Yajamāna burns it with the help of Agni-Vaiśvānara. One who knowing this performs this *iṣṭi*, even slightest sin does not remain in him.

5. For this there are seventeen *sāmidhenis*. He offers to the deities in a muffled voice. Whichever verses at his will he uses for *yājyānuvākyās*, same way for Ājyabhāgas and for Sviṣṭakṛt offerings.

6. A bow with three arrows, he gives as *dakṣiṇā* for this. For, a dog is driven away with a bow. He (the Yajamāna) thus drives away that (dog, the moon) by giving a bow with three arrows as *dakṣiṇā*.

7. He gives a stick as *dakṣiṇā*; for a dog is driven away by a stick. So too he drives away (that dog, the moon) by giving a stick as *dakṣiṇā*. These are the prescribed *dakṣiṇās*. He may as well give away other *dakṣiṇā* as may be at his disposal. This offering is indeed for the well-being of the cattle. He may perform it even if he has not seen the moon after fasting on (the *amāvāsyā* night). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now when he prepares for the fast, it is said, If he does not eat, he will be one who honours the *pitṛs* as gods and if he eats he will be by-passing the gods. So they ordain that he may eat what grows in the forest. If he eats cultivated agricultural produce, it amounts to his eating the essence of the *puroḍāśa*. If he eats what is widely grown, he eats the essence of the *barhis* grass. If he eats what is procured from trees, he eats the essence of the sacrificial *samidhās*. If he consumes milk, it will amount to, consuming the essence of the *Sānnāya* and the *ghee*. If he drinks water he is consuming the essence of the *Prāśitra* waters (all these being utilised in the sacrifice, his eating any of these, amounts to his tasting them before they are offered to the gods). If he refrains from eating (any thing) it amounts to his honouring only the *pitṛs* as deities.

2. Now they ask "what is the solution for this?" Well let him on those two nights (of *paurṇimā* and *amāvāsyā*) take the Agnihotra offerings. When he eats after offering that, he does not become one who has honoured the *pitṛs* as deities (he becomes eligible to worship the gods as well). Because that offering (in Agnihotra) is offering unto himself and by that he does

not become one who eats the essence of those (sacrificial) items. Because all the nights are contained in these two nights. All the nights of the waxing moon concentrate in the nights of *paurṇamāsa* and all the nights of the waning moon are in the *amāvāsayā* night. He who knows thus and offers himself the Agnihotra on the day he enters the fast, becomes one who has performed Agnihotra on all the days (even though he might have got it performed through a proxy on other days). (Third Brāhmaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Verily the year is sacrifice. One who, knowing that the year is sacrifice, offers sacrifice at the end of the year, by him all that is done in the year becomes attained, secured and won for him.

2. The officiating priests are the seasons. One who, knowing that the officiating priests are the seasons and offers sacrifice at the end of the seasons, by him, all that is done in the seasons, becomes attained, secured, and won for him.

3. The oblations are the months, one who, knowing that the oblations are the months and offers sacrifice at the end of the months, by him all that is done in the month becomes attained, secured and won for him.

4. The oblation vessels are the fortnights. One who, knowing that the oblation vessels are the fortnights, offers sacrifice at the end of the fortnights, by him, all that is done in the half-months becomes attained, secured and won for him.

5. The *pariveṣṭrīs* (the pair of fire-tongs) are the day and night; one who, having known that the *pariveṣṭrīs* are the day and night; and offers sacrifice at the end of the day and night, by him all that is done in the day and night becomes attained, secured and won for him.

6. The first *sāmidheni* (kindling formula) is this earth; the second one is the fire; the third, the Vāyu; the fourth, the aerial region; the fifth one, the sky; the sixth, the sun; the seventh is the moon; the eighth is the mind; ninth the speech; the tenth is intense *tapas* and the eleventh is the Brahman. For, it is these that kindle, all this (universe) and by them all this is kindled. That is why these are called *sāmidhenis* or kindling formulae.

7. He recites the first (*sāṁidheni*) three times. By reciting it first time, he conquers the eastern region; by the second time he gains the southern region and by the third recitation he gains the upper region.

8. He recites the last (*sāmidheni*) three times. By reciting it first time, he conquers the western region; by the second time, he wins the northern region and by the third recitation he gains this (earth) itself as a resting place. Thus by these *sāmidhenis*, he gains these worlds and these regions.

9. The first *āghāra* (libation of *ghee*) is *ṛta*, the Eternal Law; the second one is *satya* or Truth and by these (*ghee* libations) he attains both *ṛta* and *satya* and he now gains all that is attainable by *ṛta* and *satya*.

10. The first *prayāja* (fore-offering) is effulgence; the second one is honour; the third is fame; the fourth is brahminical lustre and the fifth is food etc. The first *prayāja* is to be followed by his uttering, "Let me become effulgent"; the second to be followed by uttering, "Let me be honoured"; the third "let me be famous", the fourth "let me gain brahminic lustre" and the fifth to be followed by uttering "let me enjoy prosperity." Verily whosoever knows this becomes effulgent, honoured, famous, possessed of brahminical lustre and prosperous. Now knowing this, Śvetaketu Āruṇeya, once said, "People from all directions will one day converge on that one who knows that the greatness of the *prayājas* (fore-offerings) as if they are eager to see a divine cobra."

11. The first *ājyabhāga* is no doubt the past, the second, the future and whatever is attainable by past and future, all that he now gains.

12. The *puroḍāśa* offered to Agni is the Brahman (priesthood) and whosoever knows Agni's *puroḍāśa* as Brahman, secures for himself the priesthood and whatever is attainable by priesthood he gains all that.

13. The *upāṁśuyāja* (offering made in low voice) is *kṣatra* (martial valour). Whoever knows the *upāṁśuyāja* is *kṣatra* secures for himself the martial valour and whatever is attainable by martial valour, he gains all that. Some perform it as *upāṁśuyāja* (in low voice) and other make the offering in loud voice and that also is for *kṣatra* so they say.

14. The second *puroḍāśa* is the *viś* (common folk). Whosoever knows the second *puroḍāśa* as *viś*, secures for himself (the mastery over) the *viś*, whatever is attainable by the commonfolk, he gains all that. In so far as the *puroḍāśa* for Agni and the *upāṁśuyāga* come first, therefore the priesthood (Brahma) and martial class (*kṣatra*) are established on the *viś* (common folk).

15. The *sānnāya* (a preparation of fresh milk and curd) is *rāṣṭra* (nationhood). Whosoever knows the *sānnāya* as nationhood, secures himself the (control of) *rāṣṭra* and whatever is attainable by nationhood, he gains all that. Some mix (milk and some curd) together and others do not. Therefore the *rāṣṭra* is both in unitary form and in a federal form.

16. The *sviṣṭakṛt* (the well-offered offering) is *tapas* (austerity). Whosoever knows the *sviṣṭakṛt* as *tapas*, secures for himself the *tapas* and whatever is attainable by *tapas*, he gains all that.

17. The *prāśitra* (the fore-portion on *avadāna* of that name) is the *loka* (heavenly abode). Whosoever knows *prāśitra* as the *loka*, secures himself the abode in heaven and whatever is attainable by the *loka*, all that he gains. Indeed he does not fall even a little from his abode. Even for a little, people fall from their heavenly abode. But this one (who knows this that *prāśitra* is *loka*) will not fall even if he had committed great sin. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. The *iḍā* is faith; and whosoever realises that commitment to the performance of prescribed rites is *iḍā*, gains (more of that) faith and whatever is to be achieved by faith, he acquires.

2. The first *anuyāja* (after-offering) is the thunderbolt, the second one is the hail-storm, and the third *anuyāja* is the meteor. So the first *anuyāja* is followed by the chanting, "O thunderbolt, kill so and so (referring to the one whom he hates)." The second *anuyāja* to be followed by saying "O hailstorm, destroy so and so (referring to the one whom he hates)"; and the third, chanting "O meteor ! smite so and so(referring to him whom he hates)." That one (enemy) who dies soon is killed by that thunderbolt of the *anuyāja*; that one (enemy) who dies with oozing blood, is smitten by the hail-storm of the *anuyāja* and that (enemy) who is burnt all over is struck by the meteor of the *anuyāja*.

3. This is the weapon in the form of sacrifice. It is with this weapon, the gods overpowered the Asuras. Hence the Yajamāna who knows thus defeats his sinful hating foe.

4. If the sacrifice is to end with *anuyājās*, it will be ending with the thunderbolt or hail-storm or meteor. (Since it is not desirable to end a sacrifice with the discharge of a weapon), therefore the sacrifice of the gods end with *iḍā* or with *śaṁyvanta*.

5. Indeed, by the *prayājās* (fore-offerings) the gods reached the heavenly world. The Asuras tried to reach there after them and the gods drove them back by the *anuyājās* (after-offerings). Thus when the Yajamāna offers the *anuyājās*, he repels that sinful, hating enemy.

6. The *prayājās* (fore-offerings) are the *prāṇas* (out-breathing). The *anuyājās* (after-offerings) are the *apānas* (off-breathing). That is why the *prayājās* are offered in front (forward direction) because that is the direction of *prāṇa*. The *anuyājas* are offered in the back (backward direction) because that is the direction of *apāna*. These (*anuyājās*) are the *upasads* of the new-moon and full-moon sacrifices (i.e. the three *upasad* offerings to Agni, Soma and Viṣṇu). So here (too) they are offered in the backward direction (as done while offered as *upasads* in the *Soma* sacrifice).

7. The *sūktavāka* is the termination and whosoever knows the *sūktavāka* as marking the end, gains the completion (of the sacrifice) and whatever is obtainable by completion, he gains all that and lives upto the end of his life-span.

8. The *śaṁyorvāka* is the resting point. Whosoever knows the *śaṁyorvāka* as marking the resting point, he gains the resting place and whatever is obtainable by the *pratiṣṭhā* (getting firmly established in the resting point), all that he attains and gets himself firmly established.

9. The gods protected the *patnīsaṁyājās* from behind and placed a productive pair thereon for the sake of procreation. Thus when he offers the *patnīsaṁyājās* he is only placing a productive pair thereon for the sake of procreation. By this, just as in the case of gods, offspring is produced (for the Yajamāna). For him who knows this, offspring is produced pair after pair.

10. The *samiṣṭayajus* is the food — whosoever knows the *samiṣṭayajus* as food, gains food. Whatever is obtainable by food, he attains all that.

11. The Yajamāna is the year. The seasons cause him to perform sacrifice. The Āgnīdhra is the spring season; that is why the forest conflagrations occur during spring. That is a form of Agni. The Adhvaryu is the summer; because the summer is scorched as it were. The Adhvaryu emerges (from the sacrificial site) as if scorched. The Udgātā is the rainy season and that is why when it heavily rains, it sounds as if *Sāman* is chanted. The Brahmā is the autumn. That is why when the crops ripen they say the creatures are said to have become prosperous. The Hotā is the winter and that is why during winter, the cattle cry in anguish as if uttering *vaṣaṭ*. Thus the Yajamāna who is the year is caused to perform sacrifice by these deities in the form of the seasons. He who meditates upon these deities as those that cause him to perform the sacrifice, is caused to do so (enable him to perform) by these deities even if not fully qualified priests officiate for him.

12. Now what constitutes the balance ? The right end of the *vedī* (is the balancing point). Whatever good deed the Yajamāna does, that is inside the *vedī* and whatever evil deeds he does, falls outside the *vedī*. Let him therefore, touch the right edge of the *vedī* while seated. Is he not mounted on the balance in the yonder world (to weigh his good and bad deeds)? Whichever side is prominent, he follows that, whether it is good, or bad. Verily, he who knows this, mounts the balance here itself (ensures that he is on the heavier pan of good deeds) and escapes being weighed in the balance in the yonder world. For; his good deeds become weightier and not his evil deeds. (Second Brāhmaṇa Ends.)

(Chapter Two Ends.)

Chapter Three

BRĀHMAṆA I

1. Whosoever knows the six pairs in the Agnihotra, bequeaths offspring by pair after pair in all generations. The Yajamāna and his wife — this forms one pair, by which his Agnihotra becomes possessed of a wife. He thinks "let me obtain this pair." The calf and the Agnihotra cow — this forms the second pair; by this his Agnihotra cow becomes possessed of a male-calf. He thinks "May I obtain this pair." The *sthālī* (pot) and the red hot embers — this is another pair. The *sruk* and the *sruva* — this forms one pair. The *āhavanīya* fire and the *samidhā* — this is yet another pair. The oblation and the *svāhākāra* (uttering of *svāhā*) — this is one pair. These are the six pairs in Agnihotra. He who knows these as such has offspring born to him pair after pair, by all generations. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. The Brahmaṇ handed over the creatures to death. Only the *brahmacārin* (the student of Vedas) he did not give away (to death). He (death) said, "Let me have a share in this (*brahmacārin*) too." (Brahmā said) "Only on that night when he fails to bring *samidhās* (he too shall be your share)." So, on whichever night the *brahmacārin* does not bring *samidhā* (to his *gurukula*) that (night) he exists by cutting out of his life-span (that might reduce his life-span by one day). Therefore the *brahmacārin* should fetch *samidhās* (daily) otherwise he lives (each such night) by cutting it from the span of his life.

2. He who enters the *brahmacarya* is indeed entering a long sacrificial session. The *samidhā* that he places on the fire while entering (*brahmacarya āśrama*) that is the *prāyaṇīyā* offering (opening offering at a *Dīrgha satra*). That which he offers before he bathes (to mark the end of his student life) is the *udayanīya* (concluding oblation of the *Dīrgha satra*). Those *samidhās* he offers in between these two (the beginning and closing offerings) are those that belong to the *satra* (the sacrificial session). When a brahmin lad enters the *brahmacarya* (studentship)—

3. (He) enters the living beings dividing himself into four; with a quarter enters the fire, with one quarter he enters death; with one quarter he enters his preceptor; the fourth quarter remains in his own self.

4. In so far as he fetches *samidhās* for Agni; by that he gets back his own quarter which has gone into the fire. Having polished it he takes it, unto his own self. That quarter enters him.

5. In so far as he subjects himself to poverty as it were and without any sense of shame begs for food (*bhikṣācaraṇa*), by that he reclaims that quarter of his which had entered death. Having polished it, he puts it into himself. That quarter enters him.

6. In so far as he obeys the biddings of his preceptor, and does service unto the *ācārya*, by that he redeems that quarter of his which had entered into the preceptor. Having polished it, he puts it unto himself. It enters him.

7. After the final ablution (marking the completion of studenthood) he shall not beg for his food. Because by the final ablution he drives off poverty (or need to beg); drives away hunger from his kinsmen and from his *pitṛs* (deceased ancestors). He who knows thus begs alms only from that housewife in whom he has confidence (she who will not look down upon him as an ordinary beggar); because it (such a *bhikṣā*) wins him the heaven. If he does not find another woman fit to be approached for alms, let him approach his own preceptor's wife and thereafter his own mother. The seventh shall not pass away for him without begging for alms (i.e. he shall not desist from *bhikṣācaraṇa* for more than seven nights). Knowing thus, he who goes about (begging for alms), into him, all the Vedas enter; just as the fire-blazes forth by *samidhās*, the one who knowing thus observes *brahmacarya* shines forth after licking the final ablution. (Second Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. Now Uddālaka, the son of Āruṇa, invited to officiate as sacrificial priest, went about the northern parts of the country. He was offered a prize of one gold coin. Because in the past there used to be offered a prize of one gold coin to those who were rushing to officiate as priests (to be won by the best among them) and for that (completion)the priests of the northern region were vying with each other. Now fear seized those brahmins of the north (because of Uddālaka's arrival to challenge them). (They deliberated) "This son of a learned brahmin is from the Kuru-Pāñcāla country and he may deprive us of our domain. Let us challenge him on a disputation on metaphysical subject." (Then the question arose) "With whom as our leader (we can challenge him)." (They decided) "With Svaidāyana (as our spokesman)." Svaidāyana was of the Śaunaka family.

2. They said "O Svaidāyana, we shall defeat this (enemy) with you as our leader." He (Svaidāyana) said, "You all remain here in peace; I will just go and know (about) him." He then proceeded to him (Uddālaka). When Svaidāyana approached him, Uddālaka addressed him, "O Svaidāyana and the latter responded, O son of Gautama" – and straight away started questioning him (as follows) –

3. "He alone, O son of Gautama; may drive about (victorious) among people as chosen priest, who knows the eight *ājyabhāgas* offered in the starting, five oblations made in the middle; six portions offered to Prajāpati and eight *ājyabhāgas* offered at the end – all of the *Darśa Pūrṇamāsa* sacrifices?"

4. "He alone, O son of Gautama; may drive about (victorious) among people as chose priest, who knows from the *Darśa Purṇamāsa* sacrifices, why creatures here are born without teeth; why they then grow; why they fall; why they(again grow) and stay on; why again at old age they fall (or decay); why lower line teeth are first appearing and then the upper line teeth; why the lower teeth are small and the upper ones are broader; and why the biting teeth (frontal ones) are longer and the palatel ones are of equal size?"

5. "He alone, O son of Gautama; may drive about (victorious) among people as chosen priest who knows from *Darśa Pūrṇamāsa* sacrifices, as to why these creatures here are born with hair; why later the hair grows again as it were, on the beard, arm-pits and other (remote) parts of the body; why on the head alone they become grey at first; and why in the old age they become grey all about ?"

6. "He alone, O son of Gautama; may drive about (victorious) among people as chosen priest, who knows from the *Darśa Pūrṇamāsa* sacrifices as to why the semen discharged at the stage of boyhood is not productive; why it is productive in his adult stage and why again in the last stage of his life it becomes unproductive; and he who knows the golden Gāyatrī of dazzling wings carrying the Yajamāna to the heavenly world ?" Then he (Uddālaka) surrendered to him the gold coin (the one betted) saying, "O Svaidāyana you are learned and surely gold is given to one who knows gold (who knows well what is to be explained)" and after hugging him (in appreciation), he went away. They (the others among the priests of the northern region) asked him, "What happened to that son of Gautama ?"

7. He said, "No doubt he (Uddālaka) is brahmin, being the son of the brahmin (even though he is not *upanīta* or initiated). Whoever makes this person (Uddālaka) a venerable priest, his head will fall (he will die)." They (the other priests of the northern country) then dispersed. Then he (Uddālaka) with *samidhā* in hand (as a mark of studentship) returned to Svaidāyana saying, "I seek you (as my teacher)." "What do you want to study", (asked Svaidāyana). (Uddālaka said) "Those very questions which you asked me, please explain them."

8. He said, "I shall explain those to you even without formal initiation (i.e. you are so great a brahmin that I don't dare to accept you as my pupil)." He then told him, "The two offerings of *ghee*, the five *prayājās*(fore-offerings) and the *ājyabhāga* for Agni as the eighth — these are the eight *ājyabhāgas* offered in the starting. The *ājyabhāga* of *Soma*, being the first of the portions of *havis* — for *Soma* is *havirbhāga* — the *puroḍāśa* meant for Agni, the low-voiced *Upāṁśu* offering to Agni-*Soma*, the *puroḍāśa* for Agni-*Soma* and the *Sviṣṭakṛt* offering to Agni — these constitute the five sacrificial oblations offered in the middle. The *prāśitra*, the *iḍā*; that which he gives to the Agnīdha; the share of Brahmā, the Yajamāna's share; and the *anvāhārya*

(rice cooked for the consumption of the *ṛtviks* in general) — these constitute the six portions of Prajāpati. The three *anuyājās* (after-offerings), the four *patnīsaṁyājās* and the *samiṣṭayajus* as the eighth — these are the eight *ājyabhāga* at the end.

9. Since the *prayājās* (fore-offerings) are without being accompanied by *puronuvākyās* (invitatory formulas), these creatures are born without teeth. Since the (subsequent) *havis* offerings are accompanied by the chanting of *puronuvākyas*, these teeth grow later. Again since the *anuyājās* (after-offerings) are without invitatory formulas, they (teeth) fall. Later the *patnīsaṁyājās* are accompanied by *puronuvākyas* and so they (teeth) again come to stay. The *samiṣṭayajus* that follows at the end has again no invitatory formula and that is why all of them decay at old age.

10. After chanting the invitatory formula, he makes the offering with the *yājya* (offering) formula and hence the teeth in the lower row appear first and then those in the upper row. He utters (the invitatory) verse in Gāyatrī metre (with twenty-four syllables) and offers with the *yājya* verse in Triṣṭubh (with forty-four syllables). That is the reason for the teeth in the lower row being thinner and those in the upper row being broader. He pours the *āghāras* (ten *ghee* sprinklings) from back to front and hence the frontal teeth are longer. Since the two *saṁyājās* (the invitatory and the offering formulas) are of the same metre (for the *Sviṣṭakṛt* offering) the palatal teeth are of same size.

11. He spreads the *barhi* grass which accounts for these creatures being born with hair. In as much as he again, as it were, spreads *prastara* (bunch of grass spread over the *barhis*) the hair later grows again as it were, on the beard, arm-pits and other (remote) parts of the body. Later he first throws only the *prastara* (into the fire after oblations), the hair on the head becomes grey first. Lastly he throws all the sacrificial grass spread on the *vedī* (into the fire) and so in the last stage of life hair becomes grey all over.

12. The *prayājās* (fore-offerings) have *ghee* as their offering material and that is why a boys semen is not productive; but is like water and *ghee* is indeed only like water. In the middle of the sacrifice the offerings are made with sour curds and *puroḍāśa*, it (the seed of the adult) is productive in the middle stage of life, because they (the offerings) are thick (not watery) and the seed also is thick (viscous), as it were (in adult stage). The *anuyājās*

(after-offerings) have *ghee* for their offering material and hence again it (seed) is not productive in old age and is like water, for *ghee* is indeed like water. The *vedī* (altar) itself is the Gāyatrī. The former eight *ājyabhāgās* offered are her right wing. The eight subsequent *ājyabhāgās* are her left wing. That same golden bird Gāyatrī with shining wings, indeed carries the Yajamāna who knows this, to the heavenly world. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now the taking up of the two *sruks* (will be discussed). Some people who assume they are experts, take up the *juhu*, with right hand and the *upabhṛt* with the left hand. But let him not do so. In that context, if any one were to say of him, "Surely, this Adhvaryu has rendered the Yajamāna's hated enemy on a par with him and capable of challenging him, then that would indeed be likely to come true." It should be done like this – with both the hands the *juhu* should be taken and placed over the *upabhṛt*. There is no arguing about this (procedure). It is for the welfare of the cattle and for longevity of life. Let him take them up without producing clinking sound. Were he to make them clink with each other, the Yajamāna will meet with loss of his well-being; so one should take them without producing clinking sound.

2. Now for the *atikramaṇa* (stepping past the *vedī*) – one Adhvaryu drives away the cattle of the Yajamāna with a thunderbolt (causes the Yajamāna to lose his cattle wealth by adopting a wrong procedure of *atikramaṇa*) and the other Adhvaryu (who follows the right procedure) collects the cattle near to the Yajamāna by using a thunderbolt. Now that Adhvaryu who steps past (the *vedī*) with his right foot while proceeding to call (on the *Āgnīdhra*) to pronounce *śrauṣat* and with his left foot (steps past) after having called for the *śrauṣat*, he is driving the cattle away from the Yajamāna. When (on the other hand) he steps past (the *vedī*) with his left foot while proceeding to a call for *śrauṣat* and with his right foot steps past after having called for *śrauṣat*, he does indeed collect together the cattle for the Yajamāna.

3. Now (the procedure regarding) holding of the *sruks* – some persons who think they are wise, hold the two *sruks* without strectched hands. Let him not do so. When he does so, if anyone were to remark "Surely this Adhvaryu has made his two arms as a pair of spears, he will become a spear-

holder" and this (forecast) will happen to come true. This navel is the central breath (seat of breath in the middle of the body) and he should make that middle channel bent and hold the *sruks* by its side (i.e. the *sruks* are to be held at the level of the navel made to tend downward by holding the breath in the abdomen).

4. Now about *āśrāvaṇa* (or calling for the *śrauṣat*) – There are six varieties of *āśrāvaṇa*, namely, the descending (tone); the even; the ascending; the feeble; the open-mouthed (outward tending) and the inward tending. In the descending mode he begins in a loud tone and ends in a low tone. If one wants him (the Yajamāna) to be extremely impoverished, for him he (the Adhvaryu) starts in a high tone and ends up in a low tone and thereby he (Yajamāna) becomes poorer.

5. The even one is that in which he ends up in the same tone in which he commenced. If he (Adhvaryu) wants the Yajamāna neither to become more prosperous nor poorer, for him (he does the *āśrāvaṇa*) ending in the same tone as it started and by that he neither becomes richer nor poorer.

6. The ascending variety is that in which it is started in a low tone and concludes in a loud pitch. For that one (Yajamāna) whom he wishes to prosper more, he starts in a low tone and ends up a high tone and by that he becomes more prosperous.

7. The feeble variety is indeed the one where he calls for *śrauṣat* in a thin, long-drawn emaciated voice. In his case if anyone were to remark, "This Adhvaryu has surely rendered the Yajamāna weak and submissive to his hated foe" then that would indeed happen so.

8. The outward-tending type of *āśrāvaṇa* is one in which he opens his lips wide and makes the call at a high toneless pitch. Tone being prosperity, he in this process keeps prosperity outside and starves of food.

9. The inward-tending variety of *āśrāvaṇa* is one in which he closes his lips and makes the call in a loud toneful pitch. Tone being prosperity, in this way he puts prosperity inside himself and becomes an enjoyer of food (wealth). Having kept back (the tone) deep in the breast as it were, let him keep the middle pitch of the *bṛhat Sāman* both at the start and at the closing

and end up in the loud tone (*tāra*). There is no dispute about this since it enables to get cattle (wealth) and enhances life-span.

10. Now about the *homa* (offering in the fire) – some people who claim to be smart, having turned the *sruk* by moving it towards the east, pour out the oblation, turn it round and place it on the *upabhṛt*. Let him not do so. While doing as if someone remarks, "This Adhvaryu has rendered his Yajamāna dependent upon and submissive to his hateful enemies", then that would indeed be likely to come to pass. Some people having poured out from the *sruk* by turning it sideways, turn it round and place it on the *upabhṛt*. But let him not do so. In that case, if anyone were to say, "This Adhvaryu has blocked the oblations by adopting a wrong procedure and he (the Yajamāna) will be shattered or will become one eaten by worms", then that would indeed come to be true. In this (following) way alone it should be done – after turning the *sruk* eastwards and offering made, let him convey it up in the same way (i.e. tilted eastward) and place it on the *upabhṛt*. There can be no dispute about this, since it adds to cattle (wealth) and to life-span.

11. One (type of) Adhvaryu renders the oblation burnt (charred) and another pleases the oblations. That Adhvaryu, who after offering *ghee*, offers portions of *havis* (called *avadānas*), verily burns the oblations. With regard to him, an invisible (source's) voice has declared, "This Adhvaryu has rendered the oblations burnt or charred." That Adhvaryu who after offering *ghee*, offers the *avadānas* and at the end again offers *ghee*, is considered as one who pleases the oblations and these oblations having been pleased, the gods fill gold cups (for him).

12. In this connection, Yājñavalkya said, "In as much as he makes an under-layer of *ghee* (in the *sruk*), before placing the *avadānas* (cut portions of oblations) and again sprinkles *ghee* over them, by that itself he pleases the oblations. They being satisfied, the gods fill (for him) gold cups. Now Śaulvāyana was Adhvaryu to those who had *āyasthūṇa* as their family head.

13. He (Śaulvāyana) said, "Surely this sacrificial session is conducted with emaciated *paśus* and very little *ghee* and this person claims himself the family head."

14. He (Āyasthūṇa) said, "Adhvaryu ! You have insulted us. Now those two *sruks* are there which you have not, for a whole year, succeeded in taking up (handling in the proper way). If I were to instruct you (how to handle them) you would become richer with progeny and cattle (wealth) and would lead (the Yajamāna) to the heavenly world."

15. He said, "Admit me as your pupil." He (Āyasthūṇa) said, "You have officiated as Adhvaryu for one year and so I shall instruct you even without you formally becoming my pupil." So he taught him this method of taking up the two *sruks* as explained (above) by us. So one has to appoint only such a person as his Adhvaryu, who knows this and not one who does not know this. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Prajāpati underwent suffering (got heated) by creating the living beings. As he became worn out, his *Śrī* (charm or glory) came out of him and stood there brilliant, shining and pervading as it were. The gods got enamoured of that brilliant, shining and pervasive charm.

2. They asked Prajāpati, "Let us finish her (*Śrī*) and take away all these (glory, brilliance and pervasive beauty) from her." He said, "This *Śrī* is indeed a woman. One does not kill a woman. However you take anything you desire from her even while leaving her alive."

3. Then Agni took nourishment from her; Soma took away her royalty; Varuṇa her imperial power; Mitra took her martial valour; Indra, her strength; Bṛhaspati grabbed her brahminical lustre; Savitā, her kingship; Pūṣā took her wealth; Sarasvatī, her prosperity and Tvaṣṭā took away her beautiful forms.

4. She said to Prajāpati, "See; they have taken away (all) this from me." He said, "Ask for these back by performing sacrifice."

5. She then discovered this *iṣṭi* (sacrificial rite) involving ten offerings. They being – *puroḍāśa* in eight potsherds for Agni; a *caru* for Soma; *puroḍāśa* in ten potsherds for Varuṇa; a *caru* for Mitra; *puroḍāśa* in eleven potsherds for Indra; a *caru* for Bṛhaspati; *puroḍāśa* in twelve or eight potsherds for Savitā; a *caru* for Pūṣā; a *caru* for Sarasvatī and *puroḍāśa* in ten potsherds for Tvaṣṭā.

6. She (*Śrī*) addressed them with this invitatory chant, "May Agni, Soma, Varuṇa, Mitra, Indra, Bṛhaspati, Savitā, the one who gives in thousands, and Pūṣā bestow on us cows(wealth)(influenced)by the sacrifices. Let Sarasvatī with fortune and Tvaṣṭā with charming forms (enrich me)." They accordingly appeared there before her.

7. By this *Yājya* (offering) formula she then appealed to them in the reverse order, "May Tvaṣṭā grant me forms; may the liberal Sarasvatī and Pūṣā bestow prosperity; may Savitā and Bṛhaspati give (gifts to me); may Indra give strength; Mitra endow martial valour; may Varuṇa, Soma and Agni (bestow their shares)." They got ready to restore (what they took from her). Then she saw these supplimentary oblations.

8. "In this sacrifice may Agni the eater of food and the owner of food bestow food upon me – *svāhā.*" Agni accepted the oblation and departed; later he bestowed food upon her.

9. "In this sacrifice, may Soma, the king and the lord of kings bestow royal power upon me – *svāhā*" – Soma received this oblation and departed; later granted kingship to her.

10. "Varuṇa, the Majesty and over-lord of monarchs may bestow imperial power upon me in this sacrifice – *svāhā.*" Varuṇa received that oblation and departed; and later gave imperial power to her. "Mitra of martial valour, lord of the martial race, may give martial power unto me in this sacrifice – *svāhā.*" Mitra accepted the oblation and departed; later bestowed martial power unto her.

11. "Indra, the strong and the lord of strength, may bestow in this sacrifice, strength unto me – *svāhā.*" Indra taking the oblation departed, later bestowed strength unto her.

12. "Bṛhaspati, the priesthood, and lord of priestly class may bestow in this sacrifice brahminical lustre on me – *svāhā.*" Bṛhaspati received the oblation and departed; later conferred brahminical lustre unto her.

13. "Savitā, the kingship and lord of kings, may in this sacrifice bestow kingship unto me – *svāhā.*" Savitā accepted the oblation and went away, later bestowed kingship unto her.

14. "Pūṣā, the wealthy and lord of wealth, may in this sacrifice endow prosperity unto me – *svāhā*" – Pūṣā received the oblation and departed; later gave wealth unto her.

15. "Sarasvatī, the prosperous, and mistress of prosperity in this sacrifice, grant prosperity unto me – *svāhā*." Sarasvatī accepted the oblation and departed; later bestowed prosperity unto her.

16. "Tvaṣṭā, the fashioner of forms and the lord of forms may in this sacrifice – bestow well-formed cattle unto me – *svāhā*." Tvaṣṭā received the oblation and departed; later bestowed well-fashioned cattle unto her.

17. These are the ten deities and ten offerings and ten *dakṣiṇā* to priests. The Virāj metre consists each of ten-ten syllables. Virāj is same as *Śrī* (beauty or charm). He thus establishes (the Yajamāna) in the Virāj, in prosperity and food.

18. For this there are fifteen *sāmidheni* (kindling) chants. He offers them to the gods in muffled voice. There are five *prayājās* (fore-offerings); three *anuyājās* (after-offerings); one *samiṣṭayajus*. The *ājyabhāgās* chants contain the word "*puṣṭi*" (affluence), "Through Agni, may he obtain wealth and affluence day by day, famous and abounding, in heroes." "A harbinger of plenty in the house, a remover of trouble, a gainer of wealth, an augmenter of affluence, a kind friend be you to us, O Soma!". The two formulas of the *Sviṣṭakṛt* offerings contain the word "*sahasra*" (thousand) – "Grant you unto us wealth, a thousandfold, with offspring and plenty and glorious manhood, O Agni, most excellent and never-failing" and "grant us our prayer, as the best invoker of the gods for our hymns, you blaze up auspiciously for us, you who are inflamed by wind, O Agni, the giver of a thousand boons."

19. Indeed, Gautama, the son of Rāhūgaṇa knows this (sacrifice); she (that *iṣṭi*) reached Janaka of the Videha. He enquired about her (asked about the identity of that *iṣṭi*) to brahmins who knew (all) the Veda portion. He came to know that Yājñavalkya knew her. He said, "O Yājñavalkya, a thousand (cows) we offer to you since we found out this (*iṣṭi* called) *mitravindā* in you." Whoever knowing thus, performs this *iṣṭi*, gains friends, the kingdom becomes his own; he conquers recurring death and enjoys full span of life, whoever knows thus about it (also gets these benefits). (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now (we discuss) about the appropriateness of oblations — Indeed there are six doors to the world of Brahman. They are Agni, Vāyu, waters, moon, lightening and sun.

2. He who makes offering with burnt oblation, enters the Brahman world through the door of fire and having entered through the door of Agni, he becomes one with Brahman and wins a place in the same world.

3. He who makes offering with the oblation that has fallen on the ground, enters through the door of Vāyu and having entered through the door of Vāyu, becomes one with Brahman and shares the world of Brahman.

4. He who offers oblation with uncooked *havis*, enters the Brahman world through the door of water and having entered through the door of water, becomes one with Brahman and shares the world of Brahman.

5. He who offers brownish oblations, enters the Brahman world through the door of the moon and having entered through the door of the moon, becomes one with Brahman and shares the world of Brahman.

6. He who offers oblations with *havis* darkly browned (or reddened), enters the Brahman world through the door of lightening and having entered through the door of lightening becomes one with Brahman and shares the world of Brahman.

7. He who makes offering with well-cooked oblations, he enters the Brahman world through the sun and having entered through the door of the sun becomes one with Brahman and shares the world of Brahman. This much about the appropriateness of oblations. He who knows thus, the appropriateness of *havis*, when he makes sacrificial offering, it becomes offered by wholly appropriate *havis* oblations. (Fourth Brāhamaṇa Ends.)

BRĀHMAṆA V

1. Now(let us discuss) the wholesomeness of a sacrifice — Now whatever is deficient, that is productive of offspring and that which is extra or superflous contributes to (Yajamāna's) cattle wealth. That which is disconnected in the sacrifice, that makes for prosperity. That which is perfect in it, is conducive to heaven.

2. If he finds, "There has been this deficiency in my sacrifice", let him have the faith that it would produce offspring for him.

3. If he finds, "There has been this excess in my sacrifice", let him have the faith that it would augment the cattle wealth and he would come to own (many) cows.

4. If he finds, "There has been this break (disconnection) in my sacrifice", let him have the faith that it would be for his prosperity and prosperity, accompanied by splendour, fame and brahminical lustre will come to him.

5. If he finds, "(Everything) was perfect in my sacrifice", let him have the faith that "it would reach to the heavenly world and I shall be one in the heavenly world." This much for the wholesomeness of sacrifice. Whoever knows thus the wholesomeness of sacrifice, the sacrifice he performs will be one of all-round success (wholesome). (Fifth Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. The *apsarā*, Ūrvaśī, fell in love with Purūravas, the son of Iḷā. While marrying him she said, "You shall approach me with your masculine desire thrice a day; you shall not sleep with me without my consent and you shall not appear before me naked; for this is the prescribed behaviour towards us, the women." She then lived with him for long and she lived so long that she had a child from him.

2. Then the Gandharvas told (among themselves), "This Ūrvaśī has indeed lived among men for quite long. Think of a plan so that she may come back to us." Now, an ewe with two lambs was tied to her cot. (One day) Gandharvas carried away one of the lambs.

3. She cried, "Alas they are taking away my child as if there is no hero and no one here (to question)." Then they carried away the second (lamb) and she cried the same way. He (Purūravas) thought, "How can this (place) be without a hero or without anybody when I am here" and naked (though he was) sprang up chasing them (the intruders) thinking that dressing himself would involve loss of time.

4. At that time the Gandharvas produced lightning and no sooner she saw him naked, as if in day-light, she vanished. He came back saying, "Here I am" but lo! she had disappeared. Prattling due to agony, he wandered all over Kurukṣetra. There was a lotus-pond there called "*Anyataḥ plakṣa*" on whose banks he wandered.

5. The *apsaras* damsels were swimming in that pond assuming the forms of swans. Recognising him she (Ūrvaśī) said, "this is the man with whom I lived." They (her companions) said – "Let us make ourselves visible to him." She replied "Yes" and they all became visible to him. He (the king) recognised her and appealed to her, "Hey ! my better half ! Please wait; cruel-hearted (that you are, don't abandon me and run away). Let us exchange words (pleasantries). These secrets of ours if not told (exchanged between us) will not bring us joy in the coming days." "Tarry, I beg of you to exchange words" – this is, what he meant.

6. She replied, "What for I should exchange these words with you? I have departed like the early part of the dawn (never to return). Therefore O Purūravas ! go back to your abode. I am inaccessible to you like the wind." "You have failed to do what I asked you and so I am beyond your reach; so go back to your home" – this is what she meant.

7. Then he in anguish said, "Is it then that this friend of yours should run away this day, never to come back, to the farthest distance? Should he (i.e. I) lie on the lap of Nirṛti (as a condemned sinner) or should the wolves devour him ?" "Your friend will either hand himself to death or fall down (on the earth) so that wolves or dogs will eat him" – This is what he meant.

8. The other one (Ūrvaśī) replied, "Purūravas ! do not die nor fall down. Let not the cruel wolves devour you. Really, there is no friendship with women, and they have the hearts of a wolf." "Do not be sentimental; there is no friendship with women. Return home"– this is what she meant.

9. "When I walked among mortals in my changed form and spent the nights of four autumns, I took a little *ghee*, once a day (at your place) and even now I feel the satisfaction of it." This conversation contained in fifteen *Ṛk* verses has been handed down by *Bahvṛcas* (traditional reciters of *Rgveda*). Then her heart took pity on him.

10. And she said, "On the last night of the year commencing from today, you come here; then you shall spend one night with me and by that time, this son of yours (who is in my womb) would have been born." He (accordingly) came on the night that marked the end of one year from thence and there were palaces of gold (in front). There they (the people there) bade him just this "Get in" and then sent her (Ūrvaśī) to him.

11. She said, "Tomorrow morning the Gandharvas will grant you a boon and you can choose one." He (Purūravas) said, "You yourself suggest to me as to what boon (I should ask for)." She said, "Ask them." " Let me be one among you." In the morning, the Gandharvas granted him a boon and he said, "Let me be one among you."

12. They said, "There is no human being having that body of Agni, fit for sacrifice, by which he can perform a sacrifice to become one among us."

(However) they placed fire in a *sthālī* (pan), gave it to him saying, "Performing sacrifice with this (fire) you can become one among us." He took that fire-pan and his son and returned to his home. He kept the fire-pan in the forest (at the out-skirts) and reached home with his son. He came back (to that spot where he had kept the pan) thinking. "I have come back (let me collect the fire and perform the sacrifice)." But lo! the fire had disappeared. What had been the fire was an Aśvattha tree and what had been the pan was a Śamī tree. He then returned to the Gandharvas.

13. They said, "For a full year, prepare a *caru* of rice sufficient to feed four persons; take each time three *samidhās* from Aśvattha, smear it with *ghee* and put them on the fire with those *mantras* which contain the words *saṁidhā* and *ghṛta*." The fire that will be generated thereby will be that fire (which we originally gave you).

14. They said, "This (method of recovering that fire, as stated above) is somewhat recondite, as it were. So you (better) make the upper part of the fire-churning device (*araṇi*) with this Aśvattha wood and the lower part (*adharāraṇi*) with this Śami wood. The fire which will be generated (by churning the two) will be the same as that (one we had given)."

15. They again said, "But that (process) also seems to be involved. You rather make the *uttarāraṇi* and the *adharāraṇi* out of the Aśvattha wood itself. The fire generated (by churning these two) will be that very fire (we had given)." He then (accordingly) made the *uttarāraṇi* and the *adharāraṇi* out of the Aśvattha wood and produced (by churning them) fire which was the very fire (the Gandharvas originally gave him). By making offerings therewith, he became one among the Gandharvas. Let him (the Yajamāna) therefore make by himself the *uttarāraṇi* with Aśvattha wood and the *adhrāraṇi* with Aśvattha wood, so that the fire which he would produce will be that very fire, using which for sacrifice, he (the Yajamāna) becomes one among the Gandharvas. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Prajāpati developed a body for himself by means of the Cāturmāsya sacrifices. He fashioned his right arm by the *havis* of the Vaiśvadeva (one of the four Cāturmāsya sacrifices). This thumb, thereof is the oblation mean therein for Agni, this fore-finger is the *havis* to Soma; this middle finger is

the oblation to Savitā. That *puroḍāśa* to Savitā is doubtless, the largest and that is why, this (middle finger) is the largest of these (fingers). That (*havis*) to Sarasvatī is this (ring) finger and that one to Pūṣā is this (little finger). This joint above the hand (wrist) is the oblation to the Maruts and this (elbow) is the oblation to the Viśvadevas. This joint between the shoulder and the arm is the *havis* to heaven and earth. Since the offering to heaven and earth is indistinct, this (joint) is also indistinct.

2. The right leg of his is of Varuṇapraghāsa. Its five oblations which it has in common (with the other Cāturmāsya sacrifices) are these five toes and the *havis* to Indra-Agni is the knuckles. These oblations (to heaven and earth) are for twin deities and hence there, are these two knuckles. The *havis* to Varuṇa is this (shank); that to the Maruts, this (thigh) and that *puroḍāśa* to "*Ka*" is the back-bone. This oblation is indistinct and hence this back-bone is also concealed.

3. This mouth of his is the *Anīkavatī* offering. Mouth is the support for the *prāṇās*. The *Sāntapanīya* offering is his chest, because it is the chest that gets heated up. The *Gṛhamedhīya* offering is his belly, for the belly is the support (for the food consumed) and hence it provides support. The *Kraidana* oblation is his male organ, for, it is therewith that (man) plays as it were. The offering to Aditi is the downward breathing.

4. This left leg is the *Mahā havis* (the great oblation). The five offerings which it has in common (with the other Cāturmāsya sacrifices) are these five toes. The oblation to Indra-Agni are these knuckles. This oblation is for the twin deities and hence there are these two knuckles. The *havis* to Mahendra is this (shank); that to Viśvakarman is this (thigh). This offering is indistinct and hence this (thigh) is also indistinct. The *havis* for the *Pitṛyajña* is the intestine, etc., inside the stomach. This *havis* is indistinct and hence the organs inside the stomach are concealed.

5. This left arm is no doubt, the oblation of Śunāsīrīya. These five fingers are the five offerings it has in common (with other Cāturmāsya sacrifices). This joint over the palm is the *havis* of Śunāsīrīya. This (elbow) is the offering to Vāyu and this arm is the offering to Sun. This one to Sun is indistinct and hence this (arm) is indistinct.

6. Now these Cāturmāsya offerings are (spread over) three intervals and have two joints between them. Hence these thumbs of man have each

three parts and have two joints. Two of these four (sacrifices) have each three *anirukta* (indistinct) oblations (made in a low voice) and two of them have two (*anirukta* oblations) each. At each one of those four (Cāturmāsya sacrifices) they churn out the fire. That is why (the draught animal) pulls with all the four limbs. At two of them, they lead the fire (straight to the *Āhavanīya* without the need for the *uttaravedī*). That is why, man (among the animals) walks on two feet. This Prajāpati fashioned his body by means of the Cāturmāsya sacrifices. In like manner, this Yajamāna who knows thus, develops for himself a (divine) body by means of the Cāturmāsya sacrifices.

7. Now they say, "Let all (the formulas of) Vaiśvadeva be in Gāyatrī metre; all Varuṇapraghāsa be in the Triṣṭubh metre; all *Mahā havis* be in Jagatī metre and all (the formulas of) Śunāsīrīya be in the Anuṣṭubh metre – all these end up in a *Catuṣṭoma.*" But let him not do so. Because (even otherwise) these (sacrifices attain that nature of Gāyatrī, etc.) and by that itself his desire gets fulfilled.

8. Thus, indeed these offering formulas of the Cāturmāsya sacrifices amount to three hundred and sixty-two Bṛhatī verses. With these he obtains both the year and the Mahāvrata; and thus, indeed, this Yajamāna also has a twofold support (since the total number of Bṛhatīs exceed 360 by two) and that make the Yajamāna reach the heavenly world and make him established there. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Prācīnayogya, son of Śuci approached Uddālaka, son of Āruṇi for a discussion (saying), "Let me know the spiritual import of Agnihotra."

2. He asked (Uddālaka), "Oh Goutama! What is the nature of your Agnihotra cow ? What is the nature of its calf ? What is it like, when united with its calf ? What constitutes the rope used to bind the calf ? What is the nature of that (cow) being milked ? What is its nature after being milked ? What like it (milk) is being brought (from the cow-shed to the Gārphapatya)? What is its nature when placed on the burning coals (at the north side of the Gārhapatya)? What is its nature when ignited *darbha* grass is held over it ? What is it like when water is added to it (with *sruk* to calm

down the boiled milk)? What is its nature when removed from the fire? What is it like when it is being ladled out? What is it like after it is ladled out? What is its nature when lifted up (to be carried to the Āhavanīya)? What is it like when placed down?"

3. What is the nature of the *samidhā* that you put on ? What is the nature of the first oblation? Why did you put it down (the *sruk*) containing the milk on the enclosing *darbha* grass ? What constitutes the second oblation? Why do you shake the *sruk* after making the offering? After cleaning the *sruk* all around its spout, why did you wipe it again on the bunch of *darbha* ? Having cleaned it a second time all over, why did you place your hand on the southern side(of the *vedī*). Why did you consume the milk first time and why the second time? Slowly moving away (from the *vedī*) why did you sip water ? Why having put water into the *sruk*, you sprinkled the same? Why did you do it (sprinkle it) a second time and why a third time in that northern direction? Why did you pour down water behind the Āhavanīya? Why did you bring the offering to a close (after that)? If you have performed Agnihotra after knowing these, then indeed I concede that you have performed it? If you have done without knowing these, then(it is as good as) you have not performed it.

4. He (Uddālaka) replied, "My Agnihotra cow is Iḍā, the daughter of Manu; the calf belongs to Vāyu; when united with its calf, it (cow) is the sky; the Virāḍ metre of ten syllables is the rope to bind the calf; the milk that is being milked is of Aśvins." When it has been milked, it belongs to Viśvadevās. When brought (from the cow-shed) it belongs to Vāyu. It becomes that of Agni when put on fire; when the ignited *darbha* is held over, it becomes that of Indra and Agni; by adding water it is made to belong to Varuṇa. Again it becomes that of Vāyu when taken out of the fire. When carried away it belongs to heaven and earth; when being ladled out it is of Aśvins and after it has been ladled out it is of Viśvadevās. When lifted up, it is of Mahādeva and when taken to the Āhavanīya, it belongs to Vāyu and when placed down, it is of Viṣṇu.

5. The *samidhā* I put on the fire is the support of the *āhutis*. With the first offering I gratified the gods. When I laid down the *sruk* with milk, it was meant for Bṛhaspati. When I looked away, then I connected together this earth and the yonder world. By the second offering I settled myself in the

heavenly world. When I shook the *sruk* after offering, it is for Vāyu. After cleaning the *sruk* all round the spout, when I wiped it on the *darbha* bunch, I gratified the plants and trees. After cleaning it for a second time, when I placed my hand on the south of the *vedī*, I gratified the *pitṛs*. When I consumed the milk the first time, I gratified myself. By second time consuming, I fed my discendents. When having slowly moved away I sipped water, by that I gratified the cattle. After pouring water into *sruk* and sprinkled all over, I pleased the fore-most among serpents. When I sprinkled a second time, I pleased the Gandharvās and the Apsarās. When I poured towards north, I opened the gate of heaven. By pouring down water to the west of the altar, I ensured rain on this earth. When I brought the sacrifice to a close, whatever was wanting on this earth, those I bestowed on it (I made up all deficiencies on this earth). Śauceya said, "Revered one ! We too know this much in common. Again I want to ask you a question, O great one." "Ask, Oh! Prācīnayogya", said Uddālaka.

6. He said, "At that time when those fires are taken out and the vessels brought down and you are about to offer, if the offering fire gets extinguished, do you know what harm will befall the one who offers?" He replied, "I know; ere long, his eldest son would die, if the one who offers does not know this (*vidyā*); but since I have that knowledge, I have overcome that." "What is that knowledge and what is the expiation ?" asked Śauceya. "The *prāṇa* of the mouth has entered the *udāna* and I should make an offering in the Gārhapatya fire. That is the expiation and thereby I don't comit any wrong", said Uddālaka. "This much we both know in common; again I want to ask you a question, sir." "Do ask, Prācīnayogya", said Uddālaka.

7. He asked – "If at that time, the Gārhaptaya fire is to get extinguished, do you know what calamity it portends to the one who makes the offering and what is the attonement thereof ? He said "I know; the master of the house would soon die, in the case of one who does not know (the *vidyā*) and since I know it, I have withstood it"– said Uddālaka. "What is that *vidyā* and what is the attonement?" "It means that the *udāna* (upward breath) has entered the *prāṇa* and I would make offering in the *Āhavanīya* fire, this is the attonement. Thereby I don't comit any wrong"– said Uddālaka. "This much we both know in common; but I want to ask you a question, sir" – said Śauceya. "Go ahead" said the other.

8. He said – "If at that very time, the *Dakṣiṇāgni* is to get extinguished, what danger awaits the one who makes the offering?" Uddālaka said — "I know; very soon all his cattle will die, if he does not happen to know (the *vidyā*); I have got over it by my knowledge." "What is that knowledge and what is the expiation ?" asked Śauceya. "It means the *vyāna* (the pervading breath) has entered the *udāna* and I would make an offering in the Gārhapatya fire and that is the expiation; thus knowing. I don't commit any wrong" – replied Uddālaka. "This much both of us know in common. Again I want to ask you a doubt, sir". "Do ask" said Uddālaka.

9. He asked "If at that very time, all the fires are to get extinguished, do you know what evil effect will befall that one who makes the offering?" I do know ; in the case of one who does not know (the *vidyā*), his family will very soon be devoid of any heirs. But I could avert that by my knowledge (of that *vidyā*)" – said Uddālaka. "What is that *vidyā* and what is atonement ?"– asked Śauceya. "I would quickly churn out fire (afresh), take out the Āhavanīya in the direction where the wind blows and make an offering to Vāyu." I would thereby conclude that an Agnihotra is a success, since it would belong to all the dieties. Because all beings get absorbed in Vāyu and are again produced out of Vāyu. This would be the atonement and I should not be comitting that wrong (since I know the *vidyā*). "This much, O sir, we both know in common. Again I would ask you a question" – said Śauceya. "You may do so, O Prācīnayogya" said the other.

10. He asked, "At that very time, if all the fires happen to get extinguished and there is no wind blowing (to lift out the Āhavanīya from the freshly churned Agni) what ill-fate it indicates to the one who makes the offering?" He replied, "I know; he would witness only unpleasant things in this world and unpleasant things in the world beyond, if he were unaware (of the *vidyā*); but I know it and so I have overcome that", said Uddālaka. "What is that *vidyā* and what is the expiation?" Asked Śauceya. "I would quickly churn out the fire (afresh) and take the Āhavanīya out of it and move eastwards. After sitting behind it, I would myself drink (the Agnihotra milk). That will make me consider that my Agnihotra is a success, since it belongs to all the deities. For, all beings indeed merge into the Brāhmaṇa and all beings emerge again from out of the Brāhmāṇa. That will be the expiation and I would not commit that wrong (since I know this *vidyā*)." Śauceya said, "This of course, I did not know, sir; here are the *samidhās* to

form the fuel and I will be you pupil, O revered sir." Uddālaka said, "If you had not spoken (confessed your ignorance and volunteered to be my pupil) your head would have blown out. Come, and be my pupil." He said, "Yes, sir." He (Uddālaka) admitted him as a student and taught him that *vyāhṛti* which overcomes misery; namely, the truth. Therefore one should speak only truth. (Third Brāhmāṇa Ends.)

BRĀHMAṆA IV

1. He (a prospective student) announces, "I have come for *brahmacarya* (I seek studentship under you)." Thereby, he reports himself to Brahman (knowledge or *vidyā* on spiritualism). He says, "Let me be a Brahmacārin." And thereby offers himself to the Brahman. Then (the *guru*) says, "*ko nāmāsi?*" (Literally it means "of what name you are" but it really means "you bear the name *Ka*") *Ka* is Prajāpati and he thus initiates him after making him one belonging to Prajāpati.

2. He (*guru*) holds his right hand while chanting "You are the disciple of Indra; Agni is the teacher; I am your teacher" (thus saying he calls him by his name). These two (Indra and Agni) are the greatest and mightiest of gods and to these two greatest and mightiest of gods, he entrusts him. And thus his disciple does not suffer any harm; nor who knows this (suffers any harm).

3. He then entrusts him to the *bhūtas* (gods of nature) "I entrust you to Prajāpati; to the god Savitā, I entrust you." These are the two most respected and most important deities and he entrusts him to these most respected and most important deities. Thereby his (*guru's*) *brahmacārin* does not meet with any kind of suffering. Those who know this also do not meet with any kind of suffering.

4. "I entrust you to the waters, to the plants." Thus he entrusts the disciple to the waters and plants. "I entrust you to the heaven and earth" and thereby he entrusts him to heaven and earth. "To all deities of nature I entrust you to be guarded against injuries." Thereby he places him under the care of all deities of nature, for protection from injury. Thereby the *brahmacārin* does not suffer any harm nor the one who knows thus.

5. "You are a *brahmacārin*", he says. Thereby he entrusts him to the Brahman itself. He further commands him, "sip water"–water is indeed nectar (he means) "taste nectar." "Do your work"–work means strength and he only says "exert yourself." "Offer *samidhā* (on the fire)." He thereby tells him, "Enkindle your mind with brilliance and Brahmanic lustre." "Do not sleep (during day time)" – he really means do not die. (Again) he says, "sip water" – water is nectar and what he means is "taste nectar." Thus he encloses him on both sides with nectar (the starting command and the ending command of "sip water"). By this, the *brahmacārin* is insulated from all suffering; he who knows this also does not suffer.

6. He then teaches him the Sāvitrī (*mantra*). Originally they taught this only at the end of the year (of studentship), on the plea that a child is born only after a pregnancy period of one year and let us impart speech to him soon after his birth.

7. Or (the Sāvitrī is taught) after six months on the ground – A year has six seasons and the children are delivered after one year's pregnancy and let us impart speech unto him soon after he is born.

8. Or on the twenty-fourth day (after initiation), on the ground – "There are twenty-four fortnights for a year and children are born after one year's pregnancy and let us impart speech to him soon after he is born."

9. Or on the twelth day (after initiation) for there are twelve months for a year and children are born after one year's pregnancy. "Let us impart speech into him soon after he is born" – so he thinks.

10. Or on the sixth day; for, there are six seasons for a year and children are born after one year's pregnancy. "Let us impart speech into him soon after he is born"– so he thinks.

11. Or on the third day; for, there are three seasons for a year and children are born after a pregnancy of one year. So he thinks, "Let us put speech into him as soon as he is born."

12. In this context they recite a verse. "The *acārya* bears him in the womb by placing his right hand on the disciple and in the third night he

(the disciple) is born as a Brahmin along with the Sāvitrī." Nevertheless, (in spite of the alternative timings said above), let him impart Sāvitrī at once, for the Brāhmana belongs to Agni and Agni is born at once by churning. Therefore he should impart to the Brāhmaṇa at once.

13. Now some people impart that Sāvitrī which is in Anuṣṭubh, saying, "Anuṣṭubh is speech and let us impart speech unto him." But let him not do so; for in that case, if someone were to say of him, "this student has certainly taken away his (the teacher's) speech, the latter will become dumb." That would surely come true. Let him therefore teach him that Sāvitrī in the Gāyatrī (metre).

14. Some impart it (Sāvitrī) to him while he (the pupil) is standing or sitting to his (teacher's) right. Let him not do so. If he does so and somebody remarks, "this teacher has made him (the student) born sideways, he (the pupil) will turn away from him"; then that would indeed, come true. Let him therefore impart to him in an eastern direction with the student facing him (towards the west).

15. He first recites it in *pādas* (i.e. three *pādas* one by one), corresponding to the three breathings; the *prāṇa*, the *udāna* and the *vyāna*. Thus he puts into him these (breathings). Then he (recites) in half-verses, corresponding to these two *prāṇas*; namely, the *prāṇa* and *udāna*. Thereby he puts into him these two breathings. Then (he recites) the whole verse; corresponding to this one; namely, *prāṇa*. Thereby he puts his entire *prāṇa* into the whole of him.

16. Now they say, "When one has initiated a Brāhmaṇa to the *brahmacarya* order, he should not have sexual intercourse, lest he should generate this Brāhmaṇa from a cast seed; for he who is initiated into *brahmacarya* becomes an embryo." They also say in this matter, "He may (have sexual intercourse) if he so chooses. For these beings are of two kinds; the divine and the human. The human ones are born out of the procreative organs and these Vedic *mantras* like Gāyatrī are divine beings, generated from the mouth. It is from there (the mouth) that he (teacher) produces him and hence he may, if he so chooses, do so (have intercourse)."

17. They also say, "One who has entered *brahmacarya* should not eat honey; for honey is the ultimate essence of plants." But Śvetaketu, son of

Āruṇi, while a student, was eating honey and said, "This honey is the remainder of the triple *vidyā* (the three Vedas). He who has this remainder portion he is himself the essence." If one understands this (truth) as Brahmacārin and eats honey, he is (virtually) reciting the *Ṛk* or *Yajus* or *Sāman*. Therefore one can as well take honey. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. When the gods were going upwards towards the heavens, the Asuras enveloped them with darkness. They (gods) said (among themselves), "There is no other way than by (performing) a *satra* sacrifice, this (darkness) can be dispelled. So let us sit in a sacrificial session." They started a sacrificial session of a hundred Agniṣṭomas and drove away the darkness as far as one could see it sitting. In like manner they (the Yajamānas) entering a session of hundred *ukthyas* dispelled the darkness as far as one may see standing.

2. They said, "Well, we may be able to dispel the darkness (by three hundred Agniṣṭomas) but not the whole of it. Come; let us consult father Prajāpati." They went to father Prajāpati and asked, "O Lord, Asuras enveloped us with darkness when we were proceeding upwards to the heavens. We performed a *satra* of hundred Agniṣṭoma and dispelled the darkness as far as we could see while sitting. In like manner, by performing hundred *ukthyas*, we could dispel darkness as far as one could see, while standing. Please teach us how we can dispel the Asuras and darkness (created by them) and destroy all evil and go to the heavenly world."

3. He (Prajāpati) said, "Alas ! you proceeded not with a sacrifice involving all the Kratūs, when you performed Agniṣṭoma and *ukthya*." You perform the *satra* involving hundred *Atirātras* and thereby, you can destroy the Asuras and the darkness, remove all evil and proceed to the heavenly world." They (accordingly) performed the *satra yāga* involving hundred *Atirātras*. By that they vanquished all the Asurās and darkness and destroyed all evils and reached the heavenly world. In this (performance of hundred *Atirātra*), during the first fifty days, the *Sāmans* to be chanted in the night, extended into the (next) day and the *Sāmans* to be recited in the day, extended into the (following) night. (In the *Atirātra saṁsthā*, the *Āśvina śastra* started in

the previous night, ends only on the next morning, after sunrise. Then follows the remaining rituals of the previous night. Thus two to three hours of the following day are taken away by the previous night's items and correspondingly, the day's functions do not get completed before sunset and so it over-extends to the night).

4. They said (among themselves), "We are now in a fix and know not what to do. Let us approach father Prajāpati." Going to father, Prajāpati, they said, "Our night-hymns happen to be (chanted) in day time and the day-hymns at night. O wise one advise us, who are in confusion, regarding the sacrifice." He (Prajāpati) sang (explained to them with an illustration), "the great serpent staying in a big pond is chased as it were by a more powerful one (foe) and driven away from its abode. (The *Prātar anuvāka* is compared to the great serpent which has been driven away or made to recede by the *Āśvina śastra* which is more powerful). Hence the sacrifice does not develop (properly). The *Āśvina śastra* which you recite (similarly) gets uprooted from the *Prātar anuvāka* (morning schedule) and you in spite of your wisdom, have driven it away from its place like unwise persons. It should have been carried forward slowly (in a low-tone) by the Praśāstrā without causing hindrance to the Hotā in his work." "(i.e. even while the Hotā is busy with the *Āśvina śastra*, that *Prātar anuvāka* should be quietly carried on by the Praśāstrā (Maitra-Varuṇa) so that the *Prātar anuvāka* is not out of the time schedule)." Then they asked – "O Lord, how then that (*Āśvina śastra*) becomes one (properly) recited and how the recitation not disturbed (by the *Prātar anuvāka*)?"

5. He (Prajāpati) said, "When the Hotā, reciting the *Āśvina śastra* reaches the end of the Gāyatra metre of the *Āgneya Kratu*, then the Pratiprasthātā should carry round the *Vasatīvarī* water and recite the *Prātar anuvāka* to (the hearing of) Maitrā-Varuṇa, in between the two *Havirdhāna* carts. (the *Āśvina śastra* has three divisions - Āgneya, Uṣasya and Āśvin and each has chants in seven metres starting from Gāyatrī. So when the chants in Gāyatra of the first division ends, the Pratiprasthātā should move to the *Havirdhāna* carts carrying the *Vasatīvarī* water and chant the *Prātar anuvāka* to the Maitrā-Varuṇa seated there)." The Hotā recites the *Āśvina śastra* in a loud voice and the other (Maitrā-Varuṇa) recites (the *Prātar anuvāka*) in a low voice, only just muttering it. This way he does not disturb the Hotā's recitation with his, nor he counters metre by metre. When the *Prātar anuvāka* is over,

the Prastotā should make the offerings of the *Upāṁśu graha* and the *Antaryāma graha* in time, press out the straining cloth and puts it in the *Droṇa kalaśa*. After offering the fermented *Soma*, he should return to the *sadas* and drink the remaining portion of the fermented *Soma* (from those *graha* cups). Then he should complete the *Yajñapuccha* (the last rituals of the sacrifice) according to the rules, take up the *Soma grahas* placed behind the *Antaryāma* cup, offer drops from them (into the fire) and recite Santāni and Bahiṣpavamāna *stotras* and attend to the day-rituals.

6. There are these verses in this connection — "Those learned gods who caused the *Śatakratu* (sacrifice involving hundred *Soma yāgas*) performed, they dispelled the darkness far away by means of four hundred horses." Here indeed four (priests) are harnessed (pressed into service) – two Hotās and two Adhvaryus. "Like a craftsman fixing a spike to the spear, the wise ones coupled the ends of the two days. Now the Asuras will not, we are sure, disturb the sacrificial thread (which we have learnt from Prajāpati)." "Even when the previous day's work is unfinished, they carry it through on the following day – it is indeed difficult to understand the wisdom of the gods; streams of *Soma* (of the previous day) flow interlinked with streams of *Soma* (of the following day) – over as the horses (of Janamejaya) when they have performed their task, have (sweet drinks) poured out of jars emptied for them and are pleased with liquor in the house of King Janamejaya", then the Asuras-Rākṣasas went away. (Fifth Brāhmaṇa Ends.)

BRĀHMAṆA VI

1. There are five *Mahā yajñas* (great sacrifices) and they are indeed the great *satra* sacrifices. They are the *Bhūtayajña*, the *Manusyayajña*, the *Pitṛyajña*, the *Devayajña* and the *Brahmayajña*. Day by day one should offer *bali* (food) to living beings and that constitutes the *Bhūtayajña*. Every day one should offer (hospitality) to guests upto (the offering of) a jar of water and thus he performs the *Manuṣyayajña*. Day by day, one should offer (to the *pitṛs*) with the (uttering of) *svadhā*, alongwith (or at least in the form of) pot of water and that consitutes the *Pitṛyajña*. Every day one should make offerings, at least a log of wood, with (the utterance of *svāhā* into the fire) for the gods; that consitutes the *Devayajña*.

2. Now about the *Brahmayajña* — *Brahmayajña* means reciting one's own Veda *śākhā* (that branch of Veda traditionally studied in his family).

For this *Brahmayajña*, speech is the *juhū*; mind is the *upabhṛt*, eye, its *dhruva*; intelligence is its *sruva*; truth is its *avabhṛta* and the heavenly world, its *udayana* (finale). Whatever worlds one gains by giving as gift this entire earth covered with wealth, thrice that and much more and imperishable (worlds) he gains who knowing this, recites his Vedic lesson day by day. Therefore let him recite his Veda (*śākhā*) every day.

3. These *Ṛk* (verses recited in *Brahmayajña*) are milk-offerings to the gods. One who knows thus and recites the *Ṛk* (verses) in his *svādhyāya* day by day, virtually pleases the gods with milk-offerings and they pleased (by these) make him happy with wealth, well-secured, with breath (longevity of life) with vitality; with well-being of his whole body and with all auspicious prosperities. Rivers of *ghee* and rivers of honey flow as *svadhā* offerings to his *pitṛs*.

4. These *Yajus* (formulas recited in *Brahmayajña*) are *ghee*-offerings to the gods. One who knows thus and recites the *Yajus* (formulas) in his *svādhyāya* everyday, virtually pleases the gods with *ghee* offerings and they pleased (by these) make him happy with wealth, well-secured, with breath (longevity of life), with vitality; with well-being of his whole body and with all auspicious prosperities. Rivers of *ghee* and rivers of honey flow as *svadhā* offerings to his *pitṛs*.

5. These *Sāmans* (chants recited in *Brahmayajña*) are *Soma*-offerings to the gods. One who knows thus and recites the *Sāman* (chants), in his *svādhyāya* day by day, virtually pleases the gods with *Soma*-offerings and they pleased (by these) make him happy with wealth, well-secured, with breath (longevity of life), with vitality; with well-being of his whole body and with all auspicious prosperities. Rivers of *ghee* and rivers of honey flow as *svadhā* offerings to his *pitṛs*.

6. These *Atharva-Āṅgīrasa* (passages recited in *Brahmayajña*) are fat-offerings to the gods. One who knows thus and recites *Atharva* (passages) in his *svādhyāya* every day, virtually pleases the gods with fat-offerings and they pleased (by these) make him happy with wealth, well-secured, with breath (longevity of life); with vitality, with well-being of his whole body and with all auspicious prosperities. Rivers of *ghee* and rivers of honey flow as *svadhā* offerings to his *pitṛs*.

7. The *Anuśāsanāni* (Vedic injunctions on duties), *vidyā* (Vedic commands on *upāsanā*); *Vākovākayas* (metaphysical discussion in the Brāhmaṇa texts); *Itihāsa* (Brāhmaṇa texts dealing with cosmology etc.); *Purāṇa* (historical narratives found in the Brāhmaṇās); *Gāthā* (illustrative statement in Brāhmaṇa texts); *Nārāśaṁsas* (Brāhmaṇa passages in praise of individuals) are the honey offerings to the gods and who knows thus and studies them day by day, virtually pleases the gods with honey-offerings and they pleased (by these) make him happy with wealth, well-secured, with breath (longevity of life); with vitality, with well-being of his whole body and with all auspicious prosperities. Rivers of *ghee* and rivers of honey flow as *svadhā* offerings to his *pitṛs*.

8. This *Brahmayajña* has four *vaṣaṭkāras* (*vauṣaṭ* uttered at the end of the offering formula to signal the pouring of the oblation into the fire); they are the blowing wind; the lightening; the thunder and the rumbling. One should recite the *svādhyāya* (one's own Veda *śākhā*) (as part of *Brahmayajña*) to avert uselessness of *vaṣaṭkāra*. Unlike in the case of studying of Vedas which is avoided on days when there is lightening or thunder storm or rumbling of clouds (cloudy day), the *svādhyāya* as part of *Brahmayajña* should be performed even on such days and these natural phenomena are like *vaṣaṭkāra* for the offerings, and if the offerings in the form of reciting Veda in the *Brahmayajña* are not performed, these *vaṣaṭkāras* will be rendered useless (*cchamvaṣaṭkāra*). He (who performs *Brahmayajña*) is freed from recurring death and attains communion with Brahman. Even if he is altogether unable to recite (the whole *svādhyāya*), let him at least recite a single divine word(of the Veda) and that saves him from falling away from divine beings. (Sixth Brāhmaṇa Ends.)

BRĀHMAṆA VII

1. Now let us discuss the greatness of *svādhyāya* (study of scriptural texts). The study and teaching of one's own traditional Veda *śākhā* with devotion and earnestness is source of pleasure and makes one independent of others; day by day he acquires wealth. It is great tonic (to keep him healthy); he sleeps peacefully. He develops control of senses, single-mindedness and growth of intelligence and fame. He is able to guide people around and due to increase in intuition, he becomes respected with regard to the four duties ordained to a Brāhmin,viz., Brāhmanic glory, capacity to withstand repression, fame and social status. The world, with the four *dharmas* of

Brāhmin getting ripened, becomes enjoyable by liberal charity, strength to resist opression and freedom from being killed. The *svādhyāya* is the symbol of culmination of all sufferings between the heaven and the earth and it is the goal (of human beings). One who studies his traditional Veda *śākhā* after knowing this reaches the fulfilment of his life. Therefore one should study (*svādhyāya*).

2. Whatever portion of *svādhyāya* one studies daily, it amounts to his having performed the sacrifice related to that portion. Knowing this, he who studies *svādhyāya*, owns the merit of having performed the sacrifice. Therefore one should study (*svādhyāya*).

3. Even if one annointed with oil, well adorned and comfortably lying on a bed, if only he performs the *svādhyāya*, he earns the merit of one who has observed the most severe penance getting heated upto very tips of his nails. (A person who studies *svādhyāya* earns the merits or *puṇya* of observing severe austerities like *kṛcchra* and *cāndrāyaṇa* which put the body to severe strain).

4. The *Ṛks* are the honey; the *Sāmans* are indeed the *ghee* and the *Yajus* are the nectar. The study of *vākovākya* (statements and counter statements of Mīmāṁsā) is a mess of milk and rice or meat and rice.

5. He satisfies the gods with honey, who studies the *Ṛks* everyday knowing that (they are honey). Those gods thus pleased make him happy by granting all desires and all enjoyments.

6. He is pleasing the gods, with *ghee*, who daily recites *Sāmans* as part of his *svādhyāya*, knowing that (the *Sāmans* as *ghee*). The gods thus satisfied bestow all desires and enjoyments on him.

7. He satisfies the gods with nectar, who daily recites the *Yajus* formulas as part of the *svādhyāya*, knowing that (the *Yajus* is nectar). Those gods thus satisfied grant him all desires and all enjoyments.

8. He pleases the gods with a mess of rice and milk or rice and meat, who pleases them by studying *vākovākya* as part of the *svādhyāya*, knowing that (they are the rice and milk or rice and meat). So pleased, the gods confer upon him all desires and all enjoyments.

9. The waters move on; the sun moves; so too the moon and stars move. But for a person who does not do his *svādhyāya* for a day (it is as if) these deities did not move on that day and did not carry out their schedule on that day. Therefore one should study his *svādhyāya.* Let him at least recite a single *Ṛk mantra* or a single *Sāman* or one *Yajus* formula or one *gāthā* (mythical story) or one Brāhmaṇa passage (explaining a Saṁhitā text), so that there is no break in his vow (of *svādhyāya*). (Seventh Brāhmaṇa Ends.)

BRĀHMAṆA VIII

1. In the beginning Prajāpati was alone here and he desired, "Let me survive and proliferate." He underwent austerities and got heated in penance. From him thus toiled, and got heated –

2. – the three worlds got created; the earth, the aerial region and the sky. He heated the three worlds and from those thus heated –

3. – three luminous objects were born, viz. the fire, the one who blows (Vāyu) and the sun. He heated these three luminous bodies and from those thus heated –

4. – the three Vedas appeared. The *Ṛgveda* from Agni; the *Yajurveda* from Vāyu and the *Sāmaveda* from the Sun. He heated these three Vedas and from those thus heated –

5. – three glowing flames (essence) were born; *Bhūḥ* from *Ṛgveda*; *Bhuvaḥ* from *Yajurveda*; and *Svaḥ* from *Sāmaveda.* The *hautra* (the duties of the Hotā priest) were derived from the *Ṛgveda*; the *ādhvaryava* (the duties of the Adhvaryu) were drawn from the *Yajurveda* and the *udgīta* (the duties of the Udgātā priest) were derived from the *Sāmaveda* and what pure essence (which remained) of all the three was available, from that he derived the duties of Brahmā.

6. Those gods asked Prajāpati, "If our sacrifice is to fail, due to the *Ṛk* or the *Yajus* or the *Sāman*, with what shall we heal it ?"

7. He (Prajāpati) said If (it fails) due to *Ṛk*, take four ladle full of *ghee* and offer it in the Gārhapatya, chanting "*Bhūḥ*". If it is due to *Yajus*, four ladle-full of *ghee* should be offered in the Āgnīdhrīya altar or *Anvāhārya*

Vacana chanting "*Bhūvaḥ.*" If it fails due to *Sāmaveda*, four ladle-full of *ghee* should be offered in the Āhavanīya altar, chanting "*Svaḥ.*" If you cannot identify as to which of the three Vedas is the cause for failure, you should offer at the Āhavanīya chanting all the three (*Bhūḥ, Bhūvaḥ* and *Svaḥ*). In this way the *Ṛgveda* is healed by the *Ṛk*; the *Yajurveda* by the *Yajus* and the *Sāmaveda* by the *Sāman* even as one would join together the broken parts of the limbs (with their corresponding parts). This is how he rectifies the broken sacrifices. If he were to heal it in some other way, it would be like putting together two different parts or would be like applying some poison in the place of an ointment to a broken limb. Therefore the Brahmā should be one who knows thus (procedure of treatment) and not one who does not know.

8. If somebody should ask, "When the *hautra* is done with *Ṛk*, the *ādhvarya* is done with *Yajus* and *udgītha* is done with *Sāman*, with what should the deities of Brahmā be made of ?" One should say with all the three *vidyās*. (Eighth Brāhmaṇa Ends.)

(Chapter Five Ends.)

Chapter Six

BRĀHMAṆA I

1. Bhṛgu, the son of Varuṇa, considered himself superior to his father in knowledge. Varuṇa came to know that and thought, "He considers himself superior to me in knowledge."

2. He told (Bhṛgu), "My son, first go eastwards and having observed there what you might see, you proceed southwards; having seen there what you might see, you go westwards; having observed what you might come across there, you go northwards and having seen what you might see there, proceed to the intermediate direction to the north (north-east) and tell me what you shall see there."

3. He accordingly went towards the eastern direction and there men were cutting men, chopping off one by one their limbs and saying (among themselves), "This to me, this to you." He (Bhṛgu) exclaimed, "What a horrible thing ! men here have chopped off men limb by limb and are sharing (among them)." They (the men who were cutting) said, "This is how, indeed, these men dealt with us in the yonder world and so we now return that (treatment) to them." He (Bhṛgu) asked, "Is there not any atonement for this ?" "Yes, there is." They said, "Your father knows it."

4. He then proceeded to the southern direction. There men were cutting men, chopping off limb by limb and saying, "This to me; this you." He (Bhṛgu) exclaimed, "What a horrible thing ! men here have chopped off men limb by limb and sharing(among them)." They said, "This is how, indeed these men dealt with us in the yonder world and so we now return that (treatment) to them." He asked, "Is there not any atonement for this?" "Yes, there is," they said, "Your father knows it."

5. He then went towards the western direction. There men sitting quiet were being eaten by men, sitting still. He exclaimed, "What a horrible thing. Men sitting quiet are eating men sitting quiet." They replied, "This is how, indeed, these men dealt with us in the yonder world and so we now return that (treatment) to them." He asked, "Is there not any atonement for it ?" "Yes, there is," they said, "Your father knows it."

6. He thereafter proceeded northwards. There men, shouting aloud were being eaten by men crying aloud. He exclaimed, "What a horrible thing ! Here men shouting aloud are eating men who are crying aloud." They replied, "This is how, indeed, these men dealt with us in the yonder world and so we now return that (treatment) to them." He asked, "Is there not any atonement for it ?" "Yes, there is," they said, "your father knows it."

7. He then proceeded to the intermediate direction to the north (north-east). There were two women, one handsome and the other more handsome. A man stood between them dark in complexion, yellow-eyed, with a stick in his hand. On seeing him, he (Bhṛgu) got scared and returned home and sat (quiet). On seeing him (idle), his father said, "Do your daily study (of scriptures). Why you are not studying your lessons ?" He replied (in despair), "What shall I study ! there is nothing to study." Then Varuṇa knew that he has indeed seen it (seen what he wanted to see, hence the despondency).

8. He (Varuṇa) said, Those men whom you saw in the eastern region being cut by men chopping off limb by limb and saying "This to you, this me" by way of sharing, were the trees. When one puts the *samidhās* (collected) from the trees on (the fire) he thereby subjugates the trees and conquers the kingdom of trees.

9. Those men whom you saw in the southern region, being cut by chopping off limb by limb and saying "This to me, this to you" by way of sharing, were the cattle. When one makes offerings (in the fire) with milk, he subjugates the cattle and conquers the world of cattle.

10. "Those men whom you saw in the west, sitting quiet were being eaten by men sitting still, were the herbs. When one lights up (shows a burning *darbha* over) the Agnihotra milk with a (lighted) grass, he subjugates the herbs and conquers the world of herbs."

11. "Those men whom you saw in the northern direction where men who were shouting were being eaten by men who were shouting, were the waters. When he brings back the waters, he subjugates the waters and conquers the world of the waters."

12. "Now about the two women whom you saw, the one handsome and the other more handsome – the handsome one is faith. When one makes

the first offering (of the Agnihotra), he subjugates faith and conquers faith. The more handsome one is unbelief. When one offers, the second oblation (of Agnihotra) he subjugates unbelief and conquers unbelief (i.e. he loses faith in doing unholy acts). Now the man whom you saw between the two ladies, dark in complexion and yellow-eyed, with a stick in hand, he was anger; when having poured water in the spout of the *sruk* and pours it (into the fire), he subjugates anger and conquers anger. Surely, one who knowing this, performs Agnihotra, he conquers everything and subjugates everything." (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Janaka (the king) of Videha once came across some priests going about (officiating at sacrifices); they were Śvetaketu, son of Āruṇi Somaśuṣma, son of Sātyayajña, and Yājñavalkya. He asked, "How do each one of you perform the Agnihotra ?"

2. Śvetaketu, son of Āruṇi said, "O Emperor ! I offer into each other the two heating principles (Agni and Āditya), the eternal ones, overflowing glory." The king asked, "How is it ?" He replied, "Āditya is the heating principle and I offer to him in the evening into the fire. Agni is the heating principle and I offer to him in the morning into the sun." The king asked, "What happens to one who does thus ?" He said, "He, for ever becomes possessed of prosperity and fame and gets identified with these two deities and shares their worlds."

3. Then spoke Somaśuṣma, son of Sātyayajña, "O Emperor ! I offer *tejas* (light) into *tejas*." "How come", asked the king. "Āditya is light and I offer to him in fire in the evening. Agni indeed, is *tejas*; to him in Āditya, I make offering in the morning." The king asked, "What becomes of him who does thus ?" He said, "He verily becomes illumined, famous and eater of food." He attains identity with these two deities and shares their worlds.

4. Then spoke Yājñavalkya, "When I take out the fire (from the Gārhapatya to the Āhavanīya), it is the Agnihotra itself, I am raising." Where the sun sets, all the gods follow him and on seeing this fire raised, they return. Then I clean the (Agnihotra) vessels, set them (on the *vedī*) and after milking the Agnihotra cow, I see them (the gods) gladdened on see-

ing (that)." The king said, "O Yājñavalkya you have closely inquired into the nature of Agnihotra. I shall give you a hundred cows (as gift). Nevertheless, even you have not known the emergence, the course, the support or the contentment in respect of these two offerings (of Agnihotra). Nor you have known the returning or the reascent world of the two offerings." Thus saying he got into his chariot and drove away.

5. They deliberated among themselves, "This (vain-glorious) Kṣatriya has outwitted us. Let us call him for philosophical debate (in which he cannot outdo us, the Brahmins). " Then Yājñavalkya said, "We are Brahmins and this one (Janaka) is a Kṣatriya. If we defeat him (in philosophical debate), whom should we claim to have defeated ? (after all a Kṣatriya getting defeated by Brahmins in philosophical debate is no great credit to the latter). If he were to defeat us, people will say that Brahmins have been defeated by a Kṣatriya (which is a great discomfiture to the whole community). So, do not resort to this (proposal)." They approved of his counsel. Then Yājñavalkya got into a chariot and followed him (the king) and overtook him.

6. The king asked him, "Is it to know Agnihotra (you have chased me)?" "Yes, the Agnihotra, O King", he replied. (The king said) "Those two offerings when made, rise up."

7. "They enter the aerial region and make the aerial region itself the *Āhavanīya* altar; have Vāyu as their *samidhā*; the rays of the sun, their pure libations; and they satiate the aerial region and from there they rise up."

8. "They enter the sky and make the sky itself their *Āhvanīya*; have the sun as their *samidhā*; make the moon their pure libation and satiate the sky. They therefrom return."

9. "They enter this earth and make the earth itself their *Āhavanīya* altar; have the Agni as their *samidhā*; make the herbs their pure libation. They satiate the earth and they rise up."

10. "They enter the man and make his mouth itself their *Āhvanīya* altar; have the tongue for the *samidhā* and make food their pure libation. They satiate man. Surely the one who knowing this, eats (food), it amounts to his offering Agnihotra. Then they rise up."

11. "They enter the woman and make her lap itself their Āhavanīya altar; her womb the *samidhā*; for that (womb) is called *dhāraka* (one that bears) since Prajāpati bore the creatures by means of it. They make the seed, the pure libation. They satiate the woman. Surely the one who knowing this, goes into sexual union, it amounts to his offering Agnihotra itself. The son that is born out of that (mating) is the renascent world. This is the Agnihotra; O Yājñavalkya; there is nothing greater than this" – thus he spoke. Yājñavalkya granted him a boon. The king said, "Let me have (the boon of) asking you questions as I wish O Yājñavalkya." From thence Janaka became a Brāhman (came to be honoured as a Brahmin). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Janaka of Videha, once performed a sacrifice with plenty of *dakṣiṇā*. He collected thousand cows (to be given away as *dakṣiṇā*) and said, "O Brahmins! whoever is most learned in Brahmavidyā among you, may drive away these (cows)."

2. Yājñavalkya then said, "This way (lead) them." They (others) asked, "O Yājñavalkya ! are you the most learned in *Brahmavidyā* ?". He replied, "I bow to him who is most learned in *Brahmavidyā*. We are only desirous of the cows." They asked (among them), "Who amongst us shall ask questions of him ?". The clever Śākalya said, "I shall." Noticing him, he (Yājñavalkya) enquired, "O Śākalya, are you the one chosen by (these) Brahmins to put out the firebrand (to challenge me)?"

3. Śākalya asked, "O Yājñavalkya! how many gods are there?" (He replied) "Three hundred and three and three thousand and three." (Śākalya said approvingly) "Yes." "How many are really the gods?" – "Thirty-three." "Yes", he said. "How many are the gods, actually, O Yājñavalkya ?" "Only three" (he said). "Yes", it is so. "How many gods are there really, O Yājñavalkya." (He said) "One and a half." "Yes", he said, "How many are the gods in reality. O Yājñavalkya?" (He replied) "One." (Śākalya said), "Yes". (He further asked) "Who are those three hundred and three and three thousand and three ?"

4. He said, "Those are but their powers and there are only thirty-three gods." "Who are those thirty-three ?" "They are the eight Vasus; the eleven Rudras and the twelve Ādityas – totalling thirty-one and Indra and Prajāpati make it thirty-three."

5. "Who are those Vasus ?" – "Agni, earth, Vāyu, aerial region, sun, sky, the moon and the stars – they form the Vasus. These (deities) enable all this creation to survive (*vāsayanta*) and hence are Vasus."

6. "Who are the Rudras ?" – "These ten vital airs in man and the self is the eleventh – when these depart from this mortal body, they cause (people) to cry (*rodayanti*). Since they make (people) cry they are Rudras."

7. "Who are the Ādityās ?" – "The twelve months of the year; they are the Ādityās. They move taking these (creations) along with them (*ādadānāḥ yanti*) and hence they are Ādityās."

8. "Who is Indra and who is Prajāpati ?" – "Indra indeed, is thundering cloud and Prajāpati is the sacrifice." "What is thundering cloud ?" "The thunderbolt." "What is sacrifice?". "It is the *Paśus*."

9. "Who are those three gods ?" – "These three worlds; because all the gods are in these worlds." "Who are those two gods ?" "They are food and *prāṇa*." What constitutes the one and a half ? — "It is this (wind) which blows." "Who is that one god ?" "It is *prāṇa*."

10. Now he (Yājñavalkya) said, "Enough of it, you have been questioning me beyond the divine. Beyond this, there shall be no more questioning. (If you persist) you will die before the next day dawns; even your bones will not reach your home." Exactly so; Śākalya died and robbers carried off his bones mistaking them for some other thing. Therefore, one should not over-talk (prattle before the spiritually elevated person). He who knows thus should (in all humility) be interested in knowing the *tattva* (truth about *prāṇa*). (Third Brāhmaṇa Ends.)

(Chapter Six Ends.)

Chapter Seven

BRĀHMAṆA I

1. He performs the *Paśubandha* (animal sacrifice). Now *Paśubandha* means cattle. He performs *Paśubandha* so that he may come to own cattle. Let him perform it at his home, hoping "Let me (come to) bind cattle at my house." Let him perform it in the season when plenty of fodder is available, thinking, "Let me own to myself cattle in a season when plenty of fodder is available." While making offerings, the Yajamāna's fires become worn out. The Yajamāna becomes worn out along with the fires that whither away and the house-hold and cattle of the Yajamāna whither away, following the Yajamāna.

2. When he performs the *Paśubandha* sacrifice, he renews the fires. By the rejuvenation of the fires, the Yajamāna gets rejuvenated and after him his home and the cattle (get rejuvenated). It confers longevity of life. Indeed it is reclamation of his self. While the Yajamāna offers Agnihotra, his fires develop a desire for flesh (look forward to an animal sacrifice when flesh will be offered). They think of the Yajamāna himself and make him take a decision (to perform *Paśubandha*). In other fires, people cook any kind of meat. But these sacrificial fires do not covet for any other flesh except this (flesh of the sacrificial *Paśu*) from the one who possess them (the sacrificial fires).

3. When he performs *Paśubandha*, he redeems his own self, thereby. By means of *vīra* (the oblation of meat), he reclaims his *vīra* (self, possessed of flesh and health); for the *Paśu* is *vīra* and the Yajamāna is (also *vīra*). This flesh is indeed the most superior food and thereby he becomes one who eats the highest quality of food. Let him not miss a whole year without the performance (of *Paśubandha*); for the year means life and it is thus immortal life that he bestows to his own self. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. There is one *Paśubandha* of the *Haviryajñya* type (on the lines of the Darśapūrṇamāsa *iṣṭi*) and another of the *Somayāga* type. The *Haviryajñya* type is that in which, he (the Adhvaryu) brings for the Yajamāna, the *vrata*

food (i.e. milk from the cow meant for that, mixed with rice or barley); pours forward *Praṇīta* waters (waters used for soaking the *Soma* creeper); pours out *pūrṇapātra* (pot full of water) and takes *Viṣṇukrama* steps. The *Somayāga* type of *Paśubandha* is one where these are not done.

2. Now they raise the question, "Is *Paśubandha*, an *iṣṭi* or a great *yajña* (*Somayāga*)." One should say, "It is a great *yajña*." For, in that (case of *iṣṭi*) it would amount to "Your having made the *Paśubandha*, an *iṣṭi* and shattered it." Its (*Paśubandha's*) fore-offerings (*prayājās*) constitute the morning *savana*; the after-offerings (*anuyājās*) the third *savana* and the *Puroḍāśa* (offering) constitutes the mid-day *savana*.

3. Some persons offer *dakṣiṇā* when the *vapā* is offered. Let him not do so. In that case, if some one is to comment, "This Yajamāna has brought the *dakṣinā* outside (the jurisdiction) of *prāṇās*"; it would mean that he has not strengthened his *prāṇās* and (consequently) he (the Yajamāna) will become either blind, or lame or deaf or paralyzed on one side. Then that would indeed so happen. So it is to be done thus – only when the *iḍā* has been invoked following the *Puroḍāśa* offering, he should take up (the distribution of) *dakṣiṇā*.

4. They ask, "O Adhvaryu ! a person who is initiated for sacrifice (*dīkṣita*) to go without an *avabhṛta* (purificatory ablution) is improper. (Tell) When did you initiate him (the one who performs *Paśubandha*). (Since the person performing *Paśubandha* does not undergo the initiation at the hands of the Adhvaryu, where is the question of *avabhṛta* which marks the culmination of *dīkṣā* ? The Adhvaryu, the Pratiprasthātā, the Hotā, the Maitrāvaruṇa, the Brahmā and the Āgnīdhra – together form the team of six (priests), and therefore the formula (prescribed for this occasion) is *Ṣadhotṛ*; they (all together) mutter that when he makes either a single offering with *ghee* taken in the *sruk* five times or five separate *ghee* offerings. (They recite) "Vācaspati (lord of speech) the sky is your back, the aerial region is your self (heart); you reached the sacrificial place with your own limbs. Similarly you pervade this earth with the bodies (of individual beings like man). By your faultless speech (employed in reciting *stotrās* and *śastrās*) and with your faultless *juhū* (*sruk*), you reach to the skies, the offerings (made here), which gladden the gods, Svāhā." This (*Ṣadhotṛ*) is the *dīkṣā* for *Paśubandha*.

5. Now they question, "O Adhvaryu ! since it is not proper to skip *avabhṛta* (final ablution) for one who is initiated (for a sacrifice), when do you cause him to do the *avabhṛta* (in the case of the one who performs *Paśubandha*)?" "When he proceeds with the offerings of the *Hṛdayaśūla* (the log of wood on which the cut piece of the *Paśu's* heart is roasted), it constitutes the *avabhṛta* for this *Paśubandha* sacrifice. Madhūka, of Paiṅgi *gotra*, once said", Some perform the *Paśubandha* without *Soma* juice and others with *Soma*. The *Soma* was in the heavens and Gāyatrī, assuming the form of a bird fetched him. One of its plumes was cut off and it became *parṇa* (Palāśa tree). That is how it is told in olden days in the Brāhmaṇa dealing with the origin of the Palāśa tree. *Soma*, no doubt, perform the *Paśubandha* without *Soma* and some others with *Soma*. He who makes the *yūpa* (for the sacrifice) with a wood other than Palāśa wood, performs the *Paśubandha* without *Soma* and he who makes the *yūpa* with Palāśa wood, performs the *Paśubandha* with *Soma*. Therefore, let him make his *yūpa* with Palāśa wood (since it is advisable to perform it with *Soma*). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. That one (*yūpa*) made of very hard wood (like Khādira) is not good for cattle and hence he who desires to have cattle should not make such a *yūpa* (with hard wood). That (*yūpa*) with little hardness is good for cattle and he who desires to have cattle should make his *yūpa* with such a wood. That (Palāśa wood) which is crooked and has a sharp top is called Kapotī. If one were to make his *yūpa* with that (type of Palāśa), certainly departs to the other world before his full-span of life. Therefore no one who wishes to live long makes his *yūpa* of that type.

That (Palāśa wood) bent at the top and curved outward in the middle is a symbol of poverty. He who makes his *yūpa* of such a one, his dependents will certainly remain hungry (impoverished). Therefore no one desirous of being fed, makes such a one as his *yūpa*. That (Palāśa wood) which is bent at the top and is curved inwards in the middle, is a symbol of prosperity. So he who wishes for food (plenty) makes such a *yūpa*. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. One who is engaged in performing a *Paśubandha*, were to make a *yūpa*, one cubit long, he thereby gains this terrestrial world. If he makes one two cubits long, he thereby gains the aerial region. If he makes one, three cubit long, he thereby wins the heaven. If he makes one, four cubit long, he gains the quarters. That *yūpa* for the *Paśubandha* sacrifice, of course, happens to be three cubits or four cubits long. And if it (the *yūpa*) is above four cubits it belongs to *Somayāga*.

2. Now they ask, "Should he offer the two *ājyabhāgas* or not." "Let him offer", they say, "For, the two *ājyabhāgas* are the eyes of the sacrifice and can a person be without eyes?" For, as, long as a claimant of a share does not get discharged by (getting) his share, so long does he consider himself undischarged (a claimant). Only when he is discharged by giving his share, he ceases to be a claimant. On that occassion when the Hotā recites, "Give blood to Rākṣasa", he gets himself discharged by (getting) a share for him. For at that time grief gets accumulated at the heart of the *Paśu* that is being slaughtered. From the heart, it enters the spit (iron roaster). When he cooks the organs of the *Paśu* including the heart, (on that spit) then that agony will pervade the entire *Paśu*. So let him, therefore cook it (the heart separately) after transferring it on one side on a log of wood.

3. He smears *ghee* at the bottom (of the offering ladle). Thereby he makes a form of the earth. He then puts a gold piece thereon. Thereby he makes a form of the fire. He then places the *vapā* thereon and thereby makes a form of the aerial region. Then he puts a gold piece on it; thereby makes a form of the sun. When he sprinkles *ghee* over it, he makes a form of the heavens. This then is that *vapā* of five parts. Fivefold is the sacrifice, fivefold is the *Paśu* and there are five seasons for the year and therefore the *vapā* has five parts. (Fourth Brāhmaṇa Ends.)

(Chapter Seven Ends.)

Chapter Eight

BRĀHMAṆA I

1. Even as a chariot wheel or a potter's wheel will break if not steadied (by an axle), these worlds were, indeed unfixed and unsteadied.

2. Prajāpati then contemplated, "How can these worlds be fixed and steadied ?" By means of the mountains and rivers, he stabilised this earth; by means of the birds and sun's rays, the aerial region and by means of the clouds and stars, the sky. He (having stabilised them) exclaimed, "*mahaḥ.*" "*maha*" means cattle. That is why he who has plenty of these (cattle), his household is held in great esteem. This one (Yajamāna) indeed, comes to possess plenty of them and hence his household is held in great esteem. If he (the Yajamāna) is being driven out of his house or made to vacate, let him after performing Agnihotra, stand in veneration saying "*mahaḥ.*" He thereby gets steadied with offspring and cattle and is not thrown out of his house. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. There are indeed four fires – the one laid down; the one lifted up; the one taken forward and the one spread over (the altars). This earth is the one laid down, the aerial region is the one lifted up; the sky is the one taken upward; and the quarters are the one spread over. That which is laid down is the fire; that which is lifted up is the Vāyu; that which is taken forward is the sun and that which is spread is the moon. The Gārhapatya is the one laid down; the Āhavanīya is the one lifted up; that which is carried eastwards to the Āhavanīya is the one taken forward and that fire which is carried northwards for cooking the *Paśu* is the one that is spread and it is used for the secondary offerings. Therefore let him perform the *Paśubandha* on the *Prahārya Agni* (that is taken forward). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now they ask, "To which deity this *Paśu* belongs?" They say "It is of Prajāpati." Because it was Prajāpati who first discovered this (*Paśubandha*) and therefore this *Paśu* should belong to Prajāpati.

2. Again they say, "That *Paśu* should belong to Sūrya"; that is why when the sun sets, the cattle are tied up; some of them they tie-up in their sheds and others they flock together (at one place). Hence this *Paśu* should belong to Sūrya.

3. Again others say, "That *Paśu* should belong to Indra-Agni"; because all the other gods are behind these two deities and if one who is in agony performs sacrifice; those two deities take care of him and if he performs with a (particular) desire, the other (gods) take care of him. If one performs it with a desire for greatness (abundance of prosperity) they (Indra Agni and other deities) take care of him. Therefore that *Paśu* should belong to Indra-Agni.

4. The *Paśubandha* is indeed, *prāṇa*. As long as one lives, no one else can have sway over his cattle, for they are tied to him.

5. That Prajāpati told Agni "I will perform sacrifice seizing upon you (as *paśu*)." He (Agni) said, "No, you better tell Vāyu." He (Prajāpati) told Vāyu, "I will perform sacrifice seizing upon you (as *Paśu*)." He (Vāyu) said, "No, you better tell man." He (Prajāpati) told Puruṣa, "I will perform sacrifice, seizing upon you (as the *Paśu*)." He (Puruṣa) said, "No, you ask the cattle." He asked the cattle, "I will perform sacrifice, seizing upon you (as the *Paśu*)." They (cattle) said. "No, you tell the moon." He (Prajāpati) asked the moon, "Let me perform seizing upon you (as the *Paśu*)." He (moon) said, "No, you tell the sun." "Yes", said he (the Sun). "Since these (Agni etc.) did not agree (to be the *Paśu*), what out of them will become mine (for agreeing)?" He (Prajāpati) said, "Whatsoever you want" — "Let it be so", he replied. He (Prajāpati) seized upon him and this *Paśu* which is seized upon (for *Paśubandha*) is his (sun's). When slaughtered, that *Paśu* of his, bloated and he propitiated him with these *Āprī* offerings. Since with these offerings, he propitiated (*aprivat*) they are called *Āprī* (offerings). Therefore when a *Paśu* is slaughtered, it should be said, "Let it lie for two *ghaṭikās*." What much worlds he gains by performing *Aśvamedha*, that much worlds he gains by this (*Paśubandha*).

6. The eastern quarter breathed over that (lifeless *Paśu* of the sun lying bloated) saying, "Breath on" and bestowed *prāṇa* into it. The southern quarter breathed over it saying "Breath through" and thereby bestowed *vyāna*

into it. The western quarter breathed over that, saying "Breath off" and thereby bestowed *apāna* into it. The northern quarter breathed over it saying, "breath up" and thus bestowed *udāna* into it. The upper region breathed over it saying, "Breath all about" and thereby bestowed *samāna* into it. That is why when a son is born, let him ask five Brāhmins before the umbilical chord is cut, "Breath over him in this way (standing on all the five directions)." If one is not able to collect (five of them) let him go round (the child) himself and breath over him. He (that son) lives the full span of life and lives to old age.

7. He (the sun, as per the boon from Prajāpati) took unto himself the *prāṇa* from Agni. That is why the fire does not blaze unless it is fanned or kindled (*prāṇa* is not passed into it), because its *prāṇa* has been taken away (by the sun). He who knows this can take away the life breath from his hateful foe.

8. He (the sun) took unto himself the form from Vāyu. That is why the Vāyu is heard as if blowing and we do not see him; because his form has been taken away. He who knows this can take away the form of his hateful enemy.

9. He (the sun) took unto himself the man's will. That is why they say (of one whom they wish well) "Let god's will protect you" and not human will. Because his will has been taken away. He who knows this can take away the will of his hateful foe.

10. He (the sun) took unto himself the eye of cattle. That is why even when they seem to be clearly seeing, they do not understand and only by smelling, they understand. Because their eye has been taken away. Certainly he who knows this can deprive his hateful foe of his eye-sight.

11. He (the sun) took unto himself the moon's glow. That is why these two (sun and moon) even though similar, the moon is not shining as much (as the sun). His (moon's) glow has indeed been taken away. He who knows this, takes away the glow of his hateful foe. Thus since he (the sun) took away (the qualities of each one– *ādatta*) he is called Āditya. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Once upon a time, a tiger killed a Samṛāḍ cow (the cow that yields milk for Pravargya) belonging to those who were engaged in a *satrayajña* under king Keśin as their *gṛhapati* (main Yajamāna). He called together the *satrins* (fellow Yajamānas) and asked "What is the atonement for this?" They said, "There is no atonement for this (that we know of); Khaṇḍika-Audbhari alone is aware of the atonement for this"; but he (Khaṇḍika) desires this much and worse than this calamity for you.

2. He (Keśin) told his charioteer, "Get ready (my chariot); I shall go to him (Khaṇḍika). If he tells me (the atonement, well and good) I will succeed in completing my sacrifice. If he (by not telling me) have me dead, I shall be shattered along with my sacrifice." He (got) the chariot yoked and proceeded and reached there. He (Khaṇḍika) without allowing him (Keśin to say) said (himself), O Keśin! The skin(of the cow that yields milk for Pravargya) which you put on your shoulder, same kind of skins are found on the antelopes. Among them, even small antelopes are unskinned and cooked by us. That skin (of the black antelope) is tied to my neck. Seeing that, have you dared to come here with the intention of killing me (for taking away the skin of the *gharmadhughā* belonging to you)? (Is it that you, by mistaking this black antelope skin on my neck for the black skin of the Pravargya cow of yours, have dared to challenge me on the ground that I might have killed your Pravargya cow and taken away its skin?) "No sir", said the king, "It was the tiger that killed my Pravargya cow, O revered one. If you would (kindly) tell me (the atonement), I shall complete my sacrifice; if not you would have me dead. I shall be shattered along with my shattered sacrifice."

3. He said, "Let me consult those who counsel me." After calling together (the counsellors) he said, "If I tell him (the atonement, his race will prosper here and not mine; but I will gain the higher worlds. If I do not tell him, my race will prosper here but I will not gain the higher worlds." They (counsellors) said, "Do not tell him; for, (by telling) this world become that of the Kṣatriyas (and we Brahmins will lose it)."

4. He (Khaṇḍika) said, "I shall tell him; because there are more nights in the yonder world (and by telling him though I may forego this earth which has fewer nights or less longevity, I will gain the other world which is

more enduring)." Accordingly he told him (the atonement for the Pravargya cow being killed), "After offering the *Spṛti* oblations, commission another cow and that shall be your Pravargya cow." (He told the *Spṛti* offerings) "From the moon, I take your mind – *svāhā*; from the sun, I take your eye – *svāhā*; from Vāyu, I take your *prāṇa* – *svāhā*; from the quarters, I take your ear – *svāhā*; from the waters, I take your blood – *svāhā*; from the earth, I take your body – *svāhā*." (After offering these) let him say, "Bring another cow." That shall be the Pravargya cow. He (Keśin) then left that place. Verily the progeny of Keśin race are born here (on the earth) even to this day. (Fourth Brāhmaṇa Ends.)

(Chapter Eight Ends.)

(AṢṬĀDHYĀYĪ KĀṆḌA ENDS)

MADHYAM KĀṆḌA

Chapter One

BRĀHMAṆA I

1. This sacrifice (*Gavām Ayanam*, a year-long *Satra*) is the same as this (wind) that blows. It is this they want to gain by entering a year-long vow (*Dīkṣā*). Out of those (priests) the *Gṛhapati* (master of the house where it is performed) is initiated first; for the *Gṛhapati* represents this terrestrial world and everything is established on this world. Others (who participate in that *Satra Yāga*) are established in the *Gṛhapati*. Thus seated on a firm foundation, they get initiated.

2. Then he (the Adhvaryu) initiates Brahmā. Now, Brahmā is the moon; the moon is Soma and the plants belong to Soma. Thus he connects the plants with this earth. So none else should be initiated between these two.

3. Next he initiates the Udgātā. The Udgātā is the cloud. Rains originate from the clouds. Thus he connects rains with the plants. So, no one should be initiated in between these two (Brahmā and Udgātā). If some one else were to be initiated between these two, the plants will be separated from the rains and there will be draught. Therefore no one else should be initiated in between these two.

4. Then he initiates the Hotā. Hotā is Agni in his divine aspect. The speech is the physical aspect and rain is food. Thus he connects both Agni and speech with food. Therefore no one else should be initiated between these two (i.e., Udgātā and Hotā). If some one else were to be initiated in between them, it will amount to separating Agni and speech (mouth) from food and there will be starvation (among the people). Hence no one else should be initiated between these two. These four (priests) are initiated by the Adhvaryu.

5. Then the Pratiprasthātā initiates the Adhvaryu. Adhvaryu is the mind and the Hotā is speech; thus he connects the mind and the speech. Therefore no one else should be initiated in between these two. If he were to initiate some body else between them, he will be separating mind and speech and that will be fatal (to the people). Therefore no one else should be initiated between them.

6. He then initiates the Brāhmaṇācchaṁsin for (helping) the Brahmā under whom he is. Then he initiates the Prastotā for (helping) the Udgātā under whom he is; after him, he initiates Maitrā-Varuṇa for (helping) the Hotā under whom he is. All these four (Adhvaryu, Brāhmaṇācchaṁsin, Prastotā and Maitrā-Varuṇa) are initiated by the Pratiprasthātā. The Neṣṭā initiates the Pratiprasthātā for (helping) the Adhvaryu, under whom he is. After fixing up these nine, others are fixed up (initiated). Because there are nine *Prāṇas* and thereby he puts the *Prāṇas* into them, so that they reach the full span of life and they do not depart from this world before attaining there full span of life.

7. He then initiates the Potā for (helping) the Brahmā, under whom he is. He then initiates the Pratihartā for (helping) theUdgātā, under whom he is. Then he initiates the Acchāvāka for (helping) the Hotā, under whom he is. These four are initiated by the Neṣṭā. Then the Unnetā initiates the Neṣṭā (helping) the Adhvaryu, under whom he is.

8. He now initiates the Āgnīdhra for (helping) the Brahmā, under whom he is. Then he initiates Subrahmaṇya for (helping) the Udgātā, under whom he is. Then he initiates the Grāvastuta for (helping) the Hotā, under whom he is. These four, the Unnetā initiates.

9. Then either a *Snātaka* (who has just completed his studentship) or *Brahmacārin* or some one else not initiated initiates the Unnetā. For they say one who is purified should not purify; this is the sequence of initiation. Knowing this (sequence) when they are initiated, even as they are initiated, they make ready for sacrifice. The readying of the sacrifice ensures the well-being and security of those who participate in the *Satra*. With the well-being and security of the *satrins* (priests) there is well-being and security in that region (where the sacrifice is organised). Out of them the Unnetā is the last to be initiated; but he is the first to emerge out of the final ablution (*Avabṛta*);

for Unnetā is the vital air. Thus he (the Unnetā) infuses *Prāṇa* into all of them on both sides (in the beginning and at the end). Thus they attain full span of life and they do not depart from this world before their full life span. This is the right sequence of initiation. Thus one should get initiated, only when persons knowing thus perform the initiation. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. The gods produced (the following parts of the *Gavām Ayanam*) thus - *Dīkṣā* (initiation) from *Sraddhā* (intense faith); *Prāyaṇīya* (opening ritual) from Aditi, *Kraya* (purchase of some plant) from Soma; *Ātitthya* (honouring the guests) from Viṣṇu; *Pravargya* from Āditya, *Upasada* from *Svadhā; Upavāsa* (fasting) from Agni-Soma; *Prāyaṇīya Atirātra*(the first day of the *Gavām Ayanam* sacrifice) from this world; the *Caturviṁśa* day (*Ukthya* of that name) from the year; *Abhiplava* from brāhmin class; *Pṛṣṭhya* from the warrior class; *Abhijit* from Agni; *Svarasāman* from waters; *Viṣuvat* from Āditya; *Viśvajit* from Indra; the *Goṣṭoma* and *Āyuṣṭoma* (i.e. the Agnistoma and the *Ukthya*) from Mitrā-Varuṇa; the *Daśarātra* from Viśvedevas; the *Daśarātrīya Pṛṣthya* (*Ṣaḍaha*) from the quarters; and the *Chandoma* days from these worlds; the tenth day (*Daśaman Ahas*) from the year; the *Mahāvrata* from Prajāpati and the *Udayanīya* (culminating) *Atirātra* from the heavenly world. Thus the year (year-long *Gavām Ayanam*) was produced. Whosoever knows the origin of the year (*Gavām Ayanam*) thus becomes more glorious and comes to prossess of it, becomes one with the *Samvatsara* and becoming identified with the *Samvatsara* (*Gavām Ayanam*), reaches the Gods. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now when they do the initiation, they are (actually) offering sacrifice to the twin deities Agnā-Viṣṇū. They themselves become the Agnā-Viṣṇū deities and attain identity with them and share the world of Agnā-Viṣṇū.

2. When they offer *Prāyaṇīya* (observe the opening sacrifice of *Atirātra*) to the deity of Aditi, they become the Aditi deity themselves and get identified with Aditi and share the world of Aditi.

3. When they proceed with the purchasing of *Soma* plant (*Soma Krayaṇa*) they worship the deity, Soma; become Soma deity themselves and get identified with that deity and share the world of Soma.

4. When they perform the *Ātitthya* (offering to guests), they indeed worship the deity of Viṣṇu; become Viṣṇu themselves and get identified with that diety and share the world of Viṣṇu.

5. When they offer sacrifice with *Pravargya*, they offer the deity of Āditya; become Āditya deity themselves; get identified with that deity and share the world of Āditya.

6. When they proceed with the *Upasada*, they indeed offer sacrifice to those deities (who receive the oblations) of the *Upasada*; become *Upasada* deities themselves and get identified with those deities and share the world of those *Upasada* deities.

7. When they perform sacrifice with the *Paśu* for Agni-Soma, they indeed offer to the deities of Agni-Soma, become Agni-Soma deities themselves, get identified with those deities and share the world of Agni-Soma.

8. When they perform the *Prāyaṇīya Atirātra* (the opening ritual of *Gavām Ayanam*), they worship the deities of day and night; become day and night deities themselves and get identified with those deities and share the world of those deities of day and night.

9. When they proceed with the *Caturviṁśa* day, they worship the deity of the year itself and become that deity of the year themselves, get identified with that deity and share the world of the deity of the year.

10. When they perform the *Abhiplava* and *Ṣaḍaha*, they worship the deities of half-months and months and become the deities of half-months and months themselves; get identified with those deities and share the worlds of the deities of half-months and months.

11. When they proceed with the *Pṛṣṭhya-Ṣaḍaha*, they worship the deities of the seasons themselves and become the deities of the seasons; get identified with those deities and share the world of the deities of the seasons.

12. When they perform the *Abhijit*, they worship the deity of Agni itself and become the deity of Agni; get identified with that deity and share the world of deity of Agni.

13. When they proceed with the *Svarasāmans,* they worship the deity of waters and become the deity of waters themselves; get identified with that deity and share the world of deity of waters.

14. When they perform the *Viṣuvat,* they worship the deity of Āditya itself and become the deity of Āditya; themselves get identified with that deity and share the world of deity of Āditya.

15. When they proceed with the *Viśvajit,* they offer sacrifice to the deity of Indra himself and become the deity of Indra themselves, get identified with that deity and share the world of the deity of Indra.

16. When they proceed with the *Goṣṭoma* and *Āyuṣṭoma,* they worship the twin deities of Mitrā-Varuṇa, and become the deities of Mitrā-Varuṇa themselves; get identified with those twin-deities and share the world of Mitrā-Varuṇa.

17. When they proceed with the *Daśarātra,* they worship the deities of Viśvedevās and become the deities of Viśvedevās themselves, get identified with those deities and share the world of Viśvedevās.

18. When they proceed with the *Pṛṣṭhya Ṣaḍaha* of *Daśarātra,* they worship the deities of the quarters; become deities of quarters themselves; get identified with those deities and share the world of deities of the quarters.

19. When they enter upon *Chandomas,* they worship the deities of those worlds and become the deities of those worlds themselves, get identified with the deities of those worlds, and share the world of deities of those worlds.

20. When they enter upon the tenth day (of the *Daśarātra*), they worship the deity of the year; and become the deity of the year themselves, get identified with that deity and share the world of the year.

21. When they perform the *Mahāvrata,* they worship the deity of Prajāpati, become deity of Prajāpati themselves, get identified with that deity and share the world of deity of Prajāpati.

22. When they proceed with the *Udayanīya* (the concluding *Atirātra*) then indeed, having gained the year, they get settled themselves in the world of heaven. If some one is to ask "to which deity you are offering today (in the *Udayanīya*); what deity you are becoming today and which deity's world you are sharing?" Each one of them should name that deity to whom they feel nearest in the *Satra.* Actually, they are well-seated because they are seated among good deities. Others (who do not know the above enumerated co-relation between these ritualistic items and the corresponding deities) are merely participating in the *Satra* (they don't gain identity with or share the worlds of those deities). If any one, doing the *Satra,* were to offend any of the initiated priests who know his relationship to the deities, he should be told "We will cut you off from the deities." He will become a sinner and these (priests) will be superior to him.

23. There are three *Mahāvratas* in a year; namely the *Caturviṁśa Mahāvrata,* the *Viṣuvat Mahāvrata* and the *Mahāvrata* itself. Formerly they used to conduct the *Satra* with (all) these three *Mahāvratas* and they became glorious, truth-speaking and faithful to their vow. Now-a-days if any one sitting in *Satra* were to perform (all of them), they will get dilapidated like an unbaked clay pot when filled with water. Because by doing those (all) they are over-doing. The purpose of performing all these is attainable even by truth, by toil, by austerities, by devotion, by sacrifice and by offerings. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. The year indeed is *Puruṣa* (man). The *Prāyaṇīya Atirātra* (the commencing Atirātra) is his feet; because one walks (proceeds) with the feet. That (part of the feet) which is white is the form of the day and that which is black is the form of the night. The nails (of the toes) are the forms of plants and herbs. The *Caturviṁsa* day is his thighs; the *Abhiplava* is the form of his breast and the *Pṛṣṭhya* is of his back.

2. The right hand of his is the *Abhijit;* these three *Prāṇas* (channels of vital air) on the right (right eye, right ear and right nostril) are the *Svarasāmans,* the head is the *Viṣuvat* and these three *Prāṇas* (channels of vital air) the left (the left eye, left ear and left nostril) are the *Svarasāmans.*

3. The right arm (of his) is indeed the *Viśvajit,* about *Pṛṣṭhya* and *Abhiplava,* we have already said (as back and breast); the two downward channels of the vital air are the *Goṣṭoma* and *Āyuṣṭoma;* the limbs are the *Daśarātra;* the face is the *Mahāvrata;* the hands are the *Udayanīya Atirātra* (concluding *Atirātra*); because it is by them (hands) one reaches up; that which is white out of them is the form of the day and that which is black is the form of the night. The nails are the forms of the *Nakṣatras.* Thus that year is established in respect of the body. Whosoever thus knows that year as established in the form of the body, gets himself well-settled with offspring and cattle in this world and with immortality in the yonder world. (Fourth Brāhmaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Those who get initiated for a year long (*Satra*) are verily crossing an ocean. The *Prāyaṇīya Atirātra* is the entry-point (path leading to the waters); because one gets into the water (to cross it) through the entry-point (flight of steps) and when they commence the *Prāyaṇīya Atirātra,* they are as if entering the ocean through the entry-point (by the steps).

2. The *Caturviṁśa* day is the shallow ford which provides with foot hold, with water upto the arm-pit or upto the neck where one can rest and enter (deep water). The *Abhiplava* is (the spot) suitable for the plunge and the *Pṛṣṭhya* (also) is the spot for swimming.

3. The *Abhijit* is the shallow ford which provides with a foot-hold with water upto the arm-pit or upto the neck from where they come out after resting a while. Or the *Svara -sāmāns,* the first is thigh-deep, the second, knee-deep and the third ankle-deep. The *Viṣuvat* is an island providing with a foot-hold. In the reverse order, the first *Svarasāman* is ankle-deep, the second, knee-deep and the third thigh-deep.

4. Then the *Viśvajit* is the shallow ford which provides with a foot-hold with water upto the arm-pit or upto the neck. Resting there a while, he enters (the deep waters again). The *Pṛṣṭhya* is (the spot) suitable for the plunge and so is the *Abhiplava,* the *Go,* the *Ayuṣ* and the *Daśarātra.*

5. The *Mahāvrata* is the shallow ford which provided with a foot-hold, with water upto the arm-pit or upto the neck. Resting there a while, he emerges out of the water. The *Udayanīya Atirātra* is the exit point (of steps). For, it is by a flight of steps that people step out (of the water). Thus, when they perform the *Udayanīya Atirātra,* it is like having entered the sea through an entry point with flight of steps, they come out through an exit point with flight of steps.

6. Now they ask - "How many *Atirātras* are there in the year; how many *Agniṣṭomas;* how many *Ukthyās;* how many *Ṣoḍaśins* and how many *Ṣaḍahās?*"

There are two *Atirātras,* one hundred and six *Agniṣṭomas,* two hundred and forty *Ukthyās* - thus in the case of those who perform the *Svarasāmans* as *Ukthyās.*

7. In the case of those who perform them as *Agniṣṭomas,* there are one hundred and twelve *Agniṣṭomas;* two hundred and thirty-four *Ukthyās,* twelve *Ṣoḍaśins;* and six *Ṣaḍahas.* Thus the year is obtained. There are, of course, twelve months for the year and their vital energy and power are the *Pṛṣṭhas.* As these *Pṛṣṭhas* come month after month, they obtain the vital essence of the year monthly (in monthly instalments). "How do they obtain the vital energy of the thirteenth (inter calary) month ?" "On the day following the *Viṣuvat,* they perform the *Viśvajit Agniṣṭoma* with all the *Pṛṣṭhas* and thereby, they indeed obtain the vital energy of the thirteenth month. It is in respect of this Svetaketu, son of Āruni, knowing this once said - "Let me get initiated for one year." His father looking at him asked "O, son of long life! do you know the shallow fonds and foot-holds of the *Samvatsara* (year long sacrifice)." "I know them" he replied, because he said thus as one who knew it. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now they ask – "How come, the *Abhiplavas* have light (*jyoti*) on both sides and the *Pṛṣṭhya* has only on one side?" The *Abhiplavas* are these worlds and these worlds have light on both sides; Agni on this side and the Sun on the other side. The *Pṛṣṭhya* being the seasons, have light on only one side. The one who burns yonder (i.e. the Sun) is their light. Verily these two divine wheels established in the *Pṛṣṭhyas* revolve, crushing the sins of the Yajamāna. If anybody, knowing this, were to announce the sin of (talk ill of) the initiated priests, their heads will be chopped off by those divine wheels. The *Daśarātra* is the seat (of the chariot) and the *Pṛṣṭhya* and *Abhiplava* are the two wheels. On this the question arises - "The wheels (usually) are of the same dimensions; but how come, these two wheels are uneven?" Their *Stomas* being dissimilar, how do they come to be performed equally so as to coincide? (It is because) there are six days of one and six days of the other (i.e. since the number of days is equal, the dissimilarity in *Stomas* does not matter).

2. Let him make the *Pṛṣṭhya* and *Abhiplavas* woven in two wraps (so that they together become one). Let their *Stotras* and *Śastras* run together. By making them run together, these passages of the *Prāṇas*, though different, run together with one aim and merge into a common pattern (tapestry). If they are not made to run together, the Yajamāna is likely to have a mishap. One who loses the sight or hearing indeed suffers a mishap. There are nine *Agniṣṭomas* in a month; for there are indeed nine *Prāṇas*. Thereby he places only *Prāṇas* into them. Thus they reach the full span of life and they do not depart from this world before reaching the full span of life.

3. There are twenty-one *Ukthyās*. A year has twelve months; there are five seasons and three worlds which together account for twenty and this one who burns (the Sun) is the twenty-first and this is the fulfilment. By this fulfilment, he month by month, ascends to the heaven and in monthly instalments he gains the heavenly world; the twenty-one *Stomas* and the Bṛhatī metre. Thirty-four *Agniṣṭomas* get completed month by month; for there are thirty-three gods and Prajāpati is the thirty-fourth. Since it gains all the gods, there is one *Ukthya* with *Ṣoḍaśī* (*Stotra*); for *Ukthyā* is food and *Ṣoḍaśī* is vitality. It is by means of this vitality and this food, the Gods attained all their desires and enjoyed all that they wished for. In like manner, this one (Yajamāna) achieves all his desires and enjoys all that he wishes for, by means of this vitality and this food. Therefore, one initiated for a year long *Satra* should proceed with the *Pṛṣṭhya* and *Abhiplava* together for attainment of that desire.

4. Now that Ādityas and the Aṅgiras, both offspring of Prajāpati competed with each other saying – "We shall be the first to reach the heaven – we shall be the first." The Ādityas crossed over to the heavenly world by means of four *Stomas*, four *Pṛṣṭhas* and simple *Sāmans*. Since they crossed over (*Abhi-Aplavantà*) with them, they are *Abhiplavas*. The Aṅgiras followed them by means of all the *Stomas*, all the *Pṛṣṭhas* and complicated *Sāmans*, just reached the heavenly world. Since they just reached or touched *(aspṛśan)* it (six-days period) is called *Pṛṣṭhya*.

5. It is the *Abhiplava* of *Ṣaḍaha* since it consists of six days, or it is the *Abhiplava* of *Pañcāha* since it consists of five days, for the last day is the same as the first day. Or, it is the *Abhiplava* of *Caturaha* (four days) since there are only four *Stomas* (used in it); namely the *Trvṛt Stoma*, the *Pañcadaśa Stoma*,

the *Saptadaśa Stoma* and the *Ekaviṁśa Stoma* (using three *Stoma* verses; fifteen *Stomās*, seventeen or twenty-one *Stoma* verses respectively). Or it is the *Abhiplava* of *Tryaha* (three days *Abhiplava*) since it involves three turns, namely *Jyoti*, *Go* and *Āyuṣ*. Or it is the *Abhiplava* of *Dvyaha* (two day's *Abhiplava*) because it involves only two *Sāmans* viz., *Bṛhat* and *Rathantara* or it is the *Abhiplava* of *Ekāha* (one day's *Abhiplava*) since it is performed with the *Stomas* of one day's (*Soma* sacrifice). Twelve *Stotras* and twelve *Śastras* of the four *Ukthyās* are in excess, which amout to a seventh *Agniṣṭoma* and thus there are seven *Agniṣṭomas*.

6. Protṛ descendent of Kauśāmba (or hailing from Kauśāmbī) son of Kosuribindi lived with Uddālaka Āruṇi, as a student. The preceptor asked (the pupil) – "Son, how many days, did your father consider, that there are in the year ?"

7. He (Protṛ) said, "Ten; ten indeed becasue the Virāḍ metre has ten syllables and the sacrifice is of the nature of Virāḍ." (Again he asked) "How many (days) are there exactly ?"

8. He said, "Nine; definitely it is; for there are nine *Prāṇas* and it is indeed by the *Prāṇas*, the sacrifice expands." (He again asked) "How many?"

9. He said, "Eight; definitely it is eight, because the Gāyatrī has eight syllables and the sacrifice is of Gāyatrī." (Again he asked) "How many ?"

10. He said, "Seven; seven indeed (he said), for there are seven metres, each having four syllables more than the previous one and the sacrifice gets spread by means of metres." (Again he asked) "How many?"

11. He said, "Six"; indeed it is six (he said); for there are six seasons for the year and the sacrifice is the year. The starting and concluding *Atirātra* are one and the same" (Again he asked) "How many?"

12. He said, "Five"; "Of course five" he said. For, the sacrifice is fivefold and the *Paśus* are fivefold, the seasons for the year are five and the sacrifice is the year. The *Caturviṁśa* and the *Mahāvrata* are one and the same. (Again he asked) "How many?"

13. He said, "Four." "Indeed it is four" – he said; for the *Paśus* are quadripeds and the sacrifice is the *Paśus*. The *Pṛṣṭya* and *Abhiplava* are one and the same. (Again he asked) "How many?"

14. He said, "Three"; "Surely it is three", he said; for, there are three metres, three worlds, and the (Soma) sacrifice consists of three *Savanas* (sessions). The *Abhijit* and *Viśvajit* are one and the same. (Again he asked) "How many?"

15. He said, "Two." "Two indeed", he said, for, man is a biped and the sacrifice is *Puruṣa* and the *Svarasāmans* constitute one and the same day. (Again he asked) "How many?"

16. He said, "One"; "Indeed a day", he said. for, the year is made of day after day. This is the mystic import of the year. Whosoever knows this mystic significance of the year becomes more prosperous and becomes possessed of a (new) body and gains the form of the year (itself). Becoming the year, he joins the gods. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. That year doubtless, is equal to Bṛhatī. Out of the days covered by it, there are two *Ṣaḍahas* (groups of six days amounting to twelve); *Pṛṣṭhya* and *Abhiplava* account for two days. Adding (the days of) *Goṣṭoma, Āyuṣṭoma* and *Daśarātra,* it comes to thirty-six. There are ten syllables in the Bṛhatī. It was only through Bṛhatī, the gods readied the heavenly world. They gained the heaven only by means of Bṛhatī. In the same way this Yajamāna is trying to gain the heavenly world through the Bṛhatī. He gains the heaven by means of the Bṛhatī. He who knows this, obtains whatever desire there is in Bṛhatī.

2. That which is the twenty-fourth day is the seventh or the ninth day of *Daśrātra.* Out of the *Abhiplava,* the *Pṛṣṭhya* was created; the *Abhijit* out of *Pṛṣṭhya,* the *Svarasāmans* from *Abhijit;* the *Viṣuvat* out of the *Svarasāmans;* from the *Viṣuvat* (again) the *Svarasāmans;* the *Viśvajit* from the *Svarasāmans;* the *Pṛṣṭhya* out of the *Viśvajit* from the *Pṛṣṭhya* the *Abhiplava;* from *Abhiplava,* the *Go* and the *Āyuṣ;* out of the *Goṣṭoma* and *Anuṣṭoma,* the *Daśarātra.* That *Mahāvrata* is a winning day; for its *Stoma* is twenty-five fold. A metre does not

disintegrate by (the excess or shortage of) one syllable; nor from two syllables. Nor a *Stoma* is affected by (having excess of) one *Stoma*. (i.e. *Pañcaviṁśa* is as efficacious as *Caturviṁśa*).

3. He performs *Abhiplava* before *Viṣuvat* and then *Pṛṣṭhya*. For, *Abhiplava* is the son and *Pṛṣṭhya* is the father. That is why in the early life, the son depends on the father. After the *Viṣuvat*, they observe *Pṛṣṭhya* first and then *Abhiplava*. That is why in the advanced age, the father depends on the son for livelihood. He who knows this, for him his son depends on him in the early days and in his old age he is looked after by his son.

4. Now they ask - "If he were to die after entering on the *Caturviṁśa* day, how does he become one who has merely uttered the Agni formulas?" (*Yaja: ye Yajāmahe* are the Agni formulas in the form of a promise to do the offering). If he dies on entering the *Caturviṁśa*, the question of his actually carrying out this promise does not arise. So the question for this reply is in so far as they perform the *Prāyaṇīya* (opening) *Atirātra*, it includes the *Udayanīya* (concluding *Atirātra*) also (and so it amounts to his having completed the promised offering).

5. Now they ask – "Since, there are twelve months for the year, now that the one day of *Viṣuvat* is in excess, does it belong to those months that precede or those that succeed?" Let him reply "It belongs to both those that precede and those that succeed." The *Viṣuvat* is the trunk of the body of the year; and the months are the limbs and where the body is, there the limbs are and where the limbs are, there the body is. The limbs do not stand exclusive or exceeding the body. Nor the body is exclusive of the limbs. Thus that (*Viṣuvat*) belongs to both the preceding and succeeding (months).

6. Indeed, the year is that great *Suparṇa* (eagle). The six months which they perform, prior to the *Viṣuvat* form its one wing and those six months they perform subsequently form its (*Suparṇa's*) other wing. The body proper is the *Viṣuvat*. Where there is the body, there are the two wings; where there are the wings; there is the body. Neither the body is in excess of the wings nor the wings are in excess of the body. In this way it *(Viṣuvat)* belongs to the prior months and to the subsequent months.

7. Again they raise the question – "In so far as they perform for the six months prior to the *Viṣuvat, Stomas* tending upwards and for six months (subsequently) *Stomas* in the reverse order, how do the latter come to tend upwards?" Let him say (in reply) – "Since they perform the *Daśarātra* with upward tending *Stomas* (the subsequent ones also become upward tending)." The *Mahāvrata* was not accessible to the gods on the plea "You have performed the *Viṣuvat* with upward tending *Stomas* and me with reversed *Stomas.*"

8. Those gods said (to themselves) – "Try to find out that sacrificial ritual which has upward tending *Stomas*, so that we may gain this." They discovered this *Daśarātra* which has upward tending *Stomas*, very much like the year. In *Pṛṣṭhyahaḥ Ṣaḍaha* is the seasons; its *Chandomas* are these (three) worlds and the tenth day is the year. With that they gained this (upward tending *Stomas* for the latter six months). Then the *Mahāvrata* became accessible (to the gods). For him who knows thus, the *Mahāvrata* becomes accessible.

9. Thus, there is one advancement of the days. By means of the *Prāyaṇīya* (opening) *Atirātra*, they climb to the *Udayanīya* (concluding) *Atirātra*. By the *Caturviṁśa*, they climb to the *Mahāvrata*. By the *Abhiplava* they cover the later *Abhiplava*. By the *Pṛṣṭhya*, they climb to the later *Pṛṣṭhya*. By the *Abhijit*, they cover the *Viśvajit*. By the *Svarasāmans* they climb to the later *Svarasāmans*. This day of the *Viṣuvat* alone is not climbed (does not lead to another day). He who knows this, ascends to greater heights of prosperity and no one inferior to him can over step (or equal) him.

10. Or, in this manner there is a descent of the days. The *Prāyaṇīya Atirātra* descends to the *Caturviṁśa* day; the *Caturviṁśa* day to the *Abhiplava*; the *Abhiplava* to the *Pṛṣṭhya*. The *Pṛṣṭhya* to the *Abhijit*; the *Abhijit* to the *Svarasāmans* and the *Svarasāmans* to the *Viṣuvat*. The *Viṣuvat* (descends) to the *Svarasāmans*, the *Svarasāmans* to the *Viśvajit*; the *Viśvajit* to the *Pṛṣṭhya*; the *Pṛṣṭhya* to the *Abhiplava*; *Abhiplava* to the *Goṣṭoma* and *Āyuṣṭoma*; the *Go* and *Āyuṣ* to the *Daśarātra*; the *Daśarātra* to the *Mahāvrata*; the *Mahāvrata* to the *Udayanīya* (concluding) *Atirātra* and the *Udayanīya Atirātra* to the heavenly world, the resting abode and to riches.

11. This indeed is the wilderness of the sacrificial forest or the intricate by-lanes in it which the learned traverse by tens and tens of days of chariot-ride. This is as if one who is gullible (unfamiliar with the forest) enters into it, without the knowledge, will suffer from hunger or thirst and will be attacked by cruel *Rakṣasas*, any one (Yajamāna) venturing to enter into this labyrinth of sacrificial jungle without knowledge will suffer from hunger or thirst and will be attacked by cruel *Rakṣasas.* (On the other hand) just as a knowledgeable person (entering the floods) moves on from one stream to another and from one spot of safety to another; so too one who knows (the intricacies of this sacrifice) moves on from one deity to another and safely reaches the world of heaven.

12. They ask – "How many are the forward moving days from the year and how many backward moving?" Those that are performed once each are the onward moving days; those performed repeatedly are the backward moving days. Let him meditate upon these as the backward ones because they move in accordance with the reverse course of the *Ṣaḍahas.* (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. The year indeed is Puruṣa. His *Prāṇa* is the *Prāyaṇīya Atirātra*; for it is with *Prāṇa* (men) move forward. The *Ārambhaṇīya* (the first day of the *Caturviṁśa*) is the speech; for it is by means of speech (men) start whatever they undertake.

2. The *Abhiplava Ṣaḍaha* is this right hand (of the Puruṣa). Its first day is this (little finger). Its upper joint is its morning *Savana*; this middle joint is mid day *Savana* and this lower joint is its third (evening) *Savana.* It is in the place of Gāyatrī and hence this (little finger is the shortest among the fingers).

3. This (ring-finger) is its second day. This upper joint is its morning *Savana*; this middle joint is its mid day *Savana* and this lower joint is its third (evening) *Savana.* It is in the place of Tṛṣṭhubh metre and hence it is longer than the little finger.

4. This (middle-finger) is its third day. This upper joint is its morning *Savana*; this middle joint is its mid day *Savana* and this lower joint is its third (evening) *Savana*. It is in the place of Jagatī metre and hence it is longer than the little finger.

5. This (fore-finger) is its fourth day. This upper joint is its morning *Savana*; this middle joint is its mid day *Savana* and this lower joint is its third (evening) *Savana*. It is in the place of Virāḍ metre. Virāḍ is indeed food and hence this (fore-finger) eats the maximum food among these fingers.

6. This (thumb) is the fifth day. This upper joint is its morning *Savana*; this middle joint is its mid day *Savana* and this lower joint is its third (evening) *Savana*. It is in the place of Pañkti metre. Pañkti is big (with five feet). Hence this (thumb) is the thickest of these (fingers).

7. This (right arm) is the sixth day. This (fore-arm) is its morning *Savana*; this (upper arm) is its mid day *Savana* and this (shoulder) is its third *Savana*. It is in the place of the Aticchandas (excess metre). Hence it is larger than those (fingers). That day is of Gāyatrī and hence this shoulder-blade is the shortest. This *Abhiplave-Ṣaḍaha* extends to these two hands and two legs and the *Pṛṣṭhya* is the body (trunk). This is what *Paiṅgya* who knew it told – "The *Abhiplavas* are floating about as it were and the *Pṛṣṭhya* is steady as it were." That is, he (the Puruṣa) leeps about as it were, with his limbs and is steady as it were with his body.

8. The head (of the Puruṣa) is the *Tṛvṛt Stoma*. Hence it is threefold; skin, bone and brain. The neck is the *Pañcadaśa Stoma;* for there are fourteen joints (cervical vertebrae and dorsal vertebrae together) and the vital force is the fifteenth. Hence by means of that (neck), though it is small, man bears a heavy burden. Therefore the *Pañcadaśa Stoma* is the neck. The chest is the *Saptadaśa Stoma*, for there are eight *jatru* (rib-links) on one side and eight on the other and the chest itself is the seventeenth. Therefore the *Saptadaśa Stoma* is the chest(of the Puruṣa). The belly is the *Ekaviṁśa Stoma*; for there are twenty-*Kuntāpas* (spike-like projections of vertebrae in the stomach) and the belly (itself) is the twenty-first. Therefore the belly is *Ekaviṁśa Stoma*. The two sides (of the Puruṣa) are the *Triṇava Stoma* – there are thir-

teen ribs on the one side and thirteen on the other side. The two sides together constitute the twenty-seventh (*Triṇava*). Therefore the two sides are the *Triṇava Stoma.* The spine (of the Puruṣa) is the *Trayastriṁśa Stoma.* There are thirty-two *Karūkaras* (lumber-vertebrae) and the spinal appendages together and the spine itself the thirty-third. Thus the *Trayastriṁśa Stoma* is the spine.

9. This right ear(of the Puruṣa) is the *Abhijit.* That which is the white portion of the eye, is the first (set of) *Svarasāman.* That which is the black (portion of the eye is the second set of) *Svarasāman.* That which is the pupil (of the eye) that is the third *Svarasāman.* The nose (of the Puruṣa) is the *Viṣuvat.* This pupil of the eye is the first reversed *Svarasāman* the black in the eye is the second reversed *Svarasāman* and the white in the eye is the third reversed *Svarasāman.*

10. This left ear (of the Puruṣa) is the *Viśvajit.* The *Pṛṣṭhya* and *Abhiplava* have already been dealt with. The two downward *Prāṇas* (of the Puruṣa) are the *Goṣṭoma* and *Āyuṣṭoma;* the limbs (of the Puruṣa are the *Daśarātra* and the mouth is the *Mahāvrata.* The *Udāna* (up-breathing of the Puruṣa) is the *Udayanīya Atirātra;* for it is by means of the *Udāna,* men go upwards. Thus it is that year (year-long sacrifice) established in the human body. Whosoever knows thus the physical aspect of this year (sacrifice) gets himself established with offspring and cattle in this world and (gets established) in immortality in the world beyond. (Fourth Brāhamaṇa Ends.)

(Second Chapter Ends.)

Chapter Three

BRĀHMAṆA I

1. "O Bālāki; whereas this threefold Universe (comprising of the *Adhyātma, Adhiyagña* and *Adhidaiva*) keeps on passing into one another, how, is it that these - the sacrifice, the Puruṣa and Prajāpati - do not exceed one another ?"

2. "Whereas the upward *Stomās* follow the sacrifice, fitting themselves to the *Sāmans* simultaneously recited, how is it they enter the Puruṣa and get united with the *Prāṇas* ?"

3. "How do the *Prāyaṇiya Atirātra,* the *Caturviṁśa* day, the four *Abhiplavas* and *Pṛṣthys* enter the Puruṣa and get united with the *Prāṇas* ?"

4. "How does the *Svarasāman,* fitted out with *Abhijit,* get united with *Viṣuvat* on both sides and how do these enter the Puruṣa and become one with the *Prāṇas* ?"

5. "Getting out with the *Trivṛt,* fitted out with the (*Pañcadaśa* and) *Saptadaśa* and ending with the *Trayastriṁśa;* with (the series of *Stomas*) increasing succesively by four (syllables) – how do these enter the Puruṣa and become one with the *Prāṇas* ?"

6. The *Trivṛt* is his (Puruṣa's) head; the *Pañcadaśa* his neck; the chest, as they say, corresponds to *Saptadaśa Stoma;* the belly they corelate to the *Ekaviṁśa,* the two side-ribs are made of the *Triṇava Stoma.*

7. The *Abhiplavas* on both sides (of the *Viṣuvat,* the body) are his arms; the *Pṛṣthya* is the back – so say the wise. His spine, the Brahmins make up in the nearby means of the series of *Stomas* increasing successively by four syllables. The *Abhijit* and *Viśvajit* are his ears and (three parts of) his eyes, they say, correspond to the three sets of *Svarasāmans.* The *Viśvajit,* they say is the *Prāṇa* of his nostril. The *Goṣṭoma* and *Āyuṣṭoma* are his two downword *Prāṇas.* The *Daśarātra* they identify as his limbs and the *Mahāvrata,* the priests so arranged as to be the mouth of the year. Thus the *Ātman* or spirit has entered the body consisting of all *Stomas* and all *Sāmans.* The sage (wise

one) thus makes the sacrifice equal to his own body and with no affliction (nearing him) reaches that high pedestal of the reddy Sun (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. The year is indeed the Puruṣa (Yajamāna). Puruṣa forms one unit and the year is another unit. They are equal or same. There are in the year, the two, day and night. Correspondingly there are in the Puruṣa the two *Prāṇas*. They are thus the same. The year has three seasons: there are three *Prāṇas* in the Puruṣa and they are same. The (word) *Saṁvatsara* (year) has four letters and the (word) Yajamāna has also four letters and thus they correspond (to each other). There are five seasons for the year and there are five *Prāṇas* for the Puruṣa; thus they are same. There are six seasons for the year and there are six *Prāṇas* for the Puruṣas; thus they correspond. There are seven seasons for the year and there are seven *Prāṇas* for the Puruṣa. Thus they are same.

2. There are twelve months for the year and here there are twelve *Prāṇas* for the Puruṣa. They are equal. There are indeed thirteen months for the year and there are these thirteen *Prāṇas* in the Puruṣa; the naval being the thirteenth; thus they are same. Twenty-four are indeed the half-months for the year. This Puruṣa is the twently-fourth with twenty fingers and toes together and four limbs. Thus they correspond with each other. There are twenty-six half-months for the year - -and this Puruṣa is twenty-six-fold, the two feet making up the twenty-six; thus these two are the same.

3. There are three hundred and sixty nights for the year and the Puruṣa has three hundred and sixty bones. Thus, they are equal. There are three hundred and sixty days for the year and there are three hundred and sixty marrow-portions for the Puruṣa; thus they correspond with each other.

4. There are seven hundred and twenty days and nights (together) for the year and there are seven hundred and twenty bones and marrow portions (together) in the Puruṣa. Thus they are the same.

5. There are two thousand and eight hundred *Muhūrtas* (units of time) for the year; fifteen times the number of *Muhūrtas* are the number of *Kṣipras*

in the year. Fifteen times the number of *Kṣipras* are the number of *'Etarhis'* in a year. Fifteen times the number of *Etarhis* are the number of *'Idānis'* in a year. Fifteen times the number of *'Idānis'* are the number of *Prāṇas*; As many the number of *Prāṇas,* so many the number of *Aktanas.* As many the number of *Aktanas,* so many are the *Nimeṣas*; so many are the hair-pits. As many are the hair-pits, so many sweat-pores. As many sweat-pores, so many drops it rains.
(*Muhūrtas* –10,800; *Kṣipras*-1,62,000; *Etarhis* - 24,30,000; *Idānis*-3,64,50,000; *Prāṇas,* 54,67,50,000; *Aktanas*-54,67,50,000; *Nimeśas* - 54,67,50,000 *Lomagartas* (hair-pits)-54,67,50,000; *Svedāyanas* (sweet-pores) - 54,67,50,000; Rain drops -54,67,50,000). Regarding this, *Vārkkali* said - "I know the raining cloud raining all over the earth and the drops of the rain".

6. There is a verse told in this regard - "While going about, standing or sitting, or even sleeping, except when he is toiling, how many times man inhales and exhales breath regularly by day and night?"

7. This verse is recited in reply "Ten thousand and eight hundred times - so often does man regularly inhale and exhale the breath by day and night" (Second Brāhmaṇa Ends).

BRĀHMAṆA III

1. The gods once performed the initiation for a sacrificial session of a thousand years. When five hundred years had passed, everything (about that sacrifice) namely, the *Stoma,* the *Pṛṣṭhas* and the texts withered away. Then the gods discovered the undecayed aspect of that sacrifice and by means of that undecayed part, they gained the success that was in the Vedas. For him who knows this secret, the Vedas are inexhaustible and with the inexhaustible threefold Vedas, the functions of the *Ṛtviks* (officiating priests) are being carried out.

2. Now, the inexhaustible aspect of the sacrifice is this "O *Śrāvaya, Astu Śrauṣaṭ; Yaja; Ye Yajāmahe* and *Vauṣat.*" In these five utterances (associated with each offering in the sacrifices) together, there are seventeen syllables; *O Śrāvaya* consists of four; *Astu Śrauṣaṭ* has four, *Yaja* has two, *Ye Yajāmahe* has five syllables and the *Vaṣaṭkāra* (the utterance *Vauṣat*) has two syllables.

This is the seventeen-fold Prajāpati as established in the divine as well as physical aspects. Whoever knows thus, the seventeenfold Prajāpati, established in the divine and physical aspects, gets himself established with progeny and cattle wealth in this world and immortality in the world beyond.

3. The gods then said, "Let us find out that sacrificial rite which shall be a substitute (shortened version) of the one to be performed in a thousand years; for which man is there who can achieve over a period of one thousand years?" (there cannot be a human being who may live for thousand years to perform this).

4. They saw this *Viśvajit* with *Sarvapṛṣṭha* (all the *Pṛṣṭhas*), a quick-moving *Soma-Sava* (Soma session) as a good substitute for the *Pṛṣṭha-Sadaha*, for in that there are the same *Stomas*, same *Pṛṣṭhas* and same metres (as the *Pṛṣṭha-Ṣaḍaha*).

5. They discovered that the *Pṛṣṭha-Ṣaḍaha* as a quick-moving *Soma-Sava* to be a good substitute for the *Dvādaśāha*; since it has the same *Stomas*, the same *Pṛṣṭhyas* and the same metres as (the *Dvādaśāha*).

6. They discovered that the *Dvādaśāha* as a quick-moving *Soma-Sava* to be substitute for the *Saṁvatsara* (year long session), since it has the same *Stomas*, the same *Pṛṣṭhas* and same metres (as the *Saṁvatsara*).

7. They discovered the *Saṁvatsara* as a quick moving *Soma-Sava* to be a substitute for the *Tāpaścita;* since it has the same *Stomas*, the same *Pṛṣṭhas* and the same metres (as the *Tāpaścita*).

8. They discovered the *Tāpaścita* itself a quick-moving *Soma-Sava* to be a substitute for the thousand-year long session; since it has the same *Stomas*, the same *Pṛṣṭhas* and the same metres.

9. He performes the rites of initiation for one year; the *Upasada* for one year and the *Sutyas* for one year; By passing one year in initiation, he secures for himself the first part of the thousand years' session. By passing one year by performing the *Upasadas*, he secures for himself the middle part of that thousand years' session. By passing one year by *Sutyas*, he gains for himself the final part of the thousand years' session.

10. He spends twelve months in initiation; twelve in *Upasada* and twelve in *Sutya.* Thus thirty-six (months) correspond to Bṛhatī metre with thirty-six syllables. Indeed it was with Bṛhatī, the gods tried to reach heaven and obtained the heavenly world by means of the Bṛhatī. In like manner, this one (Yajamāna) strives to reach the heavenly world and achieves the heavenly world by means of Bṛhatī. He who knows this, secures for himself whatever desire there is in Bṛhatī.

11. In this, the three are simultaneously performed - the fire-altar, the *Arkya* and the *Mahad Uktham.* By passing a year with the rites of initiation and a year by performing the *Upasada,* Agni (altar) and *Arka* are gained by him. In so far as he spends one year with the performance of *Sutyas,* by that he secures *Mahad Ukthyam.* Thus this *Tāpaścita* is the substitute for the thousand-year long sacrificial session. Thus *Tāpaścita* is for procreation of the beings (Third Brāhmaṇa Ends).

BRĀHMAṆA IV

1. Prajāpati once spoke to Puruṣa, Nārāyaṇa "Perform sacrifice! perform sacrifice!" He (Nārayaṇa) said "verily you ask me "perform sacrifice, perform sacrifice"; but thrice I have performed *Yāga.* By the morning *Savana,* the Vasus have gone, by the mid day *Savana,* the Rudras have gone and by the third *Savana* the Ādityas. Now I have only the sacrificial ground (all other things they have taken away) and I am seated on the sacrificial site.

2. He (Prajāpati) said "Still (I say) you perform sacrifice. I will tell you how your *Ukthyas* shall be strong as a pearl in a thread or a thread is passed through a pearl." Then he explained — In the morning *Savana,* during the *Bahiṣpavamāna* chanting, you place yourself behind the Udgātā and say, "You are the eagle formed of the Gāyatrī metre. I hold on to you, take me to well-being." During the midday *Savana,* when the *Pavamāna* is chanted, you stand behind the Udgātā and say - "You are the *Suparṇa* (eagle) formed of the Tṛṣṭhubh metre; I hold one to you; take me to well-being." During the third *Savana,* when the *Ārbhbhava Pavamāna* is chanted, you stand behind the Udgātā and say, "You are Ṛbhu (god of gods) formed of the Jagatī metre; I hold on to you, take me to well-being."

3. At the closing of each *Savana*, you shall mutter - "There be light in me; there be might in me; there be fame in me, there be everything in me." This terrestrial world is the light; the aerial region is might, the sky is fame. Everything stands for all other world. Agni is light; Vāyu is might and Āditya is fame. 'Everything' stands for all other gods. The *Ṛgveda* is light; the *Yajur veda* the might; and the *Sāmaveda*, the fame. 'Everything' stands for other Vedas. Speech is light; *Prāṇa* is might and the eye is fame. 'Everything else' stands for other *Prāṇas*."

4. One should know "I have placed all the world within myself and placed myself in all the worlds. I have put all the gods; I have put all the *Prāṇas* in myself and have put myself into all the *Prāṇas*." Therefore, imperishable indeed are the worlds; imperishable are the gods; imperishable are the Vedas and imperishable are the *Prāṇas*. Everything is imperishable. He who knows this, moves on from imperishable to imperishable and conquers recurrent death and reaches the full span of life (Fourth Brāhmaṇa Ends).

BRĀHMAṆA V

1. In olden days they were seizing the *Paśu* meant for Savitā (in the *Gavām Ayanam*). Now they seize the *Paśu* meant for Prajāpati, saying "he who is Savitā is same as Prajāpati." Therefore after mixing together the sacrificial fires, they should perform this (*Gavām-Ayanam*) sacrifice on the Gṛhapati's own fires, thinking "May we also have a share in this tail wherewith the offerings are made to the wives (of the gods)." Thereafter they enter initiation whenever they choose.

2. Here they raise a doubt - "Let them have separate fire-places." If one of the initiated priests becomes ill, he can separately perform *Agnihotra*. Later, if he becomes all right, the fires can be again mixed and he may be called upon to join (the *Satra*). If one of them were to die, he can be connected with his own (*Agnihotra*) fire. There is no need for a separate *Pretāgni* (fire for cremation) for him. Another Yajamāna will be continuing to attend to the sacrifice (and it will go on uninterrupted). Such is the performance in the case of one who keeps up his sacrificial fires; but indeed, they have their fire-places in common. The logical explanation for this is the same as for *Puraścaraṇa*.

3. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām Ayanam*) enter into year-long initiation, how is it that their *Agnihotra* continues uninterrupted?" The reply to it is "Through the *Vrata* (fast-milk)."

4. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām Ayanam*) enter into year-long initiation, how is it that their *Pūrṇamāsa* offering continues uninterrupted?" The reply to it is "By means of *ghee* and *Puroḍāśa* (offerings)."

5. Now they ask - "when those who sit in the *Saṁvatsara* sacrifice (of *Gavām-Ayanam*) enter into year long initiation, how is it that their *Pitṛ-Yagña* (sacrifice to the *Pitṛs*) continues uninterrupted?" The reply to it is "By the performance of *Aupāsanas.*"

6. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām Ayanam*) enter into year long initiation, how is it that their *Amāvasya* offering continues uninterrrupted? The reply to it is "By curd and *Puroḍāśa* offerings."

7. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām Ayanam*) enter into year long initiation, how is it that their *Āgrayaneṣṭi* continues uninterrupted?" The reply to it is "By the *Caru* (offering) to Soma."

8. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām-Ayanam*) enter into year long initiation, how is it that their *Cāturmāsya* sacrifice continue uninterrupted." The reply to it is "By the *Payasya* (offerings).

9. Now they ask - "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām- Ayanam*) enter into year long initiation, how is it that their *Paśubhandha* sacrifice continues uninterrupted?" The reply to it is "Through the *Paśu* and *Puroḍāśa* (offerings)."

10. Now they ask "When those who sit in the *Saṁvatsara* sacrifice (of *Gavām-Ayanam*) enter into year long initiation, how is it that their *Soma Yāga* continues uninterruped"? The reply to it is "By means of the *Savanas.*"

11. Thus the sacrificial rituals get merged in the *Saṁvatsara* (year long *Gavāṃ Ayanam*). He who knows thus the merger of the sacrificial rituals in the *Saṁvatsara*, becomes one who shares the heavenly world.

12. The sequencial balance in the *Saṁvatsara Satra* is to be understood. They perform two *Atirātras*; one before and one after the *Viṣuvat*; fifty-three *Agniṣṭomas* before and the same number after the *Viṣuvat*. They also observe hundred and twenty *Ukthya* days before *Viṣuvat* and another hundred and twenty after. This is the position in the case of those who observe the *Svarasāman* as *Ukthyas*.

13. Those who observe the *Svarasāmans* as *Agniṣṭomas*, perform fifty-six *Agniṣṭomas* before and fifty-six after the *Viṣuvat*; hundred and seventeen *Ukthya* days before and hundred and seventeen after; six *Ṣoḍaśins* before and six after; thirty *Ṣaḍahas* before and thirty after. This is the sequencial balance of that *Saṁvatsara*. He who knows thus performs the sacrificial session which is balanced and fruitful. It is neither defective nor repetitive. (Fifth Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. Indra killed Tvaṣṭā's son, Viśvarūpa. Tvaṣṭā, who lost his son performed *Abhicāra* (exocised) on him (Indra) and fetched *Soma* juice meant to destroy Indra by *Abhicāra*. Indra drank that by force and thus desecrated the sacrifice. He wandered about in all directions and his vital essence flowed out of all his limbs.

2. The essence that oozed out of his eyes became the grey-coloured he-goat and that which oozed out of his eye-lashes became wheat and that from out of his tears became the *Kuvala* fruit.

3. That essence from out of his nostrils became that animal, the ram; and that which came out of the phlegm became *Upavāka* grain and his moisture became the *Badara* fruit.

4. The essence that came out of his mouth became the animal, the bull and the foam therein became barley grains. The moisture thereof (in the mouth) became the *Karkandhu* fruit.

5. The foam that oozed out of his ear became the one-hoofed animals-the horse, the mule and ass.

6. The essence that flowed out of his breasts, became milk, the glory of the animals. From his heart and chest, what glow flowed out, became the eagle, the king of birds and the eater of the birds.

7. His life-breath flowed out of his naval and became lead, which is other than iron and silver. From his seed, flowed out his form, which became gold. From his genitals his essence flowed and became *Parisrut* (hot unprocessed liquor). His glow flowed out of his hips and became the *Surā* (processed liquor) which is the essence of food. His vigour came out of his urine and became the wolf, (possessed of) the dashing speed of the wild beasts. His wrath flowed out of his intestines and became the tiger; the king of the

wild beasts. His might flowed from his blood and became the lion, the ruler of wild-life.

8. His thought flowed out of his hair and became millet; from his skin his honour came out and became *Udumbara* tree. From his bones, flowed out *Svadhā* (his sweet drink) and became the *Nyagrodha* tree. From his marrows his beverage, the *Soma* flowed out.

9. It (*Soma*) became rice; thus his energies and vital powers flowed out of him. Then Indra was moving about in the company of the Asura called Namuci. Then Namuci thought - "He (Indra) is finally undone. I will grab his energy and vital power; his *Soma* drink and his food." By grabing his *Surā* - liquor, he took his energy, vital power, *Soma* drink and his food. He (Indra) lay there completely emptied. The gods flocked around him and said - "He (Indra) was the greatest among us and he has been struck down by evil. Let us treat him."

10. They told Aśvins - "You are the brāhmin physicians you treat him (Indra)." They (Aśvins) said, "Let us have a share." They replied "That he-goat shall be your share." They said, "Yes." Hence the smoke coloured he-goat is sacred to the Aśvins.

11. They told Sarasvatī, "You are the physician, you cure this one." She said, "let me have a share." They said, "That ram shall be your share." She said "Yes" and hence the ram belongs to Sarasvatī.

12. They (Aśvins) said - "Even now there is as much in him (Indra) as that bull. So let it (bull) be his. They (gods) said "Yes." Therefore the bull belongs to Indra. Those Aśvins and Sarasvatī together took out that essence and vital power from out of that Namuci and replaced them in him (Indra). Thus saved him from affliction, (rejuvenated him). They said, "We have saved him from afflication and he is well-saved (*sutrāta*)." This (process of saving) came to be the *Sutrāmaṇī*. This is the reason for this (sacrifice) to have the name, *Sautrāmaṇī* – that it saves the self from death and removes the affliction, of whosoever thus knows that saving potential of *Sautrāmaṇi*. There are thirty-three *Dakṣiṇās* for this, because thirty-three gods healed him (Indra). Therefore they say *Dakṣiṇā* is medicine (First Brāhmaṇa Ends)..

BRĀHMAṆA II

1. One from whom the *Soma* flows upwards or downwards, all his essence and vital powers go out.

2. That is why they say, "*Soma* is the food of brāhmaṇa", indeed when a brāhmin vomits *Soma*, it is not due to (taking in) of *Soma*. "It only indicates that even though fit for prosperity, he is not gaining prosperity and hence he vomits *Soma*" and while one is entitled to possess cattle (wealth) he does not possess and that is why he vomits *Soma*.

3. Let him sacrifice the grey he-goat for Aśvins, the ram of Sarasvatī and the bull of Indra. Because the Aśvins are the physicians of gods and it is by them that he (Adhvaryu) heals this one (Yajamāna); Sarasvatī is the medicine to heal and it is because of her he prepares the medicine for him. Indra stands for vitality or strength and it is because of him that he puts in energy or strength into him (the Yajamāna).

4. The two Aśvins are indeed the eye-sight, the light. By means of that (*Paśu*) belonging to Aśvins, he puts into him that light. The ear also, thereby, he endows him with, for the eyes and the ear are the same. Sarasvatī stands for *Prāṇa*, the vital power. By sacrificing that (*Paśu*) of Sarasvatī, he puts in him that *Prāṇa*, the vital power. The *Apāna* and *Samāna* are also thereby bestowed on him, because they are the same as *Prāṇa*. Indra is speech, the strength. By (sacrificing) that (*Paśu*) of Indra, he puts in him that speech, that strength. He thereby endows him with mind as well; for mind is same as speech. "He-goats are of Aśvins; the rams of Sarasvatī and bulls of Indra" – they say. By offering these *Paśus* he gains those animals through those (respective) deitites.

5. There is a mare with a foal (in the *Sautrāmaṇī*); thereby he gains the one-hoofed animals, he secures fame thereby. There are hairs of the wild beasts, for securing the wild beasts. There are the hairs of wolfs, by which he gains "The energy and dashing speed of the wild animals." There are hairs of tiger and thereby he gains the courage, and lordship of the beasts. There are hairs of the lion - thereby gains the wild-beasts.

6. There are grains of rice and of millet, grains of wheat of *Kuvala* (water-lily); *Indrayava, Badara,* barley, *Karkandhu,* grass (special variety), green barley — by which he secures both types of food viz., cultivated and wildly grown. By means of both kinds of food, he infuses energy and vital power unto him.

7. With lead he buys the (special) grass; with (sheep's) wool, he buys the green barley, with threads he buys the rice grains. Lead has the form of both iron and gold and the *Sautrāmaṇī* is both an *Iṣṭi* and an animal sacrifice. Thus he secures both of these.

8. He buys with wool and thread. (Making) wool and thread is the job of women and job indeed means energy or vital power which is extinct in ladies. Thus he gains that energy and vital power which is extinct in women.

9. Now some Adhvaryus purchase that (special) grass with lead from a eunuch saying "That (lead) is that eunuch; for an eunuch is neither woman nor man and *Sautrāmaṇī* is neither an *Iṣṭi* nor an animal sacrifice." It should not be done so. *Sautrāmaṇī* is ofcourse both an *Iṣṭi* and a *Paśubandha*. Eunuch is some one useless among humans. By doing so (by purchasing from eunuch) they render the very opening of the sacrifice useless by doing so. Let him purchase from a seller of *Soma*, for the *Sautrāmaṇī* is *Soma*. By so doing he puts a form of *Soma* into the very mouth (at the outset) of the sacrifice in order to enrich the sacrifice.

10. There is a pot (*Kumbhī*) with one hundred holes; because he (Indra) had his essence ooz out (through) several outlets and the sacrfice has hundredfold importance (*Dakṣiṇā*) and thus he gains the sacrifice. There is a *Śāta* (bowl to keep *Surā* or milk for offering); thereby he gains the real (good). There is a *Cappa* (cup) by which he secures food. There is a *Pavitra* (filter) for purifying. There is a *Vāla*(tail) to ward off evil. There is shining gold for securing form (colour). This (gold) is to weigh hundred (grains) for man has a life-span of hundred years and hundred fold energy. Thereby he lays life and energy into his own self.

11. There is a vessel made of *Aśvattha* wood, by which he secures honour. There is one (vessel) of *Udumbara* wood; thereby he secures energy. There is (a vessel) of *Nyagrodha* wood; by which he gains *Svadhā* (a sweet beverage). There are (earthern) pots; thereby he secures the food of the earth.

12. There are *Upaśayās* (extra vessels) made of *Palāśa* wood. *Palāśa* is indeed the Brāhman (Veda or Priesthood). It is by Brāhman he gains the heavenly world. There are two feathers of *Apaṣthiha* (a kind of vulture that kills the prey with its claws). He thereby secures the ferocity and lordship of birds. Thus there are these thirty-six (items); and the Bṛhatī metre has thirty-six syllables and cattle belong to Bṛhatī. Thus by means of the Bṛhatī, he secures cattle for him.

13. Now they ask - "The *Paśus* belong to one set of gods and the *Puroḍāśa* are for a different set of deities. This topsy-tervy. How to make them proper?" To Indra belongs the last of the *Paśus* and to Indra is the first of the *Puroḍāśas.* Energy is indeed that of Indra, the vital power. Through (Indra's) energy he thus endows him with energy or vital power. By means of (Indra's) energy he secures energy or vital power.

14. There is a *Puroḍāśa* for Savitā to make him impelled by Savitā. There is one *(Puroḍāśa)* to Varuṇa, for it is Varuṇa who takes captive of him, who is overcome by evil. So by that of Varuṇa, he releases him from that (captivity) of Varuṇa; he thus releases him from the noose of Varuṇa.

15. There is a *Puroḍāśa* in eleven potsherds to Indra. There are eleven syllables for Tṛṣṭhubh metre, Tṛṣṭhubh is energy and vital power and thereby he secures the energy and vitality (of Indra).

16. There is a *Puroḍāśa* in twelve potsherds for Savitā. There are twelve months for the year and year means food inexhaustible. From the year he thus secures food for him.

17. There is a *Puroḍāśa* for Varuṇa in ten potsherds; the Virāt metre has ten syllables and Virāt is food. Vruṇa is the lord of food. Through Varuṇa, he thus secures food for him. In the middle (of the sacrifice) they proceed with these *Puroḍāśas.* The middle means womb, and thereby he causes them to be produced by their own womb.

18. A mare with a foal is the *Dakṣiṇā,* for such a man produces both the horse and the mule. *Sautrāmaṇī* is both an *Iṣṭi* and *Paśubandha.* That is to enable him to gain both of these. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Namuci carried away Indra's strength, the essence of food, and the *Soma* drink. He (Indra) ran up to the Aśvins and Sarasvatī, crying I have taken an oath with Namuci saying, "I will not kill you by day or by night; by a stick or bow, by my palm or wrist; by a dry (weapon) or a wet one and yet he has taken away these things (strength etc.) from me. Please restore these to me."

2. The (Aśvins and Sarasvatī) said- "Give us a share in them; then we will bring them back to you." He said, "Let these be common to us, win them back." Those Aśvins and Sarasvatī poured out foam of water (to act as) a thunderbolt, since it (foam) is neither dry nor wet. When the night was ending and the Sun had not yet risen, Indra considering it as neither night, nor day, cut off Namuci's head.

3. That is why the Ṛṣi said - "O Indra, you cut off Namuci's head with foam of water. Thus you conquerred all enemies." Namuci is evil and by killing that hateful evil enemy, Indra captured his energy or vital power from him. Let him who has an enemy, perform *Sautrāmaṇī* so that he kills that hateful evil enemy and take his energy and vital power. In his (Namuci's) head there was the *Soma* juice mixed with blood which was repulsive for them. They found out a way to separate the two and make it (*Soma*) drinkable. "King Soma, the drink of immortality, is pressed" - and thereby made that (*Soma*) tasty and took it (as food).

4. "You the sweet (liquor), I mix with sweet (*Soma*)" - thus saying he mixes (the ingrediants of) *Soma* liquor and make it potable. "The strong (decoction) with the strong"—by this he bestows energy on him. "With the immortal with the immortal" — by which he endows life unto him. "The honeyed with honey" - he thereby bestows taste to it. "I mix with the *Soma*" - he thereby makes it (*Surā*) a form of *Soma*."You are *Soma*; get yourself readied for the Aśvins; get you readied for Sarasvatī; get you readied for Indra, the *Sutrāmaṇa* " - for these were the deities who helped to prepare that sacrifice and now with the help of those deities, he now prepares it and provides these deitites with their shares. He distils it in order to make it a *Soma* - pressing (process) and it is kept for three nights, just as *Soma* which remains for three nights after it is purchased. Thus he makes it (assume) the form of *Soma* juice.

5. There two *vedīs*, for they say there are two worlds; the world of gods and the world of *Pitṛs*. One of the *vedī* is in the north and the other in the south; for the world of gods he gains by the northern one and of the *Pitṛs* by the southern *vedī*.

6. There are both milk and *Surā* - liquor; for milk is *Soma* and the *Surā* is food. He gains *Soma* through the milk and food through *Surā* - liquor. The milk is *Kṣatra* (Warrior class) and the *Surā* is the subjects. He purifies the milk after purifying the *Surā* and thus produces the warrior class out of the *Viś* (commoners); for the nobility is produced out of the peasantry.

7. (He purifies by saying) "Purified by Vāyu's purifier, the *Soma* overflows forward" - thus in the right manner he purifies him (the Yajamāna) who is purged by *Soma*. "Indra's loyal companion" - Whatever energy or vital power flowed out of him, with that (*Soma*) he now replenishes him.

8. "Purified by Vāyu's purifier, *Soma* over-flows backwards" thus in the right manner he purifies him (Yajamāna) who has vomitted *Soma*. 'Indra's loyal companion' — whatever energy or vital power flowed out of him, with that he now replenishes him.

9. "Purifies your liquour" - so saying he purifies that of one who desires prosperity, to bestow prosperity on him. "You *Soma*, she is the daughter of Sūrya" - faith is the daughter of Sūrya and due to faith that (liquor) becomes *Soma* juice; and by faith he converts it to *Soma* juice. "With a perpetual tail" - for it is with a tail-whisk that it (liquor) is purified.

10. He purifies the milk saying - "The Brahman purifies the *Kṣatra*" - thereby he produces the *Kṣatra* out of the priesthood; for it is from Brahman, the *Kṣatra* is produced. "The vigour and energy" - he thereby bestows on him the vigour and vital power. "By means of *Surā*, the *Soma*" - for the *Surā* is pressed with *Soma*. "Distilled" - for, the juice is obtained from the distilled. "For exhilaration" - *Soma* is the exhilaration, Surā is for exhilaration – both the Soma exhilaration and the *Surā*-exhilaration, he thus secures. "With pure juice, O god; satiate the deities" (meaning) "With the pure juice you satisfy the deities." With the sap, you bestow food for the Yajamāna" - Thereby he enriches the Yajamāna with food in the form of sap. First the *Grahas* or cups of milk are drawn and then the *Grahas* of *Surā*. Thus he makes the *Viś* (peasantry) follow suit the *Kṣatra* (ruling class).

11. (He draws the *Grahas* saying) - "Just as owners of barley (crops) cut their barley" - thus (saying) he (Adhvaryu) fills three *Grahas* of milk. Barley stalks are *Soma* branches and *Soma* juice is the milk. Thus he prepares *Soma* juice by means of *Soma*. He fills them with a single *mantra* and thereby he bestows prosperity singly and exclusive on the Yajamāna — for milk is prosperity. "Individually, indeed, a seat acceptable to the gods, has been prepared for you two." (So saying) he fills the (three) *Grahas* of *Surā* liquor. The *Soma* and *Surā* are different "acceptable to gods" - for it is for the liking of gods. "Different seats are prepared (for you two)" (he says); for, there are two *vedīs* (seats) "Do not you get mixed up in the highest skies" - by this he keeps him (the Yajamāna) from evil. "You are the strong *Surā*" - by this he makes *Surā* out of *Surā* itself. "And this is *Soma* (creeper)" and so he makes *Soma* juice out of Soma itself. "Don't you injure me while entering your own womb"- thereby he turns that (*Surā*) away to its own womb (seat) for his own safety. He fills it singly and exclusively and thereby confers fame on the Yajamāna; for *Surā* is indeed fame.

12. The *Grahas* of milk are the *Kṣatra* (ruling class) and the peasantry are the *Surā* cups. Were he to draw them without being mixed up, he will keep the *Kṣatra* aloof from the peasantry and peasantry away from *Kṣatra* and would cause confusion in the sacrifice. Were he to draw them mixed up, he will unite peasantry with *Kṣatra* and *Kṣatra* with peasantry to avoid confusion and for the fulfilment of the sacrifice.

13. The *Grahas* of milk are the *Prāṇas*, and cups of *Surā* are the body. Were he to collect them without being mixed up, he would be separating the *Prāṇas* from the body and the body he would be keeping aloof from the *Prāṇas* and the Yajamāna will depart (from this world). Were he to draw them mixed up, he will be uniting the body with the *Prāṇas* and the *Prāṇas* with the body and thereby confer longevity of life in him (Yajamāna). Therefore the one who performs the *Sautrāmaṇi* lives his full-span of life; so too the one who knows thus.

14. The *Grahas* of milk are *Soma* and the *Grahas* of *Surā* are food. By collecting the *Soma Grahas* and *Surā Grahas*, he secures the *Soma* juice as well as food.

15. The *Grahas* of milk are the cattle and the *Grahas* of *Surā* are food. By collecting the *Soma Grahas* and *Surā Grahas,* he secures cattle and food.

16. The *Grahas* of milk are the domestic animals whereas the *Surā Grahas* are the wild animals. By collecting the *Soma Grahas* and *Surā Grahas,* he secures both the domestic and wild animals.

17. He mixes the *Grahas* of milk with both cultivated and wildly grown food (grains), whereby both the cultivated and wild food grains are secured for the domestic animals.

18. Now they say - "These wild animals have the form of that ferocious deity (Rudra), and by stirring the *Grahas* of milk with the hair of these animals, it will amount to throwing the cattle into the mouth of Rudra and the Yajamāna will be deprived of his cattle." If he were not to stir (with their hair), these animals will not be secured by him, because Rudra is the master of the animals. Therefore only the *Surā Grahas* are stirred by the hairs of these animals. And that ferocity (of Rudra) is put only into the *Surā* liquor. That is why after drinking *Surā* liquor one becomes violent in temperament. Therefore he directs the arrows of Rudra only on the wild beasts so as to ensure safety to the domestic animals. Thus his(domestic) animals become secured and he does not throw the animals into the mouth of Rudra.

19. (He mixes up saying) "That *Viṣūcikā* (cholera disease) which does not afflict the tiger and the wolf; the winged eagle and the lion, may spare this one (Yajamāna) from affliction. As a child joyfully suckling, I hurt my mother. So now, O Agni, I get released from my debt (to my parents) and unharmed are my parents, by me." Thus saying the Adhvaryu and the Pratiprasthātā, with a pair of eagle's feathers, purify both upwards and downwards the Yajamāna who (sits) turned to the east, behind the *vedī*. This is the form of the *Prāṇa* and *Udāna* and thereby he secures the *Prāṇa* and *Udāna*. This *Prāṇa* moves in the body both upwards and downwards. (He further says) - "You are the link. You link me with happiness" and touches the *Grahas* of milk. Thereby he enriches him with prosperity and fame. (He says) "You are the separating one; separate me from evil." Thus he touches the *Grahas* of *Surā* and thereby separates him from evil. (Third Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. When Indra's energy and vital power flowed out, the gods restored them only by means of this sacrifice. By collecting the *Grahas* of milk and the *Grahas* of *Surā*, he restores in him that energy and that vital power. He offers the *Grahas* of milk into the northern fire and thereby enriches him with that bright *Soma* beverage.

2. He offers (saying) "One supplied with *Surā*, seated on the *Barhis* (grass seat) and powerful"- for, this sacrifice (*Sautrāmaṇī*) is indeed supplied with *Surā* liquor and is seated on the *Barhis*. Of course with the *Barhis* and the sacrifice, he causes him to prosper. "By their devotion the *Mahiṣas* (the buffalos) quicken the sacrifice" - the *Mahiṣas* are no doubt the priests and devotion is sacrifice and he enriches the sacrifices by means of the *Ṛtviks* (priests) and through the sacrifice he causes the Yajamāna to prosper. "They who bestow *Soma*" - they (the *Ṛtviks*) supply the *Soma* drink upon him. "With the gods in heaven" - they (*Ṛtviks*) thus place him amidst the gods in heaven. "May we enjoy" - the *Soma* juice indeed, produces exhileration, so too the *Surā* produces exhileration. Thus he secures exhileration due to both *Soma* and *Surā*. "O Yajamāna, with good *Arka*" - *Arka* is the food of gods and food is sacrifice. Thereby he enriches him with sacrifice and food. After offering, they drink (of the milk) and thereby increase what prosperity is in him.

3. He drinks (saying) - "That (*Soma*) which Aśvins confiscated from the Asura, Namuci" - for the two Aśvins did snatch away that (*Soma* juice) from Namuci. "And Sarasvatī distilled for the energy (of Indra)" - for Sarasvatī, indeed, distilled to (restore) the strength of Indra. "That clear sweet draught" for the *Soma* draught is indeed clear and sweet. "I am now drinking the King Soma" - it is thus the king Soma who is drunk by him. On the southern fire they offer the *Grahas* of *Surā* liquor and thereby they free him from evil.

4. He makes the offering (chanting) - "That essence of yours which has been collected in the plants" - because, this *Surā* is the essence of water and plants and thus he enriches it with the essence of the waters and plants. "The strength of the *Soma* together with the *Surā*" - he thereby gains what

strength is there in the *Soma* juice and the *Surā* liquor. "By that intoxicating drink gladden the Yajamāna" (meaning) with that make the Yajamāna revel in exhileration. "Sarasvatī, Aśvins, Indra and Agni" - with these deitites he enriches the sacrifice, through the deities and the sacrifice he (enriches) the Yajamāna. After offering, he drinks and thus recoups what is difficient in him.

5. He drinks (chanting) - "Whatever is mixed herewith of (the *Surā*) the pressed and juicy" - Thereby he gains for him the essence of both the pressed (extracted) and *Asuta* (infused) *Soma*. "That which Indra drank eagerly" - for Indra Indeed, drank it avidly". "That (essence) I drink with auspicious thought" - this *Surā* is of course an inauspicious drink for a brahmin and he takes it into himself after making it auspicious. "I drink this king Soma now" for king Soma himself becomes the one drunk by him.

6. Here now, other Adhvaryus (like the Carakas) engage one of the princely class or a *Vaidya* thinking "let him drink this (*Surā*)." But it should not be done so. Because this *Soma* juice drunk reaches the fathers and grand-fathers of that man who drinks it. Having taken out three coals of the southern fire and kept them on the enclosing stones, he should offer that *Surā* on those (coals) with these (three) chants.

7. "*Svadhā* be with my prostrations to the *Pitṛs*, who like *Svadhā*" - He thus instals his *Pitṛs* with the *Svadhā* in the world of *Pitṛs*. "*Svadhā* be with my prostrations to the *Pitāmahās* who like *Svadhā*" - He thus instals his grand-fathers with *Svadhā* in the world of the grand-fathers. "*Svadhā* be with my prostrations to the *Prapitāmahas*; who like *Svadhā*" - He thus instals his great grand-fathers with *Svadhā* in the world of great grand-fathers.

8. He brings water and pours it (into the cups) saying - "The *Pitṛs* have drunk" - by which he supplies food to them. "These *Pitṛs* have become exhilerated" - he indeed makes them exhilerated. "The *Pitṛs* are satiated"— Indeed he satiates his *Pitṛs*. "May the *Pitṛs* cleanse themselves" - he thus enables them to wash in the order (i.e. father, grand-fathers and then the great grand-fathers); because *Sautrāmaṇī* is purificatory.

9. By three *Pavitras* (purifying instruments) they purify him. There are these three worlds and by means of these three worlds they purify him.

They purify with the (chanting of) *Pavamāṇa Ṛks*; for *Pavamānas* are purificatory and thus they purify him with the purifiers. With three *Ṛks* each time, they purify him; for there are three *Prāṇas*; viz; *Prāṇa, Udāna* and *Vyāna* and by these they purify him. By means of nine (*Ṛks* 3 x 3) they purify him, for there are nine channels of breath and by means of these nine *Prāṇas*, they purify him. In the *Prāṇas* they instal him, (thus) purified. They purify him with *Pavitra* (goat's hair and sheep's wool) because the *Pavitra* is a form of goat and sheep and thus they purify him by means of the goat and the sheep. They purify him with a tail (whisk)- - this tail is, no doubt, a form of the kine and the horse. Thus they pruify him with gold and this gold is a form of the gods; thus they purify him by means of the form of the gods. They purify him with *Surā*-liquor. *Surā* is purified and thus they purify him by means of the purified. Even as the liquor which distilled, gets rid of impurities, so is this Yajamāna thereby rid of all impurities. So too the one who knowing this performs the *Sautrāmaṇī* or even one who knows this.

10. Now they may raise the question - "Is the *Sautrāmaṇī* to be performed or is it not to be performed? (In any case) they continuously drive away all evil from him." In this regard one Revottara Sthāpati Cakra son of Paṭu once said, "Even after one making the surrender, one ought certainly to perform the sacrifice"; for the sacrificer is the body and the *Ṛtviks* are the limbs. "Whenever the body is pure, the limbs are also pure. Both of them indeed purify him and both these repel evil from him"; so even after surrender of one's self; one has to perform it. (Even if the Yajamāna by knowing the greatness of the *Sautrāmaṇī's* purificatory effect, need not actually perform it since its knowledge purifies him as said in the previous Kaṇḍikā, since the *Ṛtviks* are not purified even without its knowledge, he has to perform it in their interest).

11. Those who make the offering into the southern fire, indeed go to the world of *Pitṛs*. He offers a *ghee* oblation and *ghee* is sacrifice. By means of sacrifice he gets established in the sacrifice.

12. He makes the offering (saying) "The *Pitṛs* who are as equal with one mind in the realm of Yama - may their world, the *Svadhā*, with my prostrations and sacrifice, prosper among the gods." Thereby he entrusts the *Pitṛs* to Yama and he also conquers the world of the *Pitṛs*. Then all of them change

their sacred threads to the left shoulders and approach the northern fire. This northern fire is the terrestrail world and they get established in this world. Then they offer (*ghee*); *ghee* is indeed sacrifice and by means of sacrifice they get established in the sacrifice.

13. He offers (saying) "Those who are my own living beings among living beings, equal to me and of the same mind with me, let their prosperity be with me in this world, for a hundread years." He thereby secures the prosperity of his own people for himself and confers long life unto them, while they (*Ṛtviks*) stand touching each other, he (Adhvaryu) offers milk; for milk is *Prāṇa* and food. They thus finally get established in *Prāṇa* and food.

14. He offers (saying) "I have heard of two paths for the *Pitṛs*" - because they say there are only two paths; viz., that of the gods and that of the *Pitṛs.*" By those (two paths) all these living beings pass" - for, it is through either of those paths that everything living, passes. "What is there between the father and the mother" - The father, no doubt is this yonder (sky) and this (terrestrial world) is the mother. By these two he leads the *Pitṛs* to the heavenly world. Then he drinks the remaining of the obltation all alone and thereby he exclusviely secures prosperity for himself for milk is prosperity.

15. He drinks (saying) "May this *Havis* be productive for me" - for whether it is milk or *Soma*, it is productive indeed. "Possessed of ten heroes" - ten heroes are doubtless, the *Prāṇas*; he thereby takes the *Prāṇas* into himself. "with all the warriors" - all the warriors means the limbs. Thereby he takes into himself the limbs. "For well-being, breath-winning" - thereby he wins the life-breath. "Winner of offspring" - by which he wins progeny. "Winner of cattle" by which he wins cattle. "Winner of *Loka* (heavens)" - he indeed performs sacrifice to win the worlds (beyond) and thus he wins it. "Winner of fearlessness" - for the heavenly world is the fearless one. Ultimately he establishes himself in the heavenly world. "May Agni make my progeny multiply and bestow food, milk and potency in us." To those who cause him to perform to sacrifice, he says thus "Bestow everything to me." Then they clean themselves with gold, for gold is immortality and thereby they get established in immortality. (First Brāhmaṇa Ends).

BRĀHMAṆA II

1. Prajāpati created the (*Soma*) sacrifice and performed it. He felt as if withered away. Then he discovered this sacrificial rite, the *Sautrāmaṇī* and performed it and thereby he got revitalised. Whoever performs the *Somayāga* feels as if withered away, for the prosperity is, as it were, taken away from him. Therefore after performing *Somayāga* one should perform the *Sautrāmaṇī*, so that just like a cow being milked gets replenished again, he becomes revitalised. He get replenished by offspring and cattle. He who knowing this, performs *Sautrāmaṇī*, or even one who knows this, gets established in this world and gains the heavenly world.

2. Regarding this Supla Sārñjaya asked Pratīdarśa, son of Abhāvata, - "Since neither one becomes initiated nor even the *Soma* plants are pressed in it, how come *Sautrāmaṇī* is considered as a *Somayāga* ?"

3. He (Pratīdarśa) said - "That which is called *Vrata* is the head of the sacrifice and *Dīkṣā* (initiation) is its body and Truth is the form of the *Vrata* and faith is that of the initiation. Mind is the form of the Yajamāna and speech, that of the sacrifice. When he enters the *Vrata*, he is replacing the head of the sacrifice in his own body; that is, he reinstates truth in the faith.

4. And he replaces the Yajamāna into the sacrifice. So for this (*Sautrāmaṇī*) sacrifice, the observance of *Vrata* itself is initiation. *Vrata* is a male and *Dīkṣā* is the female, *Vrata* is the mind and *Dikṣā* is the speech and theYajamāna is the male for his wife and so where the husband is, there the wife (resides). Thus at the beginning of the sacrifice itself, he sets up couples for the sake of procreation. These are indeed the *Soma* plants of this sacrifice, they say - the tender rice-shoots, the green barley corns and fried rice. Those rice-shoots represent the morning *Savana*; for this terrestrial world is the morning *Savana* and that belongs to Aśvins. With the milk of Aśvin he mixes (the *Surā*) on the first night. Thus he enriches it (*Surā*) with its own world (i.e. this terrestrial world), with its own deity (Aśvins) and with its own form, namely the morning *Savana*.

5. Those green barley shoots represent the midday *Savana*. The aerial region is the midday *Savana* and it belongs to Sarasvatī. With the milk of Sarasvatī he mixes (the *Surā*) on the second night. Thus he enriches it

(*Surā*) with its own world (i.e. the aerial region), with its deity (Sarasvatī) and with its own form, namely the midday *Savana.*

6. There fried rice-grains represent the third *Savana.* The sky is the third *Savana* and the third *Savana* belongs to Indra. With the milk of Indra he mixes (the *Surā*) on the third night. Thus he enriches it (*Surā*) with its own world (i.e. the sky). With its own deity (Indra) and its own form, namely the third *Savana.*

7. With the milk of one (cow) he sprinkles (the *Surā*) on the first night; with that of two on the second night and with that of three (cows) on the third night. Thereby he supplies him (*Surā*) with the pressings, according to their forms and according to their deities.

8. He pours the milk (saying) "pour all over the pressed Juice." Thus he pours for the sake of pressing. "*Soma* who is the best offering" - for this *Soma* is the best among offerings. Thus he makes it to be the supreme offering. "The manly one who has run into the waters" - for, it is with waters passing in between, it is pressed. "I have pressed the *Surā* with the stones" - for, it is by means of stones the *Soma* is pressed. It is thus pressed by stones in the *Soma;* — pressing.

9. Now they say - "This *Sautrāmaṇī* has the nature of both, the pressed and the infused (*Asuta*)." The milk which is the essence of plants is the form of the pressed one. This *Pariśrut* (liquor) is of the nature of food and that is the form of the infused (*Asuta*). Thus he presses it with both kinds of pressings and he endows it with both kinds of juice.

10. Now they may ask - "In view of the fact that the *Soma* is pressed by stones, how as to the *Sautrāmaṇī* ?" Let him reply, "By the praise utterings and by the *Āprī* chants". For the praise utterings are in Bṛhatī metre and the pressing stones are of the Bṛhatī metre. *Soma* is indeed pressed by stones. This also is pressed by stones for the *Soma* pressing.

11. All (the utterings of praise) contain the word '*Payas*', for *Soma* is here pressed in the form of milk. They all (praise utterings) also contain the word *Soma* for the sake of appropriateness in *Soma* pressing. They all contain the word '*Pariśrut*' for the *Soma* is pressed in the form of *Pariśrut* (liquor).

They all contain the word '*Ghṛta*'; for the *Ghṛta* (*ghee*) is evidently a form of the sacrifice. Thus he makes it evidently a form of the sacrifice. All of them contain the word '*Madhu*'. This *Madhu* (honey) is evidently a form of the *Soma*. Thereby he makes it evidently a form of the *Soma*.

12. All of them contain the word 'Aśvinaḥ' for the sake of healing. They all refer to Sarasvatī for gaining food. They all contain the word 'Indra' for securing strength and vitality.

13. Why all these (praise utterances) refer to Aśvins, Sarasvatī and Indra is because these are indeed, the deities who first organised this (*Sautrāmaṇī*) sacrifice. Hence he (Yajamāna) organises it with those very deities. Thus he enriches these deitites with their shares.

14. The *Yājya* (invocatory *mantras*) and *Puronuvākyas* (offering *mantras*) are uttered continuously and are for common deities. For the sake of off-spring and for the sake of unbroken race; all refer to Aśvins, all to Sarasvatī and all to Indra.

15. The *Āprī* chants are in Anuṣṭhubh metre. Anuṣṭhubh is indeed speech. The *Soma* is pressed by means of speech and thus he presses it with speech for the sake of (making it) a *Soma* sacrifice. All of them (the *Āprī mantras*) refer to Aśvins, all of them to Sarasvatī and all of them to Indra. The purport of this has been already told.

16. The *Anu Praiṣa* uttered (the praise chants used afterwards) are in the Jagatī metre. This earth is Jagatī and by means of her, *Soma* is pressed. By means of her, he thus presses it for the sake of (making it) a *Soma* sacrifice. All of them refer to Aśvins, all of them to Sarasvatī and all of them to Indra and the purport of this is same as already explained. So the *Sautrāmaṇī* is evidently only a *Soma.Yāga*. If the sacrificer alone is to drink (the liquor), it will be either an *Iṣṭi* or *Paśubandha* (and not a *Soma Yāga*). Therefore all the officiating priests drink it to give it (the character of) *Soma Yāga*.

17. The Adhvaryu priests drink (contents) of the Āśvina cup; for the Aśvins are the Adhvaryus of the Gods. They each drink his share in his abode. The Hotā, Brahmā and Mitrā Varuṇa drink (the contents of) the Sarasvatī cup. For, Hotā is the speech of the sacrifice: Brahmā its heart and

Mitrā Varuṇa, the mind. They each drink their own shares in their abode. The Yajamāna drinks (the contents of) *Aindra* cup; for this *Sautrāmaṇī* sacrifice belongs to Indra and even now he performs it in his place with Indra. Thus he drinks his own share in his own abode.

18. The Āśvina *Graha* is the eye; The Sārasvata is *Prāṇa* and the Aindra Graha is speech. He pours (contents of) the Āśvina cup into the Sārasvatas and thereby unites the eye with the *Prāṇas.* He pours from the Sārasvata Graha into the Aindra cups. Thereby he unites the *Prāṇas* with speech and thus establishes his *Prāṇas* in this speech. Hence it is, all *Prāṇas* are established in speech.

19. Three (*Ṛtviks*) drink the (contents of) Āśvina cup, viz; the *Adhvaryu* the *Pratiprasthātā* and the *Āgnīdhra.* This eye is threefold, viz; white, black and pupil. Accordingly to its forms he thus bestows on him the eye. Three (*Ṛtviks*) drink the (contents of) Sārasvata Graha; viz., the Hotā, Brahmā and Maitrā-Varuṇa. This *Prāṇa* is divided three-fold; viz., the *Prāṇa,* the *Udāna* and the *Vyāna.* Accoding to its forms, he thus bestows the *Prāṇas* on him. The Yajamāna also drinks the (contents of) Aindra Graha, for the glory of those *Prāṇas* is unique; viz. the speech. He exclusively bestows upon himself the glory of speech. So he who performs *Sautrāmaṇī* becomes the supreme all alone among his clan (equals). So too the one who knows this.

20. The *Ṛtviks* are indeed the seasons; the drinks are the months. Six *Ṛtviks* drink it; for there are six seasons and thereby he gains the seasons by means of the *Ṛtviks.* There are twelve drinks; for there are indeed twelve months for the year. He thus gains the months by means of the drinks. The *Ṛtviks* drink repeatedly by turns and so the seasons and months succeed one another by turns. The thirteenth (sip) is drunk by the Yajamāna, for indeed, that thirteenth month is evidently, the year itself. Having obtained that (drink) he owns it (the year). This *Sautrāmaṇī* is that year itself. He wins everything by that and secures everything.

21. There are three *Paśus*; for these worlds are three. By them, he secures these three worlds. This terrestrail world by (the *Paśu* for) Aśvins; that aerial region by (the *Paśu* for) Sarasvatī and that heavely world by (the *Paśu* for) Indra. Thus according to their forms and according to their deities, he conquers these world and owns them.

22. There are three *Puroḍāśas*; for there are three seasons and by means of them he secures the seasons. By that (*Puroḍāśa*) to Indra, he gains the summer season. By that (*Puroḍāśa*) to Savitā, he gains the rainy season and by that (*Purodāśa*) to Varuṇa, he gains the winter season. Thus according to their forms and according to the deities, he conquers the seasons and owns them.

23. There are six *Grahas* (cups); for there are six seasons and by means of them he secures the seasons. By the Āśvina Grahas (he gains) the spring and summer; by the Sārasvata Grahas, the rainy and autumnal seasons; and by the Aindra Grahas (he gains) the winter and the dewy seasons. Thus according to their forms and according to their deities, he conquers the seasons and owns them.

24. The *Yājya* (invitatory) chants and the *Puronuvākyas* (offering *mantras*) are continously uttered and they relate to the same deities; for the sake of succession of the seasons without any break. There are all the *Yājya* chants and all *Puronuvākya mantras* and hence all the seasons pass on and all of them come back. (By continuous chanting) all of them happen to be first, all of them of the middle and all of them last. Hence all the seasons are first, all of them are intermediate and all of them are last (due to continuous rotation). All the *Grahas* have two *mantras*, a *Yājya* (invitatory) chant and a *Puronuvākya* (offering) *mantra* and they represent the day and the night. Thus he secures the seasons, and the months are established on day and night.

25. This *Sautrāmaṇī* is no doubt, the year and is the moon. The Yajamāna is evidently the Sun. For him this earth is the sacrificial site and the aerial region is the high-altar and the sky is his *Barhis* (enclosing grass fencing); the quarters are his *Ṛtviks*. The trees are his fuel; water is the *ghee*, the plants are the offerings and Agni himself is his fire. His *Saṁsthā* (the particular variety of sacrifice) is the year. Of course, everything here and whatever is here (in the *Sautrāmaṇī*) is the year. Hence he who performs *Sautrāmaṇī*, conquers everything and owns everything. (Second Brāhmaṇa Ends).

BRĀHMAṆA III

1. Tvaṣṭā, when his son was killed, fetched *Soma* capable of witchery after making it inaccessable to Indra. Indra forcefully desecrated the sacrifice and drank the *Soma* juice. He then wandered in all directions. From his mouth and *Prāṇas*, his prosperity and fame flowed out (and entered the cattle). Hence cattle stand for fame. Knowing this, he who consecrates by *Sautrāmaṇī* becomes famous. Then the two Aśvins and Sarasvatī organised this (*Sautrāmaṇī*) sacrifce for him; for healing him. They consecrated him with that (*Sautrāmaṇī*). Then only he became the supreme among the gods. So he who consecrates by this becomes supreme among his clan.

2. He consecrates him (seated) on a black antelope-skin; for a black antelope-skin is the sacrifice. Thus it is at the sacrifice, he consecrates him. On the hairy side (of the skin he seates him) because the hairs are the sacred verses (metres). Thus he consecrates him on the sacred verses (metres).

3. He consecrates him (seated) on a throne-seat, for throne-seat is the symbol of imperial authority. By means of imperial authority he makes him win imperial power.

4. It (the throne seat) is made of *Udumbara* wood. *Udumbara* is energy. He consecrates him (seated) on energy. It is knee-high and this terrestrial world is knee-high and it is to rule over this world that a *Kṣatriya* is consecrated. The one who is consecrated by *Sautrāmaṇī* becomes the ruling power. Therefore it (the throne-seat) is knee-high and of unlimited width.

5. The throne-seat is (symbol) of the empire and empire is unlimited sway. It is covered with a cushion of *Muñja* grass; and *Muñja* grass are sacred for sacrifice. The two legs (of the throne-seat) are in the northern *vedī* and two in the southern *vedī* . This terrestrial world is the northern *vedī* and the southern one is *Pitṛloka* (the world of the *Pitṛs*). Thereby he consecrates him over both these worlds. This is what that learned Gaurivīti Śāktya said - "As rulers, we shall be in that yonder world." Very often the king of *Śviknas*, named Ṛṣabha Yājyñatura had said so.

6. He places the throne seat (saying) "You are the navel of the *Kṣatra*", which means you are the womb of the *Kṣatra*. This (seat) which is the navel of the *Kṣatra* is indeed the yoni or womb of the *Kṣatra*.

7. Then he covers it (the throne-seat) with the black antelop's skin (saying) "Let it not harm you; do not injure me" — for the black antelop's skin is the sacrifice and this is (a prayer) for non-injury to the sacrifice and to himself.

8. He then mounts it (the throne-seat) by chanting the *Ṛk mantra* dedicated to Varuṇa; for Varuṇa is the ruler of the Gods. Thus he consecrates him by means of its own deity. (He says while mounting) "Varuṇa, the upholder of law has taken his seat in his abode, for the regal authority, that wise one."

9. Then he throws a piece of gold and piece of silver (under his feet) (saying) "Protect from death; protect from lightning." The Virāḍ metre is no doubt, the rain for which there are these two deadly forms, viz. , the lightning and hail-storm. Hence the gold piece is the form of the lightning and silver one of the hail-storm. He gives protection to him from those two deities. Therefore he who performs *Sautrāmaṇī* has no danger from these two deities. So too for the one who knows thus.

10. He consecrates him with the marrow of the flesh of the *Paśus*; for the marrow of the flesh of animals symbolises prosperity. Thus he consecrates with the marrow of animal flesh, that is their essence. Moreoever marrow of the flesh in the highest food. So he consecrates him with the highest kind of food.

11. There are cups of hoofs (cups made of the hoofs of animals containing that marrow of the flesh). It is by means of the hoofs that the animals stand steady. So he makes him established (steady) thereby. There are thirty-three *Grahas* (cups); for all gods (put together) come to thirty-three and thus he consecrates him by means of all the gods. He makes the offerings (with *mantras*) in Jagatī metre; for the *Paśus* are Jagatīh (of moving nature). By means of Jagatis, he ensures cattle (wealth) for him. He offers with sixteen *Ṛk mantras*; for the *Paśus* have sixteen parts and corresponding to those parts, he bestows prosperity unto him.

12. (He chants the *mantras* starting with) "With leads, the wise ones who know the process" - Each time offering two (cup fulls), he empties the residue into a (common) vessel. He thereby establishes the days and nights,

the half-months and months and the seasons in the year. Thus these days and nights, half-months and months and the seasons get established in the year.

13. The vessel (in which the residues are poured) is made of bamboo reeds. The bamboo reeds have their origin in the waters and waters are all the gods. Thus he consecrates him by means of all the gods.

14. Then there is rubbing (of the sacrifice) with all fragrant substances. All fragrant substances means sweetest smell. Thus he anoints him with sweet-smelling things.

15. He consecrates him in the front while he faces the west; for food is taken evidently from the front. Starting from the head (he sprinkles) him for it is from the top, food is eaten. From the face, he pours (consecrating liquid), for it is through the mouth food is taken. He pours moving all around him and thereby he supplies him with food from all quarters. So for one who performs *Sautrāmaṇī*, food is assured from all directions. So too for the one who knows thus.

16. First he sprinkles him with a *Yajus* to the Aśvins. Then with one to Sarasvatī; then with one to Indra. Thus he consecrates him by means of these deities. Some (Adhvaryu) consecrate him with deities (in metres dedicated to Aśvins, Sarasvati and Indra) and also with the three *Vyāhṛtīs - bhūḥ, Bhuvaḥ* and *Svaḥ*. Because these *Vyāhṛtīs* represent all this (universe). (They do so) thinking "Let us consecrate him with all this." Let him not do so. He should consecrate him only (with the formulas of) these deities (Aśvins, Sarasvatī an Indra). Because these deities are no doubt, all this (universe).

17. Before the *Sviṣtakṛt* offerings, he consecrates him. *Sviṣtakrt* is the *Kṣatra*; he thus consecrates him by means of the *Kṣatra*. He consecrates him in between the (oblation to) *Vanaspati* and *Sviṣṭakṛt*. The *Vanaspati* is indeed Soma and the *Sviṣṭakṛt* is Agni. So he (encloses him by means of Agni and Soma and consecrates him. That is why those who know this as well as those who now not, say "A *Kṣatriya* is the consecrator of a *Kṣatriya*."

18. They then lift him up to knee-height, then upto the navel height and then upto the face-height. Thus they provide him with abodes in these worlds. This *Abhiṣeka* (consecration) in *Sautrāmaṇī* is like the *Abhiṣeka* in *Vājapeya*. Just as at the *Vājapeya*, he (the Yajamāna) mounts the *Yūpa*, that same is done here (by raising the throne seat at three levels).

19. Now they raise the doubt - "Is he not moving away from this world by being consecrated in the *Sautrāmaṇī* (in this way)?" (No). He gets down upon the black antelop's skin and the black antelop's skin is indeed sacrifice. So he ultimately gets settled in the sacrifice itself.

20. "In every *Kṣatra* (regal authority) in the country, I got myself firmly settled" - Thus in the regal authority, in the empire, he gets settled so that he does not step away from regal authority and the empire. "I establish myself firmly in the horses and in kine" - Thus he gets established amidst horses and cows, so that he does not get divested of horses and cows. "I get myself firmly established in each of my limbs and in my body" - thus he gets established in his limbs and the body, so that his body does not lose its limbs. "I get established in each of my *Prāṇas* and in health." He thus gets established in the *Prāṇas*, in good health. So that he does not get separated from *Prāṇas* and health. "I get myself settled in the sky and the earth individually and in the sacrifice" - Thus he gets established in these sky and earth, within which all these (sacrifices) exist.

21. He then sings a *Sāman*. The *Sāman* is *Kṣatra* and it is thus by *Kṣatra*, he consecrates him. Moreover *Sāman* is regal authority and by means of regal authority he makes him reach the imperial power. This *Sāman*, is no doubt, the essence of all the Vedas. Thereby he consecrates him with the essence of all the Vedas.

22. He sings (a *Sāman*) a Bṛhatī verse, because the yonder Sun who burns is established in the big foundation of prosperity. Thus he establishes him in the big foundation of prosperity.

23. He sings a Bṛhatī verse related to Indra; for, this sacrifice (*Sautrāmaṇī*) is connected with Indra and the one who performs it has Indra as his resort. Thus he consecrates him in his own resort.

24. Now why these (*Sāmans*) are called *Saṁśānāni* (those that sharpen) is because with these *Sāmans* the gods sharpened (prepared) Indra for the vitality and power. Hence with these *Sāmans,* the *Ṛtviks* sharpen (prepare) the Yajamāna for vitality and power. These *Sāmans* are - *Saṁśravasa, Viśravasa Satyaśravasa* and *Śravasa.* They proclaim him with these titles in these worlds. These are four *Nidhanas* (*Sāma* endings) for there are four quarters. Thereby they establish him in all the four quarters. All of them (*Ṛtviks* join in chorus to sing) the *Nidhana* and thus they in one mind bestow prosperity on him.

25. Now they ask - "This *Sāman* is sung alright; but where is the *Uktha* of the *Sāman* and what is its basis? Because is it not useless if it is sung as *Stotra* and not accompanied by recitation (*Anuśaṁsana*)?"

26. (The *mantra*) "Three elevens are the Gods" - is the *Uktha* of this *Sāman* and its basis."

27. Otherwise he offers the thirty-third *Graha* (with the *mantra*) "Three elevens are the gods" for, there are thirty-three gods. "Three and thirty the benovalent" for the gods are indeed thirty-three. "Bṛahaspati for them the *Purohit*" - for Bṛhaspati is *Brāhman* and it means "*Brāhman* as their priest." "At the prompting of the God Savitā" - they only mean produced by the God Savitā. "Let the Gods protect me through the Gods" for the Gods indeed consecrate him through the Gods (*Brāhmins*).

28. "The first with the second" - for the first gods (in earth) are consecrating him with the second ones (on the aerial region)". "The second ones with the third" - for the second Gods (in the aerial region) are consecrating him through the third (in the heavens). "The third ones with the truth" - for the third gods (in the heavens) consecrate him with truth. "The truth with the sacrifice" - for the truth consecrates him with the sacrifice. "The sacrifice with the *Yajuṣ* texts" - for the truth consecrates him with the *Yajuṣ* formulas. "The *Yajuṣ* with the *Sāmans*"- for the *Yajuṣ* formulas consecrate him with the *Sāmans*. "The *Sāmans* with the *Ṛks*" - for the *Sāmans* consecrate him with the *Ṛk mantras.*" "The *Ṛks* with the *Puronuvākyas*" - for the *Ṛk* consecrate him with the invitatory chants. "The *Puronuvākyas* with the *Yajuṣ*" - for, the invitatory chants consecrate him with the offering *mantras.* The *Yājyaṣ*

with *Vaṣaṭkāra* "– for the offering *mantras* consecrated him with utterance of Vauṣat. "The *Vaṣatkāras* with the offering" — for the *Vauṣat* utterances consecrate him with the offerings. Let the offerings fulfil my wishes – "*Bhūḥ-Svāhā*" - Thus having consecrated him by means of these deities from first to last, he thus, by means of these oblations makes all his wishes fulfiled. Having then obtained the approval of the *Ṛtviks*, he drinks (the remaining *Vasā)* (in the cup). The *Ṛtviks* are indeed the seasons and thus he seeks the approval of the seasons.

29. He drinks (saying) "My hairs are my efforts, my skin is my submission and approaching. The flesh is my inclination; my wealth is the bone; the marrow is my surrender" for, he who is consecrated by *Sautrāmaṇī* enters the worlds and the gods. He has now invited himself (entitled to be) among them. Thus he is born in the other world with a wholesome body and (all) limbs. (Third Brāhmaṇa Ends).

(Chapter Five Ends.)

Chapter Six

BRĀHMAṆA I

1. It is certainly from this sacrifice, man is born. Whatever food a man eats in this world, that (food) in turn eats him in the world beyond. Now this sacrifice (*Sautrāmaṇī*) is performed by means of *Parisrut* (liquor). *Parisrut* is not to be eatern by a *brāhmin*. He is thus born from out of that unconsumable. Him the food does not eat in turn in the world beyond. Hence this *Sautrāmaṇī* is definitely a *brāhmin's* sacrifice.

2. His hairs are the young rice-shoots, his skin is green barley, his flesh is the fried rice, his bones are the vessel with a hole; his marrow is the flesh, his essence (life-sap) is the *Parisrut* (liquor); its intoxicating character is the blood; his semen is milk; his wine is fermented liquor (*Surā*) and his undisgested food in the stomach is the other impure matters.

3. The *Puroḍāśa* to Indra is his heart; that to Savita is his liver; that to Varuṇa is his lung; the vessel made of *Aśvattha* and *Udumbara* wood are his kidneys, the vessel made of the *Nyagrodha* wood his bile; the *Sthālī* (clay pot) is his intestines; the other extra vessels, his bowels. The two eagle feathers are his spleen; the throne-seat is his navel; the round pot (*Kumbha*), his rectum and the earthern vessel with hundred perforations is his male organ. Since that vessel happens to have many holes, his male organ is of many shapes. The bowl (*Sata* in which the remainings of the *Grahas* are poured) is his mouth; the purifying strainer (bunch of grass) is his tongue; the dish *Cāpya* his arms and the tail whisk is his bladder.

4. The *Paśus* dedicated to Aśvins are his limbs; the *Paśus* to Sarasvatī is his body and the bull dedicated to Indra is his form. Therefore it is said that man's form (wealth) is the kines. Gold is his life-span and it is hundred (grains) weighing and hence man is of hundred years life-span.

5. The *Āsvina Grahas* are his eyes; the wheat flour and the *Kuvala* flour are his eye-lashes. The two *Sārasvata Grahas* are his nostrils and the *Indra-Yava* flour and *Badara* flour are the hairs in the nostrils. The *Aindra Grahas* are his two ears and the barley flour are the hairs on his ears and brows.

The hairs of the wolf are the hairs in his abdomen and below, the hairs of the tiger are the hairs on his chest and arm-pits. The hairs of the lion are the hairs on his head and his beard.

6. There are three *Paśus*, for the body of this man is of three parts; and it is the body he thereby gains (in heaven) for him. By means of the *Paśu* for Aśvins, he gains that part of the body below the navel. By means of the *Paśu* for Sarasvatī he gains that part of the body which is above the navel and below the head. By means of the *Paśu* for Indra, he gains the head. Thus in accordance with the forms and in accordance with the deities, he saves his own self from death and make them immortal.

7. There are three *Puroḍāśas* and this life of man is divided into three stages. By these (*Puroḍāśas*) he saves his life. The first stage (boyhead) he gains by means of the *Puroḍāśa* for Indra; the middle stage by that of Savitā and the last stage by means of that of Varuṇa. Thus in accordance with the forms and in accordance with the deities, he saves his life from death and make them immortal.

8. There are six *Grahas*; for there are these six *Prāṇas* (channels of vital breath) in the head, thereby he gains the *Prāṇas*. He wins his eyes by means of the two *Grahas* for Aśviṇs, his nostrils by means of the two *Grahas* for Sarasvatī and his ears by those for Indras. Thus in accordance with the forms and in accordance with the deities, he saves his *Prāṇas* (channels of vital breath) from death and make them immortal.

9. The *Yājya* chants (invitatory ones) and the *Puronuvākyas* (offering chants) are uttered continuously and relate to the same deities; to ensure continuity and uniterruptedness of the vital airs. They are all *Yājyas* and all are *Puronuvākyas* and hence all the vital airs move upwards and all of them move backwards. All of them become the first, the intermediate and the last (by turn). Therefore all the *Prāṇas* are first, all are intermediate and all are last. For all the *Grahas* there are two *Yājya* and *Puronuvakyas* and they are the forms of *Prāṇa* and *Udāna*. Thereby he secures the *Prāṇa* and *Udāna*. Therefore all the *Prāṇas* are established on the *Prāṇa* (in-breathing) and *Udāna* (up-breathing).

10. Verily the *Sautrāmaṇī* is this body. The Yajamāna is evidently the mind, the speech. His body is the *vedī*; his off-spring is the high altar and his cattle are the *Barhi* (grass spread there). His limbs are the *Ṛtviks*; his bones are the fuel, his marrow is *ghee*; his mouth is fire; his food are the offerings and his life is the concluding ritual *(Saṁsthā)*. Therefore he who performs the *Sautrāmaṇī* gains life-span.

11. Now these two appearing like men in the eyes are the Aśvins; the black part (in the eyes) belongs to Sarasvatī and what is white part (in the eyes) belongs to Indra. When he offers the *Paśus* to Aśvins; he is offering to these deities in common. He thus combines those (deities or parts of eye) together and owns them unto himself.

12. Mind, no doubt is Indra; speech is Sarasvatī and the ears are the Aśvins; that which one thinks in his mind, he expresses by his speech and that one he hears by his ears. When he offers the *Paśu* for Sarasvatī, he is offering to these deities in commom. He thus combines these (deities of mind, speech and ear) together and owns them unto himself.

13. *Prāṇas*, indeed are Indra, the Sarasvatī is the tongue and the nostrils are the two Aśvins. Through the channels of breath; food is introduced (*Praṇayati*) into the body and hence it is called *Prāṇa*. By the tongue one knows the taste of the food and the nostrils are the path of the breath. So when he offers the *Paśu* to Indra, he is offering to these deities in common. He thus combines these (deities of the *Prāṇa*, tongue and nostrils) together and owns them unto himself.

14. His heart is Indra: his liver is Savitā and his lung is Varuṇa. When he offers, the *Puroḍāśa* of Indra, he is offering to these deities in common. He thus combines these (deities of heart, liver and lung) together and owns them unto himself.

15. His *Prāṇa* is Savita; his *Vyāna* is Varuṇa and his male organ is Indra. What food he eats by means of the *Prāṇa*, he digests it by means of the *Vyāna* and through his male organ he sheds the seed which is the essence of the food. When he offers the *Puroḍāśa* to Savita, he is offering to these deities in common. He thus combines these (deities of *Prāṇa*, *Vyāna* and male organ) together and owns them unto himself.

16. His womb is, surely Varuṇa, his seed is Indra and the generator of the seed (potency) is Savita.When he offers the *Puroḍāśa* to Varuṇa, he offering to these deities in common. He thus combines these deities (of the womb, seed and potency) together and owns them unto himself. Whosoever knows this comes into being along with these deities and is born again along with these deities. He who knowing this performs the *Sautrāmaṇī* gets enriched with children and cattle-wealth, gets firmly established in this world and conquers the heavenly world; he also who (only) knows thus. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. After performing the sacrifice, they proceed for the *Avabhṛta* (final ablution). They go for *Avabhṛta* after completing *Soma Yāga* and this *Sautrāmaṇī* is a *Soma* sacrifice.

2. (He lets float the *Māsara Kumbha* into the water with a verse starting with) "Whatever affronts to Gods, O Gods !" Thereby he delivers him (the Yajamāna) from the offence committed to the Gods. "Whether in the day or in the night - by this he exonerates of the sins committed during day and night. "While awake or while asleep" - While awake to men and while asleep to the *Pitṛs*; thus he delivers him from offence committed to humans and *Pitṛs*.

3. "Whatever in the village, whatever in the forests" - by this he delivers him from the sins committed in the village as well as in the forest. "Whatever in an assembly" - by this he exonerates him from offences committed in the assembly. "Whatever by sense-organs" - by this he delivers him from sins committed against the gods. "Whatever towards a Śūdra or to an Ārya, whatever against the right of any one, from those you are the expiation"- thus he exonerates him from all sins. "We swear by the unassailable waters; by Varuṇa, Save us O Varuṇa" - By this he delivers him from the offences committed to Varuṇa.

4. (He then immerses the *Māsara Kumbha* saying) - "O! *Nicumpana, Avabhṛta,* you are flowing a long" - By *Nicumpana,* the whirlpool (now produced by the dipping of the pot) is referred to. This is either the son or Varuṇa or his brother and he is praised by this. "Along with the gods, you

deliver me from the sins committed against the gods." By this he expiates the sins against gods. "With the help of man, from those done against men" - by this he removes the offences done to men. "From the fiercely shouting devil, O God, protect me." "Protect me from all sorts of afflictions" is what he says.

5. "In the ocean, deep under the waters, your heart" - The waters are ocean; and waters are essence. Now he unites him with that essence. "May the plants and waters enter you" - thereby he unites him with the essence of both, that which is in the plants and that in the waters. He takes two steps northwards (in the water) for that much is the briskness in man. As much he steps forwards that much is the briskness in him and with that he rids himself of the sin.

6. "May the waters and plants be friendly to us" - so saying he collects water with his two palms held close to each other. The waters are a thunderbolt and by this he enters into a concord with the thunderbolt. "Let those who hate us and whom we hate, have wicked friends" - (so saying) he throws (that water) towards that direction where his enemy is. By that (act) itself, he overcomes him (the enemy).

7. "As one is set free from a stake (imprisonment), as he who sheds away dirt by bathing, as the *ghee* is purified by the *Pavitra* (purifying bunch of grass), so the waters may cleanse me from sin." (Thus saying) he allows his garment to float away. Just as one would pluck out a reed from out of its sheeth, he draws him out of all sin. He then bathes and thereby drives away stuper (darkness).

8. (He emerges from the waters saying) "From out of darkness have we come out" - darkness is sin and it is darkness, evil that he thus descards. "Looking at the light high up" - this earth is higher than water and it is on this earth he gets established. "The divine *Sūrya*, the highest light, joined with Gods" - the highest light, Sūrya is the heaven; it is in the heaven he thus finally secures a firm foundation for himself.

9. He departs without looking back and approaches the *Āhavanīya* (saying) "I followed the waters today" thereby he secures the essence of the waters. "With their essence we have been united" - thus he takes into him-

self the essence of the waters. "O Agni ! the juicy ! I have come; you please unite me with splendour, offspring and with wealth." This is by way of invoking a blessing. "You are a kindler (one who encourages); let us prosper" - so saying he takes a *Samidhā*. He then places that *Samidhā* in the *Āhavanīya* (saying) "You are the enkindler of Agni and (hence) you are the kindler, the splendour - bestow splendour on me." Thereby he enkindles the fire and thus enkindled, Agni bestows splendour into him.

10. He prepares a *caru* for Aditi which he is about to proficiate Aditi. Aditi bring this earth, to who offers to Aditi purpose the sacrifice on this (earth) and by so offering, gets firmly established on this earth - The *Daksiṇā* for this is a milch cow with calf. The milch cow is this earth and thus the milch out from her (the earth) all his wishes.

11. In this connection they say - "Surely he who enters into the *Avabhṛta* waters falls away from this world." (That is not so). He after emerging from the bath, offers a cup of curd to Mitrā-Varuṇa; Mitra is the terrestrial world and Varuṇa is that above and the cup of curd is what is here between those two worlds. Thus by offering that curd to Mitrā-Varuṇa, he establishes himself in these (three) worlds. Mitra is the *Prāṇa* and Varuṇa is *Apāna* and the curd is indeed, food. In as much as he sacrifices with curd to Mitra and Varuṇa, he ultimately gets established in the *Prāṇa* and food. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now, Duṣṭarītu - Pauṁsāyana stood expelled from the kingdom for the last ten generations and the *Sṛñjayas* kept out Revottara Cākra-Sthapati (from the country). (The former is a *Kṣatriya* and the latter a *Brāhmin*).

2. He (Revottara). told Duṣṭarītu Pauṁsāyana - "I shall enable you to perform the *Sautrāmaṇī* and see that this kingdom which is in the hands of *Sṛñjayas*, I shall get for you." He (Duṣṭarītu) said "Yes" and he made him perform that. That (news) Balhika – Prātipīya, the king of the *Kurus*, heard. "This Duṣṭarītu Pauṁsāyana was banished from kingdom since the last ten generations and him, this Cākra Sthapati is going to cause to perform *Sautrāmaṇī* and this kingdom which is with the *Sṛñjayas*, he is going to vest in him."

3. He decided "I will inform him (Cākra) that if he confers the kingship on him, he will indeed be thrown out of (my) country." He came (to the place of the sacrifice) at that time when the *Grahas* (*Surā* cups) were being collected.

4. He said - "O Sthapati ! *Surā* (liquor) should not be offered in the *Āhavanīya* fire, they say and (they also say) not any where else than in the *Āhavanīya*. If you offer *Surā* in the *Āhavanīya*, you will be causing disorder and a repetition in the sacrifice. If you offer anywhere else than in the *Āhavanīya*, you will exclude him (Duṣṭarītu) from the kingdom and will not keep him in the country; nor you will confer kingship upon him."

5. He (Cākra) said, "I will not offer *Surā* in the *Āhavanīya*, nor elsewhere (than the *Āhavanīya)*, nor I will cause disorder or repetition in the sacrifice." Nor will I keep him out of the kingdom. I will keep him in the kingdom and confer kingship unto him.

6. He (Balhika) asked - "How will you do it?" He replied thus - "formerly that sacrifice of *Sautrāmaṇī* was in (the possession of) *Asuras*. He (*Sautrāmaṇī*) moved towards the gods and (in the process) entered the waters. The waters merrily welcomed him, as people welcome an honoured guest. They told him merrily, "Sir, please come."

7. He said, "Sirs, I am afraid, please escort me." They (waters) asked - "Sir, from whom you are afraid?" He said, "I am afraid of the *Asuras*." Agreeing (to his request) the waters lead him. That is why the one who saves a victim, escorts him, the scared. Since the waters escorted (*Prāṇayan*) (those) waters are *Praṇītas*. That is the aspect of *Praṇīta* of the *Praṇīta* waters. He who thus knows the *Praṇīta* aspect of the *Praṇīta* waters, gets well-established.

8. Now the *Prayājas* (fore-offerings) had been offered upto the point of *Paryagnikaraṇa* (taking the fire round the oblations, a rite to be performed before offering of oblations). They prevented the inimical *Asuras* from (entering) the sacrifice, by means of that *Paryagni* (fire taken round). In like manner, this one (Yajamāna) by means of the *Paryagni*, keeps out, his hateful enemy from the sacrifice.

9. That *Āhavanīya* is indeed the womb of the gods and those two fires on either side of it are its immortal wings. When they perform the sacrifice in the *Āhavanīya*, they perform it in the womb of the gods for the gods. The sacrifice becomes amenable to him and the sacrifice does not get separated from him who knows thus and same is the case of him, a knower of this, for whom the sacrifice is conducted.

10. On the northern fire, the milk cups (*Payo Grahas*) are offered. The *Paśus* are cooked in the northern fire. Thereby he places the *Paśus*, mortal though they are, in the immortal womb. He makes them to be born out of the immortal womb. He then conquers the death of the *Paśus*. The sacrifice does not get separated from him, who knows thus and same is the case of him, a knower of this, for whom the sacrifice is conducted.

11. They offer the *Surā Grahas* (cups of liquor) on the southern fire. Near the southern fire, they purify the *Surā* with threefold *Pavitras* (each *Pavitra* made of three strains of grass). Thus he places the *Pitṛs* who are (actually) mortals, in the womb of immortality and causes them who are mortals to be born out of the immortal womb. He conquers the recurring death of *Pitṛs* and the sacrifice is not separated from him, who knows this thus. Same is the case of him, a knower of this for whom the sacrificial rite is performed.

12. Since these two fires (the northern and the southern) are taken out of the *Āhavanīya*, they are *Āhavanīyas*. Since they do not unite with the *Āhavanīya*, subsequently, they are non-*Āhavanīyas*. Thereby he gains (the advantage of) both kinds of oblations viz., that offered in the *Āhavanīya* and that offered in the non-*Āhavanīya*; that which is offered and that which is not offered. Later he (Balhika) went home and said "It was not as I thought. The kingdom of *Sṛñjayas* has gone to Duṣṭarītu because Cākra Sthapati did such and such (offering in the northern and southern fires) in the sacrifice."

13. They proceed with the *Paśus, Puroḍāśas* and cups of milk, in that order, and the other things as well in the northern fire. Thereby he pleases only the gods in the world of the gods. They (gods) thus pleased reward him and by that he conquers the world of gods.

14. They offer the *Surā Grahas* (cups of liquor) in the southern fire. (Near that) southern fire they purify them (*Surā Grahas*) with threefold *Pavitras*. Thereby he pleases only the *Pitṛs* in the world of the *Pitṛs* and so he conquers the world of *Pitṛs* itself.

15. This *Sautrāmaṇī* is indeed the body and hence it is defined; for the body is defined. This world is *Indra-Vayodhā* (who confers strength) and hence he is undefined; for the world is undefined. This *Sautrāmaṇī* is the body of the sacrifice. Its two arms are the *Paśu* of Indra and the *Paśu* of *Vayodhā*. Since these two *Paśus* happen to be on either sides, they are the two arms on either side of the body. As the *Paśu* so the *Yūpa* and hence for the *Sautrāmaṇī*, on both sides there are two extra *Yūpas*. That is how there are arms on both sides of the body. (Third Brāhmaṇa Ends.)

(Chapter Six Ends.)

Chapter Seven

BRĀHMAṆA I

1. Those who perform *Agnihotra* are entering a long-session *Satra*. This *Agnihotra* is a *Satra* that ensures death in ripe old age; for they are freed from it only by old age or death.

2. Now they raise a question - "If *Agnihotra* is a *Dīrgha Satra* (continuing from day to day) which one performs, then if some one else were to drive a chariot or some others were to intercede between the performer and the fires (which is not allowed in a continuing sacrifice), then what is to be done and what is the expiation?" He may indeed perform an expiation and offer an *Iṣṭi*. He may as well ignore it, because he who lays down the two fires (for *Agnihotra*) indeed spreads himself all over these worlds (and the question of some one interceding between him and the fire does not arise in his case).

3. His *Gārhapatya* is this terrestrial world; his *Anvāhāryà pacana* (*Dakṣināgni*) is the aerial region and his *Āhavanīya* is the heaven. In between these worlds, birds do move about in groups and alone between these worlds. Even if a whole crowd is to pass between his fires, let him be sure that no affliction, nor any harm will befall on him.

4. There are three animals which are unfit for sacrifice; viz., a vicious boar, (a particular species of sheep called) *Aiḍaka* and a dog. If any one of them happens to intervene between (the fires) when the *Agnihotra* is on, what is to be done, what is the expiation? Some (*Agnihotrins*) take out the ashes from the *Gārḥapatya* and throw it beneath the *Āhavanīya* saying "Here Viṣṇu took stride." They say that 'Viṣṇu is sacrifice and by sacrifice we continue the sacrifice and with ashes we bestow its track'. But let him not do this way. For if any one happens to comment, "This fellow has scattered the sacrificer's ashes; he will have occassion to scatter his ashes, and the Yajamāna's family will be mourning", then that word indeed becomes true. Let him do this way (expiation) - Having taken a cup of water or a pot of water pour out that water from the front side of *Gārhapatya* upto the *Āhavanīya*, uttering the same *Ṛk mantra* "Here Viṣṇu took stride." Because Viṣṇu is sacrifice and thus by means of sacrifice, he knits together the sacrifice; whatever affliction there is in the sacrifice and whatever disorder, wa-

ter is the cure of all that. With the water, the healer, he calms it (cures it). This is the action there.

5. They ask, "When the *Agnihotra* milk of some one spills while being milked, what is to be done; what is the expiation?" Having touched it (spilled milk) while chanting the formula meant as expiation for spilling and washed it with water, he can offer the remaining milk. But if the whole container is turned upside down or the vessel itself gets broken, he has to touch the spilled milk with the expiatory formula and wash it off with water and offer with other milk. In the event of spilling of milk, he should touch it with the *mantra*, "It has been spilled and it has been implanted". For when (seed is) spilled it is implanted and when implanted it is born. This earth is a womb and the milk is the seed. Thus (it amounts to) implanting the seed in the womb. Immediately does the seed of one who knows this, when spilled, is born. It rains from the sky, and the plants and trees get generated. The seed comes out of men and animals and from that all these are produced. He (whose *Agnihotra* milk is spilled) should realise - "A lot of production has accrued unto him", and that he will be proliferating with offspring and cattle and that he will become more prosperous. If there is a breaking of the vessel, let him pour water from a water-pot or water jar. Thereby whatever injury has been suffered by the sacrifice, water is the healer of all that. By those healing waters he treats it. (He should pour from the water jar) saying the three *Vyāhṛtis* - *Bhūḥ Bhuvaḥ* and *Svah.* These *Vyāhṛtis* are expiations for everything. Thus by all, he conducts the expiation. After collecting those broken pieces of the vessel, throw them where the ashes are collected. This is the action there.

6. Again they ask - "If one's *Agnihotra* cow lies down while being milked, what is to be done; what is the expiation?" Some people make her get up while chanting the *Yajuṣ* formula - "The divine Aditi has got up" - Aditi is this earth, (they mean to say) 'let us raise up this earth for him'. "She has indeed bestowed life upon the master of this sacrifice." By which they mean to say 'we thus bestow longevity on the Yajamāna'. "Giving to Indra his share" - thereby they say "It is Indra's strength upon this (Yajamāna)." "And also to Mitra and Varuṇa" - Mitra and Varuṇa are doubtless the *Prāṇa* and *Udāna.* So they mean, "It is the *Prāṇa* and *Udāna* we bestow upon him (Yajamāna)."

Then he should give that cow at this offering, to a brāhmin whom he will not see again. It is the evil in the Yajamāna, seeing which the (*Agnihotra*) cow lied down (while milking), so they say 'let us remove that evil on this person (the recepient)'. (Hence the recipient of the cow as *Dakṣiṇā* should leave the place, so that the Yajamāna won't contact the evil again).

7. On this Yājñavalkya said: "The cow has gone away from him as if it would from a disinterested person". (By giving it as *Dakṣiṇā*, it would reflect the indifference of the Yajamāna) and the offering is viciated. So let him do like this. Let him goad it with a stick and make it get up. Just as a person (driving a cart) would use a stick to goad a weary horse, mule or yoked bulls and make it get up and complete his journey and reach his destination, in the same manner, this cow is tired and hence has sat down and it should be made to rise up with a goad and he reaches the heavenly world which is his destination.

8. But Āruṇi said - "The sky indeed is the *Agnihotra* cow of this *Agnihotra* and this one who blows (Vāyu) is the calf, and this earth is the vessel used in *Agnihotra* (to collect the milk)". For one who knows this, his *Agnihotra* cow does not perish, for how could the sky perish? for, how could that Vāyu perish? Nor does the *Agnihotra* vessel of him who knows thus break to pieces; for how could this (earth) break to pieces? It is indeed prosperity that the cloud showers. Let him therefore think - "She (*Agnihotra* cow) has sat down unable to withstand my prosperity and glory. I shall be more prosperous" and keep her to himself. Thus he keeps that prosperity unto himself. This is what Āruṇi said. This then is the action prescribed in that event.

9. Now they ask - "In the event of one's *Agnihotra* cow bows while being milked, what is to be done; what is the expiation?" Let him pluck a bunch of grass and feed her therewith. This is the action there. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. They ask - "If some one's *Agnihotra* cow were to milk blood (while milked), what rite is to be done and what is the expiation?" He should say, 'disperse' and having made a *Mekṣaṇa* (stirring spoon), ask the *Dakṣiṇāgni* to be covered, boil that (blood) in the *Dakṣiṇāgni* and offer it there ifself,

silently in an undefined way. For, Prajāpati is undefined and *Agnihotra* belongs to Prajāpati, and undefined means 'all'. He thus makes amends for all. At this offering, he should give away that cow to a brahmin whom he does not propose to see again. Because she who milks blood, milks it on seeing the affliction and sin; he thus transfers that afflication and sin on to this one (brahmin). Let him then make offering with what other milk he can procure. Thus by that which is unafflicted, he removes that affliction of the sacrifice. This is the rite there.

2. Now they ask - "When the *Agnihotra* milk of some one while being milked, becomes impure (unfit for sacrifice) what rite is to be done and what is the expiation?" Some (persons) say that it should be offered (despite being impure) on the plea that it is ready for offering and it would be improper if it is not offered and that the gods do not feel anything loathsome. But (if he feels) gods feel loathsome, then it should be done like this - Taking out hot ashes from the *Gārhapatya*, he should pour this milk silently on those hot ashes and then pour water (*āpa*) over it and by means of the waters he gains it. Then he may make the offering with what other milk he can procure. This is the rite to be performed in that event.

3. They again ask "If someone's *Agnihotra* milk gets polluted (unfit for offering) after it is milked, what rite is to be observed and what is the expiation?" Let him take back the coals taken out (of the fire) for cooking the *Agnihotra* milk and let him pour this (impure milk) silently over it and then pour water over those hot cinders. Thus he secures it by means of the water. Then he may make offering with what other milk he can procure.

4. They also ask - "If somebody's *Agnihotra* milk becomes impure (unfit for offering) after it is placed on the fire (for cooking) what rite is to be done and what is the expiation?" Let him silently pour it on the coals removed from the fire for cooking the milk. This way it becomes both offered and not offered. In so far as he offers it on those very coals, it is offered and in so far as he extinguishes the coal by it, it is not offered. He then pours water thereon and secures it by means of the water. Then he may offer what other milk he can procure. This is the rite there.

5. Now they ask - "If the Yajamāna were to die after placing the milk on the fire, what is the rite to be done what is the expiation?" Having closed it (the milk) let him pour it out. That indeed, they say, is the expiation for all *Havis* offerings. This then is the rite in that case.

6. They again ask - "If some one's *Agnihotra* milk, after being taken into the *sruk* (for offering), spills out, what is the rite to be observed and what is the expiation?" Let him touch it, chanting the formula meant for in the case of spilling and pour water over it. Let him make the offering with what is left over if the *sruk* has turned upside down (leaving milk) or it is broken, let him touch (the spilled milk) chanting the formula of atonement for spilling and after pouring water on it, let him offer whatever is left in the pot. This is not the way to be done. This *Agnihotra* is bestower of heaven. If in that context some one should remark - "Surely this Yajamāna has descended from the heaven and this offering will never enable him to win heaven", then that would indeed come true. So it should be done like this. Let him sit down there itself and let others carry by the *sruk* what is remaining in the pot and bring it to him. If someone is to discourage him saying "this is the remainder of an offering, worn out and it should not be offered", let him not take note of it. Only because it is not worn out, that it is used for curdling the *Havis.* Let him therefore take in the *sruk* whatever milk is left over in the pot and bring it to him. If nothing is left over in the pot, let him put on the fire what other milk he can procure. Let him show a burning stick over it, pour water on it and take it off the fire. In the former case (when the milk is left over in the pot) the Adhvaryu has to say "I will take out (to the *sruk*)". In the latter case (where new milk is substituted), it should be taken in the *sruk* as it is and brought to him. With that let him make the offering. This is the rite to be done there.

7. Now they ask – "If some one's *Agnihotra* milk, carried in the *sruk* becomes impure (unfit for sacrifice) what is the rite and what is the expiation?" Some say it is to be offered because they say, it will be improper if, having got ready, it is not offered, for the gods do not feel anything loatsome." Some fill it to the point of over-flowing. It should not be done so. If some one is to comment there – "This fellow has poured out the *Agnihotra* and this Yajamāna will get poured away", it may so happen (the Yajamāna may die). So it shall be done thus - placing *Samidhā* in the *Āhavanīya,* he should take out hot cinders from the *Āhavanīya* itself and silently pour it on those hot cinders. Then he pours water thereon, thus he gains it by means of the water. Then what other milk he can procure, he should make the offering.

8. Now they ask - "Supposing after the *Agnihotra* milk is taken in the *sruk* and then it rains from above, what is the rite to be performed and what is the expiation?" Let him consider "It is elixer that has come down from above, the gods have favoured me. I shall become more prosperous." Let him by all means offer with that. This is the rite in that case. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now they ask - "Just after the first oblation is offered, if the fire gets extinguished what is to be done and what expiation there is ?" He should throw into the fire any piece of wood he may find there lying near and offering there-on saying "There is fire in every piece of wood" - for, there is indeed fire in every piece of wood. If his heart is disturbed (not satisfied by doing as above), he may offer upon gold, for gold is indeed Agni's seed. The father is none else than the son and the son is none else than the father. (Gold and Agni are son and father). So he may offer upon gold. This is the rite to be performed there.

2. They also say - "If someone's *Āhavanīya* taken out (of the *Gārhapatya*) gets extinguished before the *Agnihotra* offering, what is to be done and what expiation is there?" Again he should take it out from the *Gārhapatya* towards east and having settled it down let him offer the *Agnihotra* oblations. Even then if it gets extinguished, even for hundred times (repeatedly), again and again he should take it out from *Gārhapatya* itself and having carried it eastwards and settled down, he should make the *Agnihotra* offerings. This is the action there.

3. Now they ask - "Supposing his *Gārhapatya* also gets extinguished following it (the *Āhavanīya*) what is the rite and what expiation is there?" Some churn it out from a burning stick, saying "This is by which man's body is consumed at the end and it is from that he looks for expiation of this." But let him not do so. He may, of course proceed with a burning stick or a piece of it and do thus — let him take a coal from that burning stick and crumble it on the *Araṇis*. This way he realises both his desires. viz., obtaining fire from churing the burning stick and fire from the *Araṇi* pieces. This is the rite there.

4. Now they ask - "If fire is brought (from *Gārhapatya*) for some one and that is placed in the burning *Āhavanīya* of another one (Yajamāna), what is the rite to be observed and what is the expiation there?" These two fires coming together become agitated and would burn away the offering and cattle of the Yajamāna. It has to be (appeased) by chanting "you two come together, be united; loving and radiant, well-disposed, together partaking food and drink. I have brought together your minds; together your rites and together your thoughts. O Agni *Purīṣya*, be you the overlord and bestow food and drink upon our Yajamāna." He by these, prays for calming down of the two (fires) for the sake of the safety of Yajamānā's family and cattle. If he still feels disturbed at heart, let him offer a *Puroḍāsa* in eight pot sherds to Agni-the *Agnimat* (fire-possessing). This is how it is to be done - Reciting seventeen *Sāmidheni mantras* (kindling verses)— the two *Ājyabhāgas* to the killer of *Vṛtra*; the two *Samyājas* in Virāj metre and then the following *Vājya* and *Anuvākya* - "Agni is kindled by Agni, he the sage, the youthful lord of the house, the one with a mouth having a tongue that conveys the oblations" and the *Yājya*, "For you, O Agni, one kindled by Agni; priest as you are by another priest; a friend by friend, you get kindled" — thereby he appeases both these (fires), for the safety of the Yajamāna's offspring and cattle. This is the rite there.

5. Now they ask - "If someone's *Gārhapatya* gets extinguished even before the *Āhavanīya* is taken out, what is the remedy; what is the expiation of it ?" Some persons take out (fire) from there itself and carry eastwards saying - "Agnis are *Prāṇas* and we lift the *Prāṇas* from this" - That should not be done so. If (while doing so) some one is to remark - "This (Priest) has choked the vital airs of the Yajamāna and this Yajamāna will die" - it may so happen.

6. Some others carry it backwards (to *Gārhapatya*) saying "these are the *Prāṇa* and *Udāna*." Let him not do so. This *Agnihotra* is winner of heaven. If (while doing so) some one is to comment - "This Yajamāna has discended from the heaven and this (*Agnihotra*) ceases to be winner of heaven for him" - It may happen to be so.

7. Yet other churn out (fire) for another *Gārhapatya*. Let him not do so. If (while churning) someone were to say "This fellow has produced a terrible enemy for this fire; very soon a terrible enemy will be born for him (Yajamāna) and the one dearest to him will be weeping" - It may happen so.

8. Some others put off that (*Āhavanīya* fire) and churn out another, Let him not yield to this temptation. (If some one were to remark) "Whatever was left in him, he has extinguished it. There will no heir remaining for him." That would indeed be likely to come true. Let him do only this way - Having taken out the two fires from the *Araṇis*, let him carry it northwards and having churned out stay there offering. Thus he does not offend any one and (it would mean) towards night, offering is made by him at his new resting place.

9. In the morning, having taken out the ashes, smears the fire-places with cow-dung and after producing the fires from the *Araṇis*, returns (to them original place). After churning the *Gārhapatya* and lifting up the *Āhavanīya*, he brings it to the *Anvāhārypacana* (fire to the southern hearth). On that he should prepare a *Puroḍāṣa* in eight pot sherds to Agni, the *Pathikṛt* (the path-maker). The following is the procedure – He should chant the seventeen *Sāmidhenis* (kindling verses); the two *Ājyabhāgas* related to the killer of *Vṛtra*; the two *Samyajas* in the Virad métre and the *Yājya* (invitatory) and *Puronuvākya* (offering formulas) are as below.
"You, O Agni who readily knows the ways and paths of sacrifices, you are the wisest and the divine dispenser", and the *Yājya* - "We have entered upon the path of the gods to carry on what we can do; the wise Agni, let him (perform) the sacrifice, he shall be the *Hotā*, he shall order the sacrifice and their seasons" - For, Agni is indeed the pathfinder and the one who leads on the paths. He thus guides him upon the path of sacrifice. This then is the (expiating) rite in that case. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now they ask - "If someone's fires are to get mixed up, what is the rite and what is the expiation?" If the burning fire comes from behind and joins, he should think - "light (seed) has come to me from behind; the gods have favoured me and I will be more prosperous." If however, his heart is disturbed (apprehensive), he may prepare a *Puroḍāśa* in eight potsherds to Agni-vivici (the one discerning). Its procedure is thus - After chanting the seventeen *Sāmidhenīs* (kindling verses), the two *Ājay bhāgas* of the killer of *Vṛtra* and the two *Samyājas* in Virāḍ metre, he should chant these two *Yājyas* and *Anuvākyas* – "Your brilliant; mind-sped flames, bright Agni, spread in

every direction; the ninefold divine destroyers overpower the woods, boldly crushing them." And the *Yājya* "The tribes of men glorify you, O Agni, the discerning knower of offerings and most liberal distributor of riches – you the wealthy one, dwelling in secret, yet visible to all, loud — sounding offerer of sacrifice, gloryfying in *ghee.*" If one were to wish to turn away a spiteful enemy, he may make this offering with that intention so that he (the enemy) is turned away from him. This is all the rite to be done there.

2. If however the burning fire comes from this side, let him know - "I will overpower the spiteful enemy and will be more prosperous." If (however) his heart is disturbed (apprehensive), let him prepare a *Puroḍāśa* in eight potsherds to Agni - the *Saṁvarga* (the detroyer). Its procedure is thus - "After chanting the seventeen *Sāmidhenis*; the two *Ājyabhāgas* of the killer *Vṛtra* the two *Samyājas* in Virāḍ metre, let him utter these *Vājya* and *Anuvākya* - "You cross over from the far region to the near. You protect (that place) in which I am." And the *Yājya* — "leave us not in this great fight; like as the bearer of a load. You win the *Saṁvarga* (the booty) and win riches." If any one wants to destroy his spiteful enemy, let him with that intention perform this offering and he will surely destroy him. This is the rite in that event.

3. They now ask — "If someone's fire is burnt by a lightning, what is the rite and what is the expiation?" Let him think — "Light has come to me from above and the gods have favoured me. I will be more prosperous." But nevertheless if his heart is disturbed (apprehensive), let him prepare a *Puroḍāśa* in eight potsherds for Agni - the *Apsumat* (resident of waters). The procedure thereof is thus – Let him chant the seventeen *Sāmidhenis*, the two *Ājya bhāgas* of the killer of *Vṛtra*, the *Samyājas* in two Virāḍ verses and the *Yājya* and *Anuvākya* as follow - "O Agni ! your seat is in the waters and hence you are clinging to the plants; being in their womb you are born again." The *Yājya* "You are the child of the herbs; the child of the trees, the child of all that is; O Agni ! you are the child of the waters." He thereby ensures peace to those two fires for the safety of the Yajamāna's offspring and cattle. This is the rite to be performed in that case.

4. Now they ask - "If someone's fire is to get mixed up with impure fires (unfit for sacrifice), what is the rite to be observed; what is the expiation?" He should prepare a *Puroḍāśa* in eight potsherds for Agni - the *Śuci* (bright) and its procedure is thus — Let him chant the seventeen *Sāmidhenis*, the two

Ājaya bhāgas of the killer of *Vṛtra,* The *Samyājaṣ* in two Virāḍ verses and the *Yājya* and *Anuvākya* as follows - "Agni of brightest, austerity, the brightest priest, the brightest sage he shines brightly when fed with offerings." And the *Yājya* "Your flames rise up, the bright, the pure, and your lights are shining, O Agni." Thereby he appeases those two fires for the safety of the Yajamāna's offspring and cattle. This is the rite in that event.

5. Now they say - "Supposing the Sun sets even when one's *Āhavanīya* is not taken out, what is the rite to be observed and what is the expiation?" Those rays of the Sun are Viśvedevas and they are going away from him and that (*Agnihotra*) becomes futile. Because the gods are abandoning him. After that wasteful occurance, whether he knows so or does not know, those two fires say "He (the Sun) has set on his unlifted (fire)." In that case, the following is to be done – He should tie a piece of yellow gold with a grass shoot; let him order it to be taken towards the west. Thus it is of the form of the one who shines yonder (the Sun) and that Sun represents the day and this (gold) symbolises the day. The *Darbhā* plants are purifying and thereby he purifies it. Then he should kindle some fire-wood and order to carry it forward (to the *Āhavanīya*). A brahmin descendent of a *Ṛṣi* should take it out, for a brahmin descendent of a *Ṛṣi* represents all deities. Thus with the help of all deities, he enriches (that fire). After laying it down, he returns. Heating the *ghee* on the *Gārhapatya* and having brought down and purifying it, he should look down into it (the *ghee*). Then he takes four ladleful of *ghee* and proceeds to the front with a log in hand. He then places the log on the *Āhavanīya,* he offers (the *ghee*) with his right knee bent, (-saying)– "To the Viśvedevas *Svāhā.* Even as one would call back a brahmin who goes out of one's house in a huff by (presenting him with) a cow eager to mate with a bull, in the same manner, he thereby calls back to him the Viśvedevas. They indeed condescend and turn to him. This is the rite for that occassion.

6. Now they ask – "If the Sun were to rise before the *Āhavanīya* if some one is not taken out, what is the rite and what is the expiation?" Those rays (of the Sun are Viśvedevas) who having stayed there, are leaving him. That *Agnihotra* becomes infructuous, because the gods abandon him. On that failure (of *Agnihotra*), (whether he knows or does not know) those two fires say - "He (the Sun) has risen on his unlifted (*Āhavanīya*)." In this case, let him do thus – "Having tied a piece of white gold (silver) to a shoot of *Darbha* grass, order it to be carried towards the east." Thus it gets the form of the

moon. The moon being night, that (silver) comes to symbolise night. The *Darbha* shoots are purifying and thereby he purifies it (the night). Then he should kindle a fire-wood and order it to be taken after (the silver piece). A brahmin descendent of a *Ṛṣi* should take it out; for a brahmin descendent of a *Ṛṣi* represents the Viśvedevas. It is thus with the help of all deities that he enriches it. Having laid it down, he returns. He places *ghee* in the *Gārhapatya* and after taking it off and purifying it, looks down into it (*ghee*). He takes this *ghee* in the same way as before, takes a log of wood and proceeds to the *Āhavanīya*. Placing that log of wood on the *Āhavanīya*, he offers the *ghee* with his right knee bent, (saying) "to the Viśvedevas *Svāhā*." The import is the same as before. There is no affliction nor any harm when this expiation is performed. This is all the rite to be done there. (Fourth Brāhmaṇa Ends.)

(Chapter Seven Ends.)

Chapter Eight

BRĀHMAṆA I

1. Verily, Prajāpati, the sacrifice is King Soma and these deities to whom he offers (*Soma*) and those oblations which he offers are also Soma's forms. If any part of the sacrifice is affected, let him make an oblation to that same deity for whom that part was intended. This offering is to be made on the *Āhavanīya*, if it is during *Dīkṣā*, and the *Upasada*; on the *Āgnīdhra*, if it is during pressing of *Soma* plant; for, whatever joint of the sacrifice gets worn out, it breaks and whichever is the deity for that part of the sacrifice, he heals the sacrifice through that deity. Thereby he makes the sacrifice complete again.

2. If the sacrifice contemplated in his mind does not incline to him, let him offer an oblation (saying) "*To Parameṣṭhin-Svāhā*" Then that (*Soma*) becomes Parameṣṭhī. Thus he repels the evil and then the sacrifice inclines to him.

3. If the sacrifice announced by him through his speech does not incline to him, he should offer an oblation saying - "*To Prajāpati-Svāhā.*" Then it becomes Prajāpati and thus he repels the evil; whence the sacrifice inclines to him.

4. If someone's (emissaries) having gone to fetch King Soma, return without securing him, let him offer an oblation (saying) "*To the plants-Svāhā*", for them he becomes the plant; he thus reples evil and the sacrifice inclines to him.

5. After being procured, if something befalls on him (the Soma), let him make an offering (saying) "*To Savitā-Svāhā*", for he becomes Savita then and the sacrifice inclines to him.

6. If something happens to the Soma during the *Dīkṣā* let him make an offering (saying) "*To Viśvakarmā-Svāhā*", for he becomes Viśvakarmā then and the sacrifice inclines to him.

7. If something happens during the purchasing of *Soma*, let him make an offering (saying) "*To Pūṣan-Svāhā*", for then he becomes Pūṣan and the sacrifice inclines to him.

8. When the *Soma* has come forward for being bought and at that time some mishap befalls on him, let him make an offering (saying) "*To Indra and the Maruts-Svāhā*", for then he becomes Indra and the Maruts and the sacrifice inclines to him.

9. If while being bought, something happens to him (Soma) let him offer an oblation (saying) "*To Asura-Svāhā*", for then he becomes the Asura and then the sacrifice inclines to him.

10. If after being bought, something happens to him (Soma), let him offer an oblation (saying) "*To Mitra-Svāhā*", for he then becomes Mitra and the sacrifice inclines to him.

11. If something happens when he (Soma) is seated on the lap (of the Yajamāna), let him offer an oblation (saying) "To *Viṣṇu* the *Śipiviṣṭa-Svāhā*", for he then becomes Viṣṇu, the Śipiviṣṭa and then the sacrifice inclines to him.

12. If something should befall on him (Soma) when he is being drawn about (in the cart), let him offer an oblation (saying) "To *Viṣṇu*, the *Narandhiṣa-Svāhā*, for he then becomes Viṣṇu, the Narandhiṣa and the sacrifice inclines to him.

13. When he (Soma) has arrived (at the hall) something happens to him, let him offer an oblation (saying) "To *Soma-Svāhā*", for then he becomes Soma and the sacrifice inclines to him.

14. When seated on the seat he (Soma) meets with some mishap, let him offer an oblation (saying) "To *Varuṇa-Svāhā*", for he then becomes Varuṇa and the sacrifice inclines to him.

15. When he (Soma) has reached the *Āgnīdhara* and something happens to him, let him offer an oblation (saying) "To *Agni-Svāhā*", for then he becomes Agni and the sacrifice inclines to him.

16. When he (Soma) has reached the *Havirdhāna*, something happens to him, let him offer an oblation (saying) "To *Indra-Svāhā*", for then he becomes Indra and the sacrifice inclines to him.

17. If something happens to him (Soma) when being taken down from the cart, let him offer an oblation (saying) "To *Atharvan-Svāhā*", for he then becomes Atharva and the sacrifice inclines to him.

18. When he (Soma) is thrown down as *Soma*-stalks (on the pressing board), something happens to him, let him offer an oblation (saying) "To *Viśvedevas-Svāhā* ", for then he becomes the Viśvedevas and the sacrifice inclines to him.

19. While he (Soma) is invigorated (drenched with water for pressing), something happens to him, let him offer an oblation (saying) "To *Viṣṇu*, the *Āprītapa-Svāhā*", for then he becomes Viṣṇu, the Āprītapa and the sacrifice inclines to him.

20. While being pressed something happens to him, let him offer an oblation (saying) "To *Yama-Svāhā*", for then he becomes Yama and the sacrifice inclines to him.

21. While being gathered together (in between the pressings) something happens to him, let him offer an oblation (saying) "To *Viṣṇu-Svāhā*", for he then becomes Viṣṇu and the sacrifice inclines to him.

22. While being purified (strained), (strained) something happens to him, let him offer an oblation (saying) "To *Vāyu-Svāhā*", for he then becomes Vāyu and the sacrifice inclines to him.

23. After being purified, if something happens to him, let him offer an oblation (saying) "To *Śukra-Svāhā*", for he then becomes Śukra and the sacrifice inclines to him.

24. While being mixed, with milk, if something happens to him, let him offer an oblation (saying) "To *Śukra-Svāhā*", for he then becomes Śukra and the sacrifice inclines to him.

25. When being mixed with barley flour, if something happens to him, let him offer an oblation (saying) - "To *Manthin-Svāhā*", for he then become Manthin and the sacrifice inclines to him.

26. When collected in the *Grahas*, if something happens to him, let him offer an oblation (saying) - "To the *Viśvedevas-Svāhā*", for he then becomes Viśvedevas and the sacrifice inclines to him.

27. When ready for offering, if something happens to him, let him offer an oblation (saying) - "To *Asu-Svāhā*", for he then becomes Asu and the sacrifice inclines to him.

28. While being offered, if something happens to him, let him offer an oblation (saying) "To *Rudra-Svāhā*", for he then becomes Rudra and the sacrifice inclines to him.

29. When he has returned (to the *Havirdhāna*), if something happens to him, let him offer an oblation (saying) - "To *Vāta-Svāhā*", for he then becomes Vāta and the sacrifice inclines to him.

30. After being looked at, if something happens to him, let him offer an oblation (saying) "To *Nṛcakṣas-Svāhā*", for he then becomes Nṛcakṣas and the sacrifice inclines to him.

31. While being drunk, if something happens to him, let him offer an oblation (saying) "To *Bhakṣa-Svāhā*", for he then becomes Bhakṣa (drink) and the sacrifice inclines to him.

32. When kept in the *Nārāśaṁsa* cups, if something happens to him, let him offer an oblation (saying) - "To the *Nārāśaṁsa Pitṛs-Svāhā*", for he then becomes the *Nārāśaṁsa Pitṛ* and the sacrifice inclines to him.

33. When taken up for the *Avabhṛta* oblation, if something happens to him, let him offer an oblation (saying) "To *Sindhu-Svāhā*", for he then becomes the Sindhu and the sacrifice inclines to him.

34. While being taken down (to the water) if something happens to him, let him offer an oblation (saying) - "*To Samudra-Svāhā.*" For he then becomes Samudra and the sacrifice inclines to him.

35. When immersed (in the water) if something happens to him, let him offer an oblation (saying) - "To *Salila-Svāhā*". For he then becomes *salila*(water) and the sacrifice inclines to him.

36. These then are the thirty-four oblations; for there are thirty-three gods and Prajāpati is the thirty-fourth. This is how the sacrifice (*Soma*) is healed by all the gods; he joins (the parts of) the sacrifice through all the gods. These (offerings) should be made by Brahmā, himself and not any one other than Brahmā. For the Brahmā sits to the south of the Yajamāna and protects the sacrifice from the right side. If Brahmā is not available, whoever is there who knows (these *mantras*) may offer. But he should take the permission of Brahmā and after being authorised by Brahman. Now about the meaning of these *mantras.* Vasiṣṭha knew the Virāḍ and Indra coveted it.

37. He (Indra) Said: "O *Ṛṣi*! you know the Virāja. Teach it for me. Teach it for me." He (Vasiṣṭha) replied- "What will be the benefit for me?" He said- "I will tell you the expiatory rites for the enitre sacrifice and shall reveal to you my form." He (Vasiṣṭha) said "That you will tell me the expiation for the entire sacrifice and what will happen to one to whom you will reveal your form?" (Indra said) "To the heaven of the living, after departing from this world." Then the *Ṛṣi* taught Virāja to Indra. But the Virāḍ, they say, if this (earth) and that is why he who possesses most of that becomes supreme. Then Indra told the expiation to the *Ṛṣi*; right from the *Agnihotra* upto the *Mahad Uktha* (all sacrifices). Formerly indeed only the Vāisṭhas (those of the Vasiṣthas family) knew these *mantras* and hence, formerly, only a person of the Vasiṣṭha family became Brahmā (in any sacrifice). These days, anybody may study them and anybody may become Brahmā. No doubt, he who also thus knows these *mantras* is fit to become Brahmā and may respond when addressed as 'Brahman'. (First Brāhmaṇa Ends.)

(Chapter Eight Ends.)

Chapter Nine

BRĀHMAṆA I

1. Now they ask - "If one who has entered a long session of *Satra*; i.e. who regularly performs *Agnihotra*, were to die while away from his home, are they to continue to perform his *Agnihotra* or not ?" Some are of the opinion that it should be continued till taken home. It should not be done so. Because that fire does not serve for that (posthumous) offering, as if it is subjugated to burning (ordinary) dead-body. He (fire) longs for sacrificial oblations and stays by his side with impatience (eager to be used for the sacrificial offering of his body).

2. Some others say "They (the fires) should rest in that same condition, kept up (with fuel) but without offering being made on them." This is also not to be done so. That fire does not tolerate being kindled as if to burn a (ordinary) dead-body. It longs for sacrificial oblations and stays by his side with impatience.

3. Some others transfer those fires on the *Araṇis*, lay them down, and churn out (new fire) from them after bringing his body home. That is not to be done in that way. That fire does not tolerate being churned out as if to burn a (ordinary) dead-body. He (the fire) longs for sacrificial oblations and stays by him with impatience.

4. It is to be done in this way- "Let him call for a cow suckling another's calf, to be brought and with its milk let him make the offering." This milk of a cow feeding another's calf is afflicted. This *Agnihotra* of one who is dead is also afflicted. So by curing the afflicted by means of the afflicted he becomes more prosperous.

5. There is a comparison for this. If two damaged carts are brought together, one of them (at least) will start rolling by being repaired (with the parts of the other).

6. The formality regarding that *Agnihotra* is as follows. He milks that cow with his sacred thread on the right shoulder. For gods, he does – with the sacred thread on the left shoulder. This is how for *Pitṛs*.

7. He shall not cook (that milk) on burning coals. If he were to cook on burning coals, it becomes an act for the gods. He should take out hot cinders from the *Gārhapatya* on the right side and cook this (milk) on it . Thus he makes it an object for *Pitṛs.*

8. Having thus equipped him with the sacrificial tools (weapons), that Yajamāna enters that region in the Heaven which has been won by him, even as one who would escape a situation where he may be robbed of his possession. Those fires which are to be enkindled, caress him affectionately, even as the sons would lovingly greet their father when he returns home after staying abroad and get everything ready for him.

9. If the *Gārhapatya* were to greet him first, he should infer that the permanent fire has come to him first and he will firmly get settled (in the heaven) and those (progeny) who come after him will get established in the world.

10. If the *Āhavanīya* were to come first, he should conclude that the highest fire has favoured him and that he will be the foremost in conquering the world (beyond) and his progeny will be the highest in this world.

11. He does not carry it along the north side of the *Gārhapatya*; for if he were to convey it and pass along the northern side of the *Gārhapatya,* it will amount to an act for the gods. He takes it by the southern side of the *Gārhapatya* and thereby makes it fit for the *Pitṛs.*

12. Now what sacrificial grass (*Kuśās* or *Darbhas* are usually) pointing to the north, they are made to point to the south. Thus he makes them fit for (the purposes) of the *Pitṛs.* Now after putting a *Samidhā* on the *Āhavanīya* and bending his left knee, only once he silently empties the *sruk.* Thus he renders it fit for the *Pitṛs.* Neither he shakes the *sruk,* nor wipes it nor does he eat (the milk left over in it), nor he throws it out. Thereby he makes it an act meant for *Pitṛs.*

13. Now they ask - "When a person who has entered a long session of *Satra,* daily performing *Agnihotra,* were to die out of his home, while his fires are at home, how will they unite him with his fires?" Some people, after cremating him, bring the bones home and make his fires smell him. It should

not be done so. It is like, planting seed in one womb and wishing to get it born through another womb. Having brought home the bones, let him place them in a black antelop's skin and arrange them in the shape of a man. Then cover them with wool and sprinkle with *ghee* and burn them by uniting them with his fires. Thus he makes him born out of his own (mother's) womb.

14. Some others cremate him with the ordinary fire (procured locally). Let him not do so; for such fire is a voracious eater who can devoure him along with his children and cattle.

15. Some others cremate him in the forest conflagration. This should not be done. For, such fire is violent and it can devour him along with his sons and cattle.

16. Some others burn him with a fire-brand. It should not be done so. Such fire belongs to Rudra and will consume him along with his sons and cattle.

17. Some others build up an altar in the midst of his fires and by burning him unite him with his (three) fires. They think "the midst of the fires is indeed his abode." Let him not do so. If in that case, some one is to say "this fellow has created a cleavage in the middle of the village and there will be a cleavage for him very shortly; he will be weeping for his dearest." Then that word indeed is likely to come true. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Nāka Maudgalya once said- "If one feels the Yajamāna is to die soon, let him transfer his (Yajamāna's) fires on two *Araṇis* and go to the place which he (the Yajamāna) has desired for his immolation and having churned out the fire (from out of those *Araṇis*) let him stay there making offerings." When the Yajamāna (ultimately) departs from this world.

2. Let him build up an altar in between the fires, the fires and by burning him, let him unite him with fires. It should not be done so. That fire does not tolerate being churned out as if to burn a (ordinary) dead-body.

He (the fire) longs for sacrificial oblations and stays by his side with impatience.

3. He should proceed like this - "He should ask them to fetch three *sthālis* (vessels). In them he should put cow-dung or straw and place them separately on each of the three fires and then burn him with the flames that will be produced from them." This way he becomes cremated by (his) fires even though not visibly.

4. Therefore it has been said by the *Ṛsi* - "Agni was born out of Agni, either due to the pains of the earth or of the sky; by which Viśvakarmā produced the living beings. Him, O Agni ! may your anger spare." As the *mantra*, so its meaning.

5. Then after cleansing him (the body of the Yajamāna) of all dirt, and causes that filth to settle on this (earth). For that dirty intestinal filth, if burnt (in the body), produces a jackal. (He allows it settle on the earth) so that a jackal is not produced. But let him not do so, because that would cause his family to starve. Having washed from within, anoints him with *ghee* and thus makes it pure for sacrifice.

6. Then he places seven pieces of gold in his seven channels of breath. Gold is immortal light; thus he places immortal light into him.

7. Then after building an altar in the midst of the fires, he spreads a black antelop's skin over it with its neck towards the north and with its hairy side upwards. He then places the body (of the Yajamāna) with the face looking upwards. Filling the Juhu with *ghee*, places it on his right hand and *Upabhṛt* on his left hand. He places the *Dhruvā* on the chest; the *Agnihotrahavaṇī* on the face; the two *Sruks* on the nostrils; the *Prāśitraharaṇas* on his ears; the *Camaśa*- cup that is used to take the *Praṇīta* water on the head; the two windows on his sides and the *Iḍā pātrī* (vessel for holding the cutting of *Iḍā*) filled with clotted *ghee*, on the belley. (He places) at the tip of his male organ, the Yoke-pin, the two mallets beside his testicles and behind them the mortar and pestle. He places the other sacrificial utensils between his thighs.

8. Thus that Yajamāna equipped with all the sacrificial impliments, goes to that heavenly world which he has won, like one who escape from an unpleasant situation. Those fires, which are to be enkindled, lovingly touch him, even as sons would carassingly touch their father, when he returns from abroad and attends to his comfort.

9. If the *Gārhapatya* fire is to reach him (Yajamāna's body) first, one should know that the well-established fire has reached him first and he will be well-established and well-established in this world will be those who follow him (progeny).

10. If the *Āhavanīya* fire is to reach him first, one should consider that the foremost fire has reached him and he has been the foremost in conquerring the (heavenly) world and that those who follow him (progeny) will be the foremost in this world.

11. If the *Anvāhāryapacana* (fire of the *Dakṣiṇāgagni*) were to reach him first, one can conclude that the fire which is the eater of food has reached him first and that he will be eating food (in the other world) and that those who come after him will eat plenty of food (prosper) in this world.

12. If all of them were to reach to him together, one may take it that he has conquered the prosperous world. These are the destinctions in this context.

13. This, the offering of his own body is the last offering he makes. From out of that heavenly abode he has won, he emerges in the form of oblation, in immortal state.

14. Whatever stone or earthern articles (of the departed Yajamāna) there are, shall be given to a brāhmin. But he who accepts them is looked down as a carrier of corpses. Let them throw them in the waters (instead of giving to a brāhmin). Because water is indeed the abode of all these. So he deposits them in the waters.

15. Now his son or brother or any other brāhmin makes this offering (saying) "From out of him, O Agni ! you are born. From out of you let so and so be born again into the heavenly world-*Svāhā*." They then depart without turning back and touch water. (Second Brāhmana Ends.)

(Chapter Nine Ends.)

(MADHYAM KĀṆḌA ENDS)

AŚVAMEDHA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He (Adhvaryu) cooks the *Brahmaudana* (a rice prepartion for the priests to eat). He thereby creates seed. What *ghee* is left over (after preparing the *Brahmaudana*), with that he smears the rope (made of grass to put around the horse's neck) and takes it. For, *ghee* is brilliance (vitality) and the horse belongs to Prajāpati and thus he adds vitality to Prajāpati. Thus the horse which is (normally) impure (for sacrifice), becomes purified.

2. The rope is made of *Darbha* grass, for *Darbhas* are purifiers. They (further) purify this already purified; and thus rendered fit for sacrifice, he immolates it.

3. When the horse was immolated, its seed went out and it became the shining gold. So he who gives as gift, shining gold, he endows the horse with seed.

4. Prajāpati created the sacrifice. His greatness departed from him and entered the high priests of the sacrifice (i.e. Brahmā, Hotā, Adhvaryu and Udgātā). He (Prajāpati) searched for it together with the high priests and discovered it with the high priests. When the high priest consume that *Brahmaudana*, the Yajamāna secures for himself that greatness of the sacrifice (i.e. Prajāpati). Along with the *Brahmaudana*, he offers shining gold. The *odana* (rice called *Brahmaudana*) is indeed the seed and gold is also seed. Thus by means of seed, he bestows seed (into that horse and the Yajamāna). It (gold) weighs a hundred (units of weight), for man has a life-span of hundred (years) and has a hundred energies. Thus he bestows life, energy and vitality into his own self. In the middle of the day, he gathers four types of *Vasatīvarī* waters; they are brought from the (four) quarters. Food is in the quarters and water is food. Thus by means of food, he secures food. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. That which is done in a sacrifice without a *Yajuṣ* formula is indeed infructuous. He takes the rope of the horse saying "This rope of the *Ṛta*, they took", to provide a *Yajuṣ* formula for the success of the sacrifice. It (the rope) is twelve cubits long; for the year has twelve months. He thus secures that year itself, the sacrifice.

2. Now they ask- "Should the rope be made twelve cubits (long) or thirteen cubits." The year is the bull among the seasons and the thirteenth month is its hump and this *Aśvamedha* is the bull (leader) of the sacrifices. Since the bull has a hump (projection) one can take a thirteenth cubit for this rope as hump for this (*Aśvamedha*). Just as the hump is attached to the (back of the) bull, this is like that.

3. (He puts that rope on the horse saying) — "You are the binder" (or you the horse) is the name of this sacrifice — *Aśvamedha*). Therefore the one who performs *Aśvamedha* conquers all the quarters. "You are the world." For, he thus conquers all the worlds. "You are the ruler and supporter", for it indeed makes him (the Yajamāna) the ruler and supporter. "You go unto Agni-Vaiśvānara", — for it indeed makes him go to Agni-Vaiśvānara. "Go, widely expanding." Thereby he expands him with offspring and cattle. "Consecrated by *Svāhā*" — This is the *Vaṣaṭkāra* (utterance marking the actual offering after reciting the *Yājya*). "Take speed unto you for the gods", for it is for the sake of gods he speeds him up. "For Prajāpati", because the horse belongs to Prajāpati and thus he enriches it with its own deity.

4. He who ties the horse without informing the Brahmā and the gods is liable to suffer harm. (So) he ties the horse (announcing) "O Brahmā, I am fettering the horse for the gods, for Prajāpati ; may I prosper by that." Thus he ties it after informing Brahmā and so he does not suffer from any harm. "Do bind for the sake of the gods and Prajāpati and thereby propser" says the Brahmā in response. Thus he enriches it with its own deity then he sprinkles it (with water). Its significance is the same (as told earlier).

5. He sprinkles (saying) –"I sprinkle you to make you acceptable to Prajāpati." For, Prajāpati is the most vigorous among the gods. Thus he puts might into him; that is why the horse is most vigorous among the animals. "I sprinkle you to make you acceptable to Indra and Agni." Because Indra and Agni are the strongest among the gods. Thus he puts strength into him. Hence it is that the horse is the strongest among animals. "I sprinkle you so as to make you acceptable to Vāyu"; Because Vāyu is the swiftest among the gods and thereby he puts speed into him. Hence the horse is the swiftest among animals. "I sprinkle you so that you may be acceptable to the Viśvedevas." Because the Viśvedevas are the most-famous among the gods. Thus he bestows fame into him. Hence the horse is the most famous among animals. "I sprinkle you so that you may be acceptable to all the gods."

6. Now they ask – "If the horse is of Prajāpati, how come, it is sprinkled for other gods?" Because all the gods are associated with the *Aśvamedha* and by saying "I sprinkle you so as to be acceptable to all the gods", he involves all the gods in this. Hence in the *Aśvamedha*, all the gods are associated. To the one who performs *Aśvamedha*, his enemy wishes evil. The horse is a thunderbolt and the enemy is a human being. "The enemy is a dog" (*Paraḥ Śvā*) thus uttering the four letters, he kills the four-lettered dog and make it float underneath the feet of the horse. Thus he attacks him with the thunderbolt and thereby the evil-designing enemy does not get him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Just as a part of the *Havis* may get spilled before being offered, a part of this *Pásu* (horse) is spilled since it is let off (for wandering) before it is immolated. By offereing the *Stokya* (drop) offerings, he makes it (the horse) a complete oblation without spilling that which is spilled is made (good); unspilled.

2. Now they say "If he were to make limited offerings, he would gain for himself something limited." He offers unspecified (number of oblations) in order to gain the unlimited. Prajāpati did say – "I establish the *Aśvamedha* upon the *Stokya* offerings. With that, so established, I go upward from here."

3. (He offers the *Stokya* offerings saying) "To Agni-*Svāhā*" – thus (in the form of the drop) he offers (only the horse) to Agni. "To Soma-*Svāhā*" thus he offers only (the horse) to Soma. "For the joy of the waters-*Svāhā*" thus he offers only (the horse) to the waters. "To Savita-*Svāhā*"/– thus he offers only (the horse) to the Savita. "To Vāyu-*Svāhā*" – thus he offers (the horse) to Vāyu. "To Viṣṇu-*Svāhā*" – thus he offers only (the horse) to Viṣṇu. "To Indra-*Svāhā*" – thus he offers only (the horse) to Indra. "To Bṛhaspati-*Svāhā*" – thus he offers only (the horse) to Bṛhaspati. "To Mitra-*Svāhā* – thus he offers only (the horse) to Mitra. "To Varuṇa-*Svāhā*" – thus he offers only (the horse) to Varuṇa. This much are all the gods and to them he thus offers. He offers to them thus outwards (in a forward direction); for the heavenly world is, as it were, beyond, and hence (so) for gaining the heavenly world.

4. He who offers straight away in a forward direction, may depart straight away. That is why he comes backward (in reverse) so that he may get established in this world. This what (Prajāpati) meant as completing the sacrifice (making the horse complete), by making good what has been spilled. Thereby that part which spilled becomes (as good as) unspilled.

5. Just as a part of the *Havis* may get spilled before being offered, a part of the *Paśu* (horse) is spilled since it is let off (for wandering) before it is immolated. When he offers the *Rūpa* offerings (oblations related to the forms), he offers that horse as one that is offered as a whole (without any part of its spilled); thus what is spilled is made unspilled. "To the *Hiṁkāra* (sound 'Him') *Svāhā*;" "To the *Hiṁkāra* (the horse to whom *Hiṁkāra* is uttered)–*Svāhā*." These are the forms of the horse which he thereby gains.

6. They say – "The forms do not constitute offerings and they should not be offered." But again they say, "Because they offer the *Rūpāhutīs*, the *Aśvamedha* gets steady and so they should be offered by all means." If one were to make the offerings outside its resting place, and outside the *Āhavanīya* fire in the *Anvāhārya-pacana* or the foot-print of the horse as said in some other *Kalpās*, he would put him (the Yajamāna) out of his resting place and would produce an enemy for him. Before the oblation to Savitā, he offers only once, the *Rūpāhutīs* in the *Āhavanīya*, while chanting (the formulas) quickly. He thus offers the oblations at his resting place and creates no enemy for him. He offers these oblations at the starting points of each *Iṣṭi* for the sake of continuity and uninterrupted completion of the sacrifice.

7. In this respect they say – If he were to offer the oblations at the starting points of each *Iṣṭi*, he would be losing his cattle and become poorer. He should offer only once so that he may not lose his cattle nor become poorer. Forty-eight oblations he offers; the Jagatī meter has forty-eight syllables and the cattle are *Jāgata* (mobile). So by means of the Jagatīs, he ensures (the possession of) cattle. One extra offering he makes and thence among the beings one man becomes prosperous. (Third Brāhmāṇa Ends.)

BRĀHMAṆA IV

1. Prajāpati created the *Aśvamedha* and having been created, it went away and entered into the quarters. Then the gods went about searching for it. They chased it intensely by means of the *Iṣṭis*; by offerings they searched for it

and by means of offerings (of *Iṣṭis*) they found it. Thus when he (the Yajamāna) performs *Iṣṭis*, he is thereby searching for the horse that is fit for sacrifice.

2. Those *Iṣṭis* are for Savita, for Savita is this cattle. If somebody hides, or goes out of sight, they find him only on this earth; for no creature, whether walking (on two legs) or moving horizontally (or with four or more legs) will be able to go beyond this (earth). So, they (the *Iṣṭis*) belong to Savita for the discovery of the horse.

3. Now they say – "When the horse goes straight away, it becomes invisible, because it does not come back to him. The *Dhṛti* offerings he makes in the evening and *Dhṛti* means quiet or secured place and the night is also quiet (or secured)." Thus he keeps it by means of quietude, and hence men and animals rest quietly in the night. When he performs the *Iṣṭis* in the morning he reaches for that (horse). Hence it is that one goes about to search for something lost, during the day time. When he offers the *Dhṛti* offerings in the evening and the Sāvitra *Iṣṭis* in the morning, the Yajamāna ensures welfare and security. Hence welfare and security is gained for the subjects when this sacrifice is performed. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. Indeed prosperity and royalty go away from one who performs the *Aśvamedha* sacrifice. When prosperity abandons on someone, then the lute is played for him. Two brāhmins who can play on lute, sing (with the playing of lute) for one year, lute symbolises prosperity. So they confer prosperity unto him.

2. Now they ask – "If both who sing were to be brāhmins; royalty would depart from him; for brāhmaṇa belongs to the priestly class and royalty does not enjoy in priesthood." If both the singers were to be of the princely class, brahminical lustre would go away from him. For the brahminical lusture does not go together with the princely class. So, one (of the two) who sings is a brāhmin and the other is of Rājanya class and the Rājanya means princely order. Thus his prosperity gets quarded on either side by the priesthood and royalty.

3. Now they say – "If both were to sing in day time, his prosperity will abandon him; for, the day symbolises the priesthood and when the king chooses he can win the brāhmin and thereby he will become a sinner. If both were to

sing in the night, the brahminical lustre will abandon him; because night symbolises the royalty and brahminical lustre does not go together with the royalty. So the brāhmin sings in the day time and the Rājanya sings in the night. Thus his prosperity gets safeguarded; on either side by the priesthood and the *Kṣatra*. "He performed such sacrifice, such (*Dakṣiṇā*) he gave" - So sings the brāhmin. Fulfilment of wishes is in the control of priesthood and thus he endows on him the (benefit of) fulfilment of wishes. "Thus he fought and thus he won in the battles" -the Rājanya sings. For the battle depends on the strength of the Rājanya and thus he endows him with strength. One (of the two) sings three *Gāthās* (songs) and the other three (songs). They together make six. There are six seasons for the year. Then he gets established in the seasons in the year. He (the Yajamāna) gives three hundred (gifts) each; for man has a life span of hundred years; and of a hundred energies. Thereby he owns himself that life-span and that energy. (Fifth Brāhmaṇa Ends.)

BRĀHMAṆA VI

1. (Thus whispers the Adhvaryu into the right ear of the horse) "Proliferating through the mother and strong through the father." This earth is indeed the mother and yonder one (the sky) its father. To these two, he presents that horse. "You are the *Aśva* (that traverses the path) and you are the *Haya* (the one that runs)." He thus orders (disciplines) him and thereby he begets well-behaved children. "You are *Atya* (the one who overtakes); you are the *Maya* (the producer of joy)." He thus leads it forward. Hence the horse overtakes all other animals and hence the horse gains superiority among animals. "You are the *Arvā* (destroyer of enemies) you are a racer"– as the *Yajuṣ* text , so its meaning. "You are *Vṛṣā* (mascunile); you are *Nṛmaṇa* (well-desposed to man)." This is for providing it with a mate. "You are Vāyu (of moving nature) by name; you are *Śiśu* (praise-worthy or suckling) by name." This is the favourite name of the horse and so he addresses it by its favourite name. That is how even two enemies, while meeting each other, address one another by name; they develop mutual liking. "You go along the route of the Ādityas"–thereby he makes it go to the Ādityas.

2. "O Gods ! who gained the quarters, protect this horse which has been sprinkled (ear-marked) for sacrifice to the gods." The guardians of the quarters are one hundred princes born to wedded couples. To them he is entrusted.

"Here is joy; rejoice here; here is the safe place; his own safe place-*Svāhā*." (So saying) he makes (the *Dhṛti*) oblations for a year which come to sixteen nineteens (i.e.,1440 at the rate of four per day). These are the binding (material) of the horse and by them he binds it. Thus the horse released (let loose) is in binding. These sixteen nineteens are indeed the binding (ropes) of the horse and by them he binds it. Hence when let loose, it is not (entirely) leaving its binding.

3. Verily the *Aśvamedha* means sovereignty. Those who guard the horse do guard the sovereignty. Those among them who reach the end (successfully guard it for one full year). They share the sovereignty. Those who do not reach the end (fail in mid-way) they forefeit sovereignty. So whoever holds sovereignty shall perform *Aśvamedha*. Whosoever bereft of sovereign power, performs the *Aśvamedha*, gets himself wiped out. If the enemies get hold of the horse, his sacrifice gets broken and he would get condemned. Hundred armoured guards protect it for the sake of continuity and uninterrupted progress of the sacrifice and he will not get condemned. If it is otherwise (he fails to protect the horse or loses it), he should bring another horse and sprinkle it. This is the atonement there. (Sixth Brāhmaṇa Ends.)

BRĀHMAṆA VII

1. Prajāpati wished "let me perform *Aśvamedha*." He toiled and underwent austerities and from his body so tired and heated, the deities came out of him in seven forms. From that was produced the (ritual of) *Dīkṣā* (initiation). He discovered these oblations to Viśvedevas. He offered them. By them he secured initiation. When the Yajamāna offers the oblations to Vaiśvadevas, he is indeed securing the *Dīkṣā* (initiation). Every day he makes these offerings; every day he secures *Dīkṣā* . He makes seven offerings (of Vaiśvadevas) because seven were the deities who came out of him. By means of those deities he secures *Dīkṣā* for him (the Yajamāna).

2. From those who exceed (the duration of) *Dīkṣā*, their *Prāṇas* do get away from them. For seven days they make that offering, for there are seven channels of *Prāṇa* in the head and the *Dīkṣā* is *Prāṇas*. Thus by means of the channals of *Prāṇas* he secures the *Dīkṣā*, the *Prāṇas*, for him. He makes the offerings dividing each deity into three; for the gods are of three sets; these worlds are also three-fold. Thus he establishes himself in these worlds in prosperity and vitality. These (offerings) come to twenty-one (7x3). There are twelve

months, five seasons, these three worlds and yonder Sun as the twenty-first. That is divine royal sway; that is prosperity; that is over-lordship; and by this he wins that throne of the shining one (Sun) and that *Svārājya* (realm of glory). He makes thirty *Audgrabhaṇa* offerings; for the Virāḍ has thirty syllables and the Virāḍ symbolises all food. Thus he offers (thirty *Audgrabhaṇa* oblations) for gaining all food. (Each day) he offers four *Audgrabhaṇas* and three Vaiśvadeva offerings, which together form seven. There are verily seven channels of *Prāṇa* in the head and *Dīkṣā* (initiation) is the *Prāṇas*. Thus by means of *Prāṇas*, he secures for him *Prāṇas, Dīkṣā*. Lastly he offers the *Pūrṇāhuti* for the sake of rejuvenation and to achieve unity. (Seventh Brāhmaṇa Ends.)

BRĀHMAṆA VIII

1. Prajāpati created *Aśvamedha,* (in other words) made the essence of the horse flow out. When it flowed out, it suppressed the *Ṛks* and the *Sāmans.* The Vaiśvadeva (offerings) sustained it (*Aśvamedha*). Thus when he makes the Vaiśvadeva offerings, it is to sustain the *Aśvamedha.*

2. (The Vaiśvadeva offerings he makes saying) "To *Ka* - *Svāhā*; to *Kasmai* - *Svāhā*; to *Katamasmai* - *Svāhā* ." In this he makes the one to Prajāpati, the first offering and thus sustains that *Aśvamedha* by means of the deities with Prajāpati, the foremost among them. "*Svāhā* - meditation unto him meditated upon; *Svāhā* the mind unto Prajāpati; *Svāhā* - thought unto him, the known." These have the same mystic significance as the former *mantras.* "To Aditi-*Svāhā*; to Aditi, the mighty-*Svāhā*; to Aditi, the compassionate - *Svāhā.*" Aditi is this earth; by means of her he sustains it (the *Aśvamedha*) "To Sarasvatī-*Svāhā*; to Sarasvatī, the pure -*Svāhā*; to Sarasvatī - the great - *Svāhā.*" Sarasvatī is indeed speech. He thus sustains it by means of speech. "To Pūṣa-*Svāhā*; to Pūṣa - the guardian on the road - *Śvāhā*: to Pūṣa the watchful-*Svāhā*". Pūṣa is indeed cattle and by means of the cattle, he sustain it. "To Tvaṣṭā - *Svāhā*; to *Tvaṣṭā*, the seminal - *Svāhā*", to *Tvaṣṭā* - the Pururūpa (of multifarious forms) - *Svāha.*" Tvaṣṭā is indeed the maker of the couples of animals. By means of forms, he thus sustains it. "To Viṣṇu-*Svāhā*. To Viṣṇu, the protector in many forms - *Svāhā*; to Viṣṇu, the one pervaded by rays *Svāhā*". Viṣṇu is of course, sacrifice and thus he sustains it by means of sacrifice. (With the *mantra* starting with *Viśvo Devasya Netu...* etc." – he offers lastly a *Pūrṇāhuti* (full oblation). The *Pūrṇāhuti* is this earth. Thereby he finally establishes himself on this earth. (Eighth Brāhmaṇa Ends.)

BRĀHMAṆA IX

1. "Let brahmin of *Brahmavarcas* (brahminical lustre) be born from brahmins" -by this he endows brahminical lustre unto the priestly class. Hence since those days the brahmin was born with brahminical lustre. "In the princely class, let the Rājanya be born, heroic, good at archery, sure of his target and a mighty fighter on chariot." Thereby he bestows of Rājanya (Prince) the glory of heroism. "Hence since those days, the prince was born, heroic, adept in archery, sure of his mark (to hit) and a mighty fighter on chariot."

2. "Cow yielding milk." Thereby he bestows milk on the cow, Hence since those days, cow was born yielding milk. "The draught ox" –thereby he bestows strength on the ox. Hence since those days the ox was born as a draught animal. "The horse swift - moving" on the horse he bestows speed. Hence since old days the horse was born a racer. "The lady, a respected mistress" - thereby he bestows charm in the lady. Hence since old days a charming lady was beloved (to man). "The warrior victorious" - thereby he bestows the glory of victory of Rājanya. Hence since old days Rājanya was born victorious. "The youth sociable." He indeed is a sociable youth who is in his prime of life. Hence who is in his prime of life is liked by woman. "Let a hero be born to this Yajamāna." Thus he bestows valour in the Yajamāna's progeny. Hence since old days hero was born to one who performed (*Aśvamedha*) sacrifice.

3. "May Parjanya (water - laden cloud) rain for us whenever we wish for" - where they perform this sacrifice, there the cloud rains whenever they want. "May our fruit-bearing plants ripen." The fruit - bearing plants ripen wherever they perform this sacrifice. "May we be assured of acquisition and safety of possession." Indeed where this sacrifice is performed there wealth and security are assured. Hence wherever they perform this sacrifice, there the people are sure to possess what they want and safely preserve what is theirs. (Ninth Brāhamaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Prajāpati ear-marked the sacrifices to the gods and kept *Aśvamedha* for himself. Those gods told Prajāpati "Let us have share in this *Aśvamedha* sacrifice as well." He assigned these *Anna-homas* (Food- oblations) to them. So, when he offers the *Anna-homas*, he is only pleasing the gods.

2. He makes offerings with *ghee*, for *ghee* is *Tejas* (brilliance). So, he imparts brilliance by means of *Tejas* into him (into the Yajamāna and into the horse). He makes offerings with *ghee*, for *ghee* is favourite resort of the gods. Thus, he supplies them with their favourite resort.

3. He makes offering with *saktu* (flour made of fried barley). These *saktus* are a form of the gods. Thereby he pleases the gods themselves.

4. He makes offering with grains. These grains are a form of the days and nights. Thus he pleases the days and nights.

5. He makes offerings with parched grains. The parched grains are a form of the *Nakṣatras* (asterism). He thereby pleases the *Nakṣatras*. "To the *Prāṇa-Svāhā*; to the *Apāna-Svāhā* - thus he offers by the names. In this way he pleases those *Prāṇa* and *Apāna* by reciting their names. "To number one - *Svāhā*, to number two -*Svāhā* "; "to number hundred -*Svāhā*; to number hundred and one -*Svāhā*." This way he offers in the numerical order. Thus he pleases these gods in their order. He performs offerings successively increasing by one; for the heaven is single - thus he causes him (The Yajamāna) go to the heaven single. He makes the offering straight-away (towards the front), for the heaven is as it were, straight in front. That is for gaining the heavenly world.

6. Verily he who offers the oblations straight-away, he is liable to get harmed. If he exceeds hundred and one, he will shorten the life of the Yajamāna. So he offers only hundred oblations; for man has hundred years' life-span and his own self is the hundred and first. So he gets established in his life-span, in his own self. "To the dawn-*Svāhā*; to the heaven-*Svāhā*." Thus he offers at the end, two oblations. The dawn represents the nights and the heaven represents the day. Thus he gratifies the day and the night.

7. They say - "If he were to make both offerings either by the day or by the night, he would mix-up the day and night." So he offers to the dawn, when the sun has not risen, in order to avoid mixing up of the day and night. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. This *Aśvamedha* is verily the king of sacrifices. Indeed the *Aśvamedha* is the Yajamāna; for the sacrifice is the sacrificer. When he (The Adhvaryu) binds the *Paśus* for the horse-sacrifice, he starts the sacrifice with the sacrifice itself. The horse, the hornless he-goat and *Gomṛga* (A kind of ox) - These they tie at the central *Yūpa*. Thereby he sharpens (makes ready) the front of his army. Therefore the front of a king's army becomes terrible. A black necked he-goat for Agni (is tied) to the front of the horse's fore-head. By this he makes it the *Pūrvāgni* (the original fire). By that the king's original fire is assured. He ties an ewe for Sarasvatī beneath the horse's jaws and by that he makes the women-folk (of the Yajamāna) obey him. Hence women become the followers of man. Two he-goats with white bottom portions for the Aśvins, he ties to the front legs (of the horse). Thereby he bestows strength to the front legs and thus give strength to the king's arms. A dark grey he-goat he ties for Soma and Pūṣā at the navel of the horse. He thereby makes a base. This earth is Pūṣā and thereon he establishes himself. He ties a white and black he-goats for Sūrya and Yama on the two sides of the horse. There-by he provides armours of those two. Hence the king clad in his armour does heroic acts. Two he-goats with hairy thighs, he ties for Tvaṣṭā at the hind legs of the horse. By that he bestows strength to his thighs. That is why the king has sturdy thighs. He binds a white he-goat for Vāyu to the tail of the horse. By this he causes an elevation. That is why when people are in some danger, they move to an elevated place. He ties a barren cow for Indra, the alert, for the sake of associating Indra with the sacrifice. He binds a dwarfish he-goat for Viṣṇu; for Viṣṇu is sacrifice and hence he thus finally gains stability in sacrifice.

2. These are the fifteen *Paryaṅgya Paśus* (animal encircling the body of the horse) - for, fifteen-fold is the thunder-bolt and thunder-bolt means vigour. With that thunder-bolt, vigour, the Yajamāna now drives away evil from the front side. Fifteen indeed are tied to each of the other *Yūpas*, for fifteen-fold is the thunder-bolt and thunder-bolt means vigour. With that thunder-bolt, vigour, the Yajamāna now drives away evil from both the sides of the sacrifice.

3. Now they ask- "By this, does the entire evil get removed? At this moment *Prajāpati* (sacrifice) is not complete; nor in this everything is obtained." Let him rather bind seventeen *Paśus* at the central *Yūpa*, for Prajāpati is seventeen-fold and Prajāpati is *Aśvamedha.* Thus for the obtaining of *Aśvamedha,* he may bind sixteen *Paśus* at each of the other *Yūpas*; for all this universe is made of sixteen *Kalās* and thereby he gains all of them. They ask- "How to appease all these (That is what *Āprī* chants are to uttered over them)?"

4. Let him appease them with the *Bārhadukta mantras* "Enkindled, anointing the lap of the faithful..... etc.," for, Bṛhadukta, the son of Vāmadeva or (and) Aśva, son of Samudra, discovered these very chants of the horse-sacrifice. "It is by this they appease it" - so they say. Let him not do so. Let him chant the Jamadagna *mantras*; for Jamadagni is Prajāpati and so is the *Aśvamedha.* Thus he supplies it with its own deity. So let him appease (the *Paśus*) with Jāmadagna *Āprī* chants.

5. Some people adopt separate invitatory and offering formulas for these *Paryaṅgyas* saying "We have formulas for these and so we adopt and since we do not have separate formulas for others, we do not." It should not be done so. The horse is indeed royalty and the other *Paśus* are the *Viś* (commoners). Those who do this, really treat the peasantry on a par with royalty and make the peasantry disobey the ruling class. Thus they cause harm to the life-span of the Yajamāna. Therefore the horse does belong to Prajāpati and the others belong to the other gods. He thus makes the commoners obedient to and subservient to the royalty. Thereby supplies longevity to the Yajamāna.

6. The *śāsa* (slotting knife) for the horse is made of gold and those for the *Paryaṅgya Paśus,* are of copper. For, gold is effulgence and the *Aśvamedha* is suzereinity. Thus he bestows effulgence into that suzereinity. By the effulgence of the gold; the Yajamāna also goes to the heavenly world. It makes it (the sacrifice) a shining torch after him; for him to reach the heavenly world. The horse is indeed a royalty and this gold is the symbol of supreme power. Thus he enriches royalty by means of supreme power.

7. As to why those knives of the *Paryaṅgya Paśus* are of copper is this - these *Paryaṅgya Paśus* are to the horse in that relationship which the minister, chrioteer and headman have with the king. This is how the copper is in relation to gold. So he endows them with their own forms.

8. As to why there are iron (knives) for the other *Paśus* - the other *Paśus* are the peasantry. This iron is the form of the peasantry. Thus he enriches the *Viś* with the peasantry itself. On a bamboo mat at the north of the horse, they cut the parts of the horse; for the horse is of the nature of Anuṣṭhubh metre and that northern quarter is of Anuṣṭubh. He thus places the horse in its own quarter. Now why on a bamboo mat - the horse is from the womb of the water and the bamboos are born of waters. thus he endows it with its own womb. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. The gods did not know the *Pavamāna* (the pressed *Soma* or the *Pavamāna stotra*) at the *Aśvamedha* to be the heavenly world; but the horse knew it. At the *Aśvamedha,* when they creep (without making noice, from out of the *Sadas*) along with the horse for the *Pavamāna Stotra* (which is called *Bahiṣ Pavamāna* since it is chanted out side the *Sadas*), it is to know the heavenly world. They hold on to the horse's tail in order to reach the heavens. Man does not exactly know the heavenly world, whereas the horse does exactly know it.

2. If the Udgātā were to chant the *Udgītha,* it would be like one who does not know the locality is to be lead by another through a wrong path. If after stopping the Udgātā, he prompts the horse to perform the *Udgītha,* it is like some one knowing the locality and leading another on the right path. The horse leads the Yajamāna on the right path to reach the heavenly world. It produces the *Hiṁkāra* (Sound 'Him') and by that *Hiṁkāra* it actually sings the *Sāman.* It is the *Udgītha Sāman.* They pen up the mares which make a shrill noice (on seeing the horse). This is like a sound produced while the Udgātās sing. For this gold is *Dakṣiṇā.* It is to weigh hundred grains. Its import has been explained. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Prajāpati desired- "May I gain both these worlds, the world of the gods and the world of the men." He saw those animals; both wild and tame ones. He seized them (for sacrifice) and with them gained both these worlds. With the tamed ones, the yonder one. This world is the world of humans and the yonder one is of the gods. When he seized the tamed *Paśus,* he gained this world and with wild ones, that yonder world. Were he to complete the sacri-

fice with only the tamed *Paśus*, people would cross the distances on even roads, there will be (contiguity of villages); each village connected with the limits of the other village. No bears, man-tigers, robbers, murderers and theives would inhabit the woods. By conducting the sacrifice with wild beasts, the roads will be uneven, each village will be far away from the limits of the other village, the wood will be inhabited by bears, man-tigers, robbers, murderers and theives.

2. So they say "This wild beast is no *Paśu* at all and it should not be used for offering. If they were to be offered, it would result in the Yajamāna being carried dead to the forests; because the forest beasts have the forest for their share. If he were not to make the offerings (of wild beasts) it would be violating the rules of the sacrifice." Well, they set them free after *Paryagnikaraṇa* (carrying the fire around them). This amounts to rendering them neither offered nor unoffered. Nor it causes the carrying of Yajamāna dead to the forest; nor their is any violation of sacrificial rule. He completes the sacrifice with the tamed *Paśus*. The father and the son will (be free to engage in different occupations), live apart (without the need to live together for fear of any danger); people cover the distances by evenly laid road; each village will have the limits of the other village contiguously. No bears, man-tigers, robbers, murderers and theives inhabit the woods. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. Prajāpati created the sap of the horse. So produced, it went-away from him. It became five fold (Paṅkti metre) and entered the year and those five parts became the half-months. He followed it up by means of the fifteen-fold sets of (*Paśus*) and gained it. Having gained it, he retained it by means of the fifteen-fold ones, because those fifteen-fold sets symbolise the half-months. By seizing the fifteen-fold sets of animals, the Yajamāna is gaining the half-months.

2. In this regard they say "The year is not, certainly, taken possession of by one who proceeds with any sacrifice other than the *Cāturmāsya* sacrifices." The *Cāturmāsyas* are evidently the year and when he binds the *Paśus* of *Cāturmāsya*, he evidently takes possession of that year. Anyone who proceeds with the year-long sacrifice without (the *Paśus* to be tied to) the eleven *Yūpas*, definitely does not prosper with his off-spring and cattle; nor gains the heavenly world. The set of eleven *Yūpas*, of course is that of the heaven and the set

of eleven *Yūpas* assures progeny and cattle. So by tying the *Paśus* to the sets of eleven *Yūpas*, he does not fail to gain the heavenly world, nor is he deprived of progeny and cattle.

3. Prajāpati created the *Virāj*. When created, she escaped from him and entered the horse which is fit for sacrifice. He followed it up with sets of ten *Paśus*. He found it and having found, he took possession of it by means of sets of ten *Paśus*. By tying the sets of ten, the Yajamāna is only gaining the *Virāj*. He ties hundred *Paśus*; for man has a life-span of hundred years and he has hundred energies. Thus he takes unto himself longivity and vitality and power. He ties eleven times, sets of ten *Paśus*; for the Tṛṣṭhubh has eleven syllables and Tṛṣṭhubh means energy, vitality. Thus it is for the possession of energy and vitality. Eleven sets of tens - he ties, because in a *Paśu* their are ten *Prāṇas* and its body is the eleventh; thus he supplies the *Paśus* with *Prāṇas*. They belong to all the gods, for the horse belongs to Viśvedevas and hence (he does so) for completeness of the horse sacrifice. They are of many forms and hence the *Paśus* are of many forms. They are of different types and hence the *Paśus* are of different types. (Fifth Brāhmaṇa Ends.)

BRĀHMAṆA VI

1. "They yoke the ruddy horse moving about shining" (Thus saying he puts the horse to the chariot). The ruddy horse is of course, the sun, who shines. Thus he is indeed yoking only the yonder sun for obtaining the heavenly world.

2. In this connection they say - "Surely he is losing his sacrifice, if the *Paśu* brought for the sacrifice goes else where than the sacrificial *vedī*." Hence (he chants) "You who sings praise! bring that horse back to us here, by that route." One who sings praise is indeed Vāyu. It is him (Vāyu) that he thereby places on the other side and thus the horse does not step beyond that (region of the Vāyu).

3. From him, who performs *Aśvamedha* sacrifice, brilliance, essence, cattle and prosperity depart.

4. The queen anoints (The horse's front part with *ghee*, saying) "Let the Vasus anoint you with the Gāyatrī metre." *Ghee* indeed is brilliance and two kinds of brilliance, he thus bestows on him.

5. "The favourite wife of the king anoints (the middle part of the horse's body, saying)" "Let they Rudras anoint you with Tṛṣṭhubh metre." Tṛṣṭhubh is essence (energy). Thus he bestows on him both brilliance and energy.

6. The neglected wife of the king anoints (the back part of the horse's body, saying) "Let the Ādityas anoint you with the Jagatī metre." *Ghee* is brilliance and the Jagatī metre symbolises the cattle. Thus he bestows on him brilliance and cattle.

7. Thus the wives anoint him; for these wives represent the forms of prosperity. It is thus the prosperity that he bestows on him. There-by brilliance, energy, cattle and prosperity do not depart from him.

8. Just as the *Haviṣ* while being offered, spills, similarly some part of the *Paśu* spills; because when wetted, its hair falls. When they (the wife) weave pearls (into the mane and tail of the horse) they collect its hairs. They happen to be golden. Its significance has been explained. They weave into hundred and one, hundred and one hairs each (in their respective parts). Man has hundred years of life-span and his own self is the hundred and first. Thus he establishes himself in his life-span, in his own self. They weave them each time uttering one of the three *Vyāhṛtis* belonging to Prajāpati; -*Bhūḥ*, *Bhuvaḥ* and *Svaḥ*. For, the horse belongs to Prajāpati. In this way they enrich him (the horse) with his own deity. He places down the remaining food (from the cart, which is left over after being taken for *Anna-homas*) before the horse (saying) - "These fried grains: flour of fried barley; food made of corns as food for cows." He thus makes the king's subjects eaters of food (prosperous). "You gods eat this food; you subjects eat this food" - thus he enriches the subjects of the king with plenty of food.

9. From one who performs *Aśvamedha*, brilliance and brahminical lustre depart. The Hotā and the Brahmā engage in metaphysical discussion (*Brahmodya*). The Hotā belongs to Agni and Brahmā to Bṛhaspati. The Brahmā being Prajāpati, he bestows brilliance and brahminical lustre simultaneously on him. They discuss (going round) the *Yūpa* and the *Yūpa* symbolises the Yajamāna. Thus they enclose the Yajamāna himself on either side with brilliance and brahminical lustre.

10. (They discuss metaphysical topics thus) "who is it that moves all alone? This yonder sun is moving all alone and he is brahminical lustre. Thus they

both confer brahminical lustre on him." "Who is it that is born again?" Of-course it is the moon that is born again and by this they confer longivity on him. "What is the remedy for winter?" The remedy for winter is no doubt, fire. They thus confer on him that brilliance."What is the great container ?" This world is of-course the great container. Thus he establishes himself on this earth.

11. "What was the first thing to be conceived ?" The first conception doubtless, was the sky-rain; he thus ensures sky-rain for himself. "Who happened to be the big bird?" The big bird is indeed the horse. Thus he bestows longivity. "What was the smooth shining one ?" The smooth shining one (here the word *pilippilā* is not satisfactorily interpreted by any-body) doubtless is prosperity. There-by he conferes prosperity on him. "What was the tawny one?" The day and night are the two tawny one, he thus establishes him in day and night. (Sixth Brāhmaṇa Ends.)

BRĀHMAṆA VII

1. When the *Paśus* have been bound (to the *Yūpas*) the Adhvaryu takes the vessel of sprinkling water in order to sprinkle the horse. While the Yajamāna holds on (to the Adhvaryu), the latter rapidly recites the *Yajuṣ* formulas of the *Adhvara* (*Soma*-sacrifice) and starts chanting the *Yajuṣ* formula of the *Aśvamedha.*

2. "May Vāyu protect with cooked food-varieties." It is Vāyu who cooks it. "The dark-necked one along with he-goats" - the black-necked one is indeed Agni and it is fire that cooks it (the horse) together with the he-goats. "The *Nyagrodha* with the *camasas*" - when the gods performed sacrifice, they turned upside down these *camasas* (cups) and they, in inverted stage, developed roots. That is why the *Nyagrodha* when upside down takes roots. "The cotton tree with growth" - thus he confers growth in the cotton tree. That is why the cotton tree grows largest among trees.

3. "This male is fit for the chariot" - thus he provides the chariot with a horse. Hence the horse does not draw anything else than a chariot. "He has come here on his four legs" - that is why the horse while standing, stands on three feet and when harnessed, it moves with all the four feet. "May the Brahman, spotless, protect us" - the moon is indeed the spotless Brahma. Thereby he offers it to the moon. "Prostration to Agni" - he thus bows to Agni.

4. "The chariot is got ready with the hangings" - thus he gets ready the chariot with the decorating cords. Hence the chariot when covered with hangings, becomes most charming. "The horse has been got ready with the reins" - he thus readies the horse with reins. So the horse when controlled by the reins, looks greatly attractive. "The water-born has been readied with waters." The horse has waters as its womb of origin. Thus he enriches it with its own womb. "Brahman with Soma as its leader" - he there-by causes him to go the heavenly world with Soma leading him.

5. "O Vājin (fast-moving)! choose your body" - by which he means "You take yourself the form which you wish." "Make offerings, yourself" - by this he confers independent right (over itself). "You enjoy yourself" (meaning) "enjoy the world yourself as far as you wish." "Your greatness shall not be equalled by anyone else" - by this he endows greatness into the horse. "You shall not die nor suffer any injury" - this is by way of enthusing it. "Through easy roads you reach the gods" - there-by he shows to it the roads to reach the gods. "Where those of good acts dwell; where they have gone" - he thereby makes it share the same world as those of good acts. "The god Savita shall indeed escort you there" ; It is indeed Savita, who leads it to the heaven. "I sprinkle you so as to be acceptable to Prajāpati" (so saying) he holds the sprinkling vessel, silently below (the horse's mouth).

6. "Agni was the *Paśu* with which they sacrificed and gained that world which is his and that world will be yours, you will conquer it; drink these waters" - thereby he only says "what conquest Agni made, what world, what prosperity, that much shall be your conquest, that much world and that much prosperity you will have."

7. "Vāyu was the *Paśu* with which they sacrificed and he gained that world which is his and that world will be yours, you will conquer; drink these waters" - thereby he only says "what conquest Vāyu made, what world, what prosperity, that much shall be your conquest. That much world and that much prosperity you will have."

8. "Sūrya was the *Paśu* with which they sacrificed and he gained that world which is his and that world will be yours, you will conquer; drink these waters" - thereby he only says "what conquest Sūrya made, which world which prosperity, that much shall be your conquest, that much world and that much

prosperity you will have." After satisfying the horse and after again consecrating the sprinkling water, he sprinkles the other *Paśus*. That now follows. (Seventh Brāhmaṇa Ends.)

BRĀHMAṆA VIII

1. The gods while proceeding upwards, did not know the heavenly world. The horse knew it. They proceeded upward with the horse in order to know (the way) to the heaven. They spread out for the horse, a cloth, an upper garment and gold. They strangle in such a way as it is done in the case of any other *Paśu*. Thus they distinguished it from the other *Paśus*. They make offerings to the one which is being strangled (by saying) - "to *Prāṇa-Svāhā*; to *Apāna-Svāhā*; to *Vyāna-Svāhā*". Thereby they place the vital airs into it. This amounts to making the offering while its breath is not seperated (that is, while it is alive).

2. "Ambā, Ambikā, Ambālikā -there is none to lead me" - with this he leads up the wives (of the Yajamāna from their seats near the *Gārhapatya*). He thereby has beckoned them and made them pure for sacrifice. "We beckon the tribe -leader of the tribes" - so saying, the wives walk round the horse and thus attone for its slaughtering. Even though they so attone for it, they also fan it. They go round fanning thrice; for there are these three worlds and with these worlds they fan it. Again they go round fanning (in the reverse direction) and this comes to six; for there are six seasons and with the seasons they fan them.

3. The vital airs indeed, go away from those who do the fanning in the sacrifice. They go round nine times for there are nine *Prāṇas* and thereby they put the *Prāṇas* into themselves, so that the *Prāṇas* do not go away from them. "I prompt the one who is to impregnate; you prompt the one who is to impregnate" - (so says the Queen). Impregnation means off-spring and cattle. Thus she owns in herself the off-spring and cattle. "Let us both stretch our four feet" - this is for effecting the union. "In the heaven you cover yourself" (says the Adhvaryu). For, that is indeed the heaven where the *Paśus* are strangled; therefore he said so. "May the vigorous male, the layer of seed, impregnate" she says to secure union. (Eighth Brāhmaṇa Ends.)

BRĀHMAṆA IX

1. From him who performs *Aśvamedha,* that prosperity, royal power goes away. "Raise her upwards" (the Udgātā says referring to the king's consort). The *Aśvamedha* is indeed that prosperity, that royal power. He thus lifts up that prosperity and royal power for him. "Even as one carrying a weight while climbing a mountain." Prosperity is the weight of the royal power. He thus attaches that prosperity, royal power on him and thereby endows him with prosperity and royal power. "May the middle part of her body prosper" - for the middle part (the centre) of the royal power, is prosperity. Thus he endows prosperity and food in the centre of the royal power. "As one winnowing in a cool breeze" – the cool of the royal power is, doubtless, safety of possession. He thus ensures security of possession for him.

2. "That little bird" (Adhvaryū addresses an attendant made) – the little bird, doubtless, is the common people. "Which produce clamouring sound '*Ahalak*'; for the common people go on making noice for the royal power." "Thrusts the '*Paśus*' into the cleft and the '*Dhāraka*' devours it"– the cleft, doubtless is the people and the *Paśus,* the royal power. The royal power presses hard on the people and hence the one wielding the royal power is likely to strike down the people.

3. "Your mother and father" (thus the Brahmā addresses the Queen). The mother, doubtless is this earth and the father is that yonder sky. By means of these two, he causes him to ascend to the heaven. "Climb to the top of the tree" - prosperity is the top of the royal power. He thus causes him to reach top of royal power, prosperity. "Saying 'I pass through', your father passed his fist to and from in the cleft." The cleft is indeed the people and the fist is royal power. Royal power of course presses hard on the people. Hence he who wields royal power is likely to strike down the people.

4. "When the deer eats the corn" (so says the chamberlain to the fourth consort of the king) - the corn is no doubt, the people and deer is royal power. He thus makes the people the food for royal power. Hence the possession of royal power feeds on the people. "It thinks not of the fat cattle" – hence the king does not make the cattle strong. "When the *Śūdra* lady is the *Ārya's* concubine, he does not seek riches" – that is why he does not coronate the son of a *Vaiśya.*

5. The *Prāṇas*, of course depart from one who speaks impure speech at the sacrifice. "I have sung the praises of *Dadhikrāvaṇ*...... etc." Thus they finally utter verse containing the work '*Surabhi*' (fragrance). Thus they purify the speech and so the *Prāṇas* do not depart from them. (Ninth Brāhmaṇa Ends.)

BRĀHMAṆA X

1. When they prepare the path of the sword, the Yajamāna builds a causeway to cross over to the heavenly world. They prepare them by means of needles: the needles are no doubt, the people and the *Aśvamedha* is the royal power. They thus provide him with people and royal power. They are made of gold and the import of this has been explained. There are three kinds of needles; viz. copper, silver and gold. Those of copper are indeed the main quarters; those of silver are the intermediate quarters and those of gold are the upper regions. It is by means of these they make that path, (by placing them) horizontally and vertically. They are of many forms and hence the regions are many formed. They are of distinct forms and hence the regions have distinct forms. (Tenth Brāhmaṇa Ends.)

BRĀHMAṆA XI

1. Prajāpati desired - "Let me become great and multiple." He discovered the two *Mahima Grahas* and offered them. By that he became great and more in number. He who offers these two *Mahima Grahas* at the *Aśvamedha*, becomes great and increases in number. He offers them on either side of the *Vapā* (i.e., before and after *Vapā* offerings). The *Aśvamedha* is indeed, the Yajamāna and that *Mahima Graha* is the king. Thus he envelopes him on either side with royal power. Some gods have (for their offerings) the *Svāhākāra* in the start and some others have the *Svāhākāra* behind. He thus gratifies both of them "*Svāhā*- to the gods; to the gods-*Svāhā*" - so saying he makes *Soma* offering on both sides of the *Vapā*. He thereby pleases those gods who are in this world as well as those in the other world. Thus pleased, both sets of gods carry him to the heaven. (Eleventh Brāhmaṇa Ends.)

(Chapter Two Ends.)

Chapter Three

BRĀHMAṆA I

1. The eyes of Prajāpati swelled; that which fell out from that, came *Aśva* (horse). Since it swelled (*Aśvayat*) that confers *Aśvahood* to the horse. The gods restored it by means of *Aśvamedha* and he who performs *Aśvamedha*, makes Prajāpati complete and himself becomes complete. This is an expiation for everything; it is an antidote for everything. It is by means of this that the gods got over all evil. Even the sin of *Brahmahatyā* (killing of a Brāhmin), they got over by this. So he who performs *Aśvamedha* gets rid of all sins and gets rid of even the sin of killing a Brāhmin.

2. It was the left eye of Prajāpati which swelled; so they cut out (the flesh of) the left part of the horse. In the case of the other *Paśus*, the right side (flesh is cut). There is a bamboo-mat (used for cutting); for the horse was produced from the womb of the waters and bamboo also comes from waters. So he brings it into contact with its own womb. The form of chanting is *Catuṣṭoma* (three *Stotras* chanted in four *Paryāyas* and called *Catuṣṭoma*), for the first day. A bee pierced the horse's thigh and by means of *Catuṣṭoma* method of chanting, the gods restored it. Thus the *Catuṣṭoma* method of chanting is for the completeness of the horse. The last day constitutes of an *Atirātra* with all the *Stomas*. For, the *Atirātra* with all the *Stomas* is everything and *Aśvamedha* is everything. So, for the sake of obtaining everything and for the owning of everything (it is an *Atirātra* with all the *Stomas*). (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Having conquered with this supreme *Stoma* the *Catuṣṭoma* the *Kṛta* among the dice, this one (Yajamāna), establishes himself in the next day on the *Ekaviṁśa* (the Sun), a firm foundation. From the *Ekaviṁśa*, the firm foundation, on the next day, he ascends to the seasons; for the *Pṛṣṭha-Stotras* (of the next day) are the seasons and seasons mean year and thus he gets established in the seasons, the year.

2. The verses in *Śakvarī* form the *Pṛṣṭha-Stotras* (of the second day). There is a different metre for each *Stotra*; because different are the *Paśus*, both tame and wild ones are immolated here on each. The *Pṛṣṭha* in *Śakvarī* metre are there for the completness of the horse. Different *Paśus* are immolated on different days, because *Stomas* also differ in different days.

3. They say on this - "goats, sheep and the wild beasts - all these are not *Paśus.*" Only the cow and others are known as *Paśus.* On the last day, he immolates the cow and others, because they are all *Paśus* ; the cows etc. In this way he immolates all the *Paśus.* This is for Viśvedevas; for the sake of completeness of the horse (sacrifice). They are of many forms. That is why *Paśus* are of many forms. They are of different forms; hence the *Paśus* are of different forms. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Since there are three chants in Anuṣṭhubh metre (for the *Bahiṣpavamāna Stotra* of the *Catuṣṭoma* on the last day), the horse, while standing, stands on three legs. Since they are made into four chants in Gāyatrī metre, the horse when on the move, runs on all the four legs. That Anuṣṭhubh is the super-most among the metres and the horse is the super-most among the *Paśus.* The *Catuṣṭoma* is the super-most among the *Stomas.* So, by means of the super-most, he causes it to become super-most.

2. The chants in *Śakvarī* metre form the *Pṛṣṭha* (of the second day). They are in different metres, for different *Stomas* are performed on each day, the *Śakvarī* chants form the *Pṛṣṭha* for the completeness of the horse (sacrifice).

3. The middle day is an *Ekaviṁśa* one; for the *Ekaviṁśa* is yonder sun and so is *Aśvamedha.* Thus by means of its own *Stoma,* he makes it established in its own deity.

4. The *Sāman* sung for the Maitrāvaruṇa is the *Vāmadevya Sāman.* The *Vāmadevya* is indeed Prajāpati and the *Aśvamedha* belongs to Prajāpati. Thus he enriches it with its own deity.

5. *Brahma Sāman* is the *Pārthuraśma Sāman* (out of the two varieties of the *Pārthuraśma* which is to be sung on this occasion by the *Brāhmaṇācchaṁsin*). Because the horse is controlled by *Raśmi* (reins). If the horse is uncontrolled, unrestricted and unsteadied, it is likely to go far away. So adoption of *Brahmasāman* as *Pārthuraśma* is to steady the horse.

6. *Saṁkṛti Sāman* is the *Sāman* of the *Acchāvāka*. For, the *Aśvamedha* is an unfinished sacrifice (some part of it is always likely to be missed in the performance). Some parts of it are done and some are not done. Making the *Saṅkṛti Sāman* as the *Sāman* of the *Acchāvāka*, he ensures completeness of the horse sacrifice. The *Atirātra* with all the *Stomas* (*Sarvastoma*) happens to be the last day. The *Sarvastoma Atirātra* means all and *Aśvamedha* is all. So (the *Atirātra* is *Sarvastoma* on the last day) for obtaining everything, for owning everything. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. The fire-altar is twenty-one-fold (measuring twenty-one man's length in each of the four sides). There are twenty-one *Stomas* and *Yūpas* are also twenty-one. Even like the bulls and the male horses in combat, these twenty-one *Stomas* run counter to one another. If he were to bring them together, the Yajamāna will have trouble and his sacrifice would be destroyed. There may be a twelve-fold altar (measuring twelve mens' length) and eleven *Yūpas*. Why the altar can be twelve-fold is because the year has twelve months and thereby he gains the year, the sacrifice. Why the *Yūpas* can be eleven is because it corresponds to the Virāḍ metre and the Virāḍ is eleven-syllablled. The eleventh syllable is its teat, by which he milks it.

2. Now they ask- "If Agni is twelve-fold and the *Yūpas* are eleven, it would be like cart driven with one bullock yoked." There are twenty-one-fold altar, twenty-one-fold *Stoma* and twenty-one *Yūpas*. That is like a cart driven with side-horses.

3. This twenty-one-fold is the head of the sacrifice. He who knows the three heads in the *Aśvamedha*, becomes the head among the kings. Twenty-one-fold altar, twenty-one-fold *Stomas* and twenty-one *Yūpas* and these are the three heads of *Aśvamedha*. He who knows them thus, becomes the head of the kings. He who knows the three *Kakuds* (humps) in the *Aśvamedha*, becomes the high-

est among the kings. Twenty-one-fold altar, twenty-one-fold *Stomas* and twenty-one *Yūpas* - the three *Kakuds* are in *Aśvamedha.* He who knows them becomes the supreme among the kings. (Fourth Brāhmaṇa Ends.)

BRĀHMAṆA V

1. The horse is immolated for all the deities. Were he to make it one belonging to Prajāpati (only), he will by denying those deities who are entitled, of their shares. He offers oblations to the deities mentioning them one by one by name, with portions of *ghee,* saying- "with the teeth, the grass; with the roots of the hair, the lotus." Thereby he bestows their respective shares to the entitled deities. After making the *Araṇye-Anūcya* offerings (*mantras* to be recited in the forest meant for the Maruts), he offers the last offering to the heaven and earth. Because, all the gods are established in the heaven and the earth. Then he pleases them by this. Now the gods and *Asuras* were locked in combat.

2. They (the gods) said- "We are the fires, *Sviṣṭakṛts* (who make the offerings well-offered) of the *Aśvamedha* and we shall take out a special share for ourselves and with that we shall defeat the *Asuras.* They took out blood for themselves to defeat their enemies. So, blood is offered for *Sviṣṭakṛts,* to overcome the enemy. The hateful enemy of one who knows thus, is undone by himself.

3. The first oblation he offers, the neck of the *Gavaya* (a particular variety of ox). The *Gavayas* are indeed *Paśus* and Rudra is the *Sviṣṭakṛt* (one who makes the offering well-offered). He thus hides the cattle from Rudra. That is why Rudra does not capture the cattle in the area where this offering of the *Aśvamedha* is made.

4. The second oblation he makes with the horse's hoof. The single-hoofed animals are indeed cattle. Rudra is the *Sviṣṭakṛt.* He thus hides the cattle from Rudra. Hence where this offering of *Aśvamedha* is made, their Rudra does not capture the cattle.

5. The third oblation is made with an iron bowl. The people are of iron and the *Sviṣṭakṛt* is Rudra. Thus he hides the people from Rudra. Hence, when this *Aśvamedha* offering is made, Rudra does not capture the people. (Fifth Brāhmaṇa Ends.)

BRĀHMAṆA VI

1. In all the worlds, *Mṛtyu*, the causes of death are inhere. If oblations are not offered to them, death will catch hold of him in each of the worlds. By offering oblations to *Mṛtyu*, he overcomes death in each world.

2. They now- "If he were to offer oblations to the causes of death saying to this Death-*Svāhā*; to this Death-*Svāhā* —he will be in the process, making enemies of many (causes of) deaths and would ultimately give himself over to death." So he offers only one oblation to one of them- "to *Mṛtyu-Svāhā*". There is only one cause of death in the yonder world, namely hunger. Only that hunger in the yonder world, he conquers.

3. The second oblation he offers saying "to *Brahmahatyā-Svāhā*." For, a killing other than that of a brahman is not *Mṛtyu* (a cause of death). This is the evident cause of death; namely, the killing of a brahmin. He thus overcomes the sure cause of death. This is what *Muṇḍibha Audarya* discovered as an expiation for killing a brahmin. When he offers oblation to *Brahmahatyā*, he pleases the *Mṛtyu* himself with the offering and thereby rendering himself absolutely worthy (fully immunised to sin), he effects a remedy for the killer of a brahmin. Hence at whosoever's *Aśvamedha* this oblation is offered, if someone among his subjects happens to kill a brahmin subsequently, he is providing such a one (killer) with a remedy. (Sixth Brāhmaṇa Ends.)

BRĀHMAṆA VII

1. From the horse that was slaughtered, its *Medhas* (life-sap) came out. It became the *Aśvastomīya* oblations. When he offers the *Aśvastomīya* oblations, he enriches the horse with that life-sap.

2. He makes the *Aśvastomīya* offerings with *ghee*, for, *ghee* is the life-sap. So, by means of life-sap he supplies it with *Medhas*. He makes offering with *ghee*, for, *ghee* is the favourite resort of the gods. So, he gratifies them with their own favourite resort. After offering the *Aśvastomīya* oblations, he offers the *Dvipadā* oblations (oblations made with *mantras* saving two feet each). The *Aśvastomīya* is indeed the horse and man is two-footed; supported on two feet as he is, he is supplied with his support.

3. Now they ask- "Is the *Aśvastomīya* to be offered first on the *Dvipadās*?" *Aśvastomīyas* are cattle and *Dvipadā* are men. By offering first *Aśvastomīya* and then the *Dvipadā*, man gets established over the cattle. He offers sixteen *Aśvastomīya* oblations, for the cattle have sixteen *Kalās* on parts (the head, neck, trunk, tail, four legs and eight claws). That is the measure of the cattle. Thereby he enriches the *Paśus* with their measure. If he offers less or more number of oblations, he will cause damage to the parts of the cattle. So he offers only sixteen, for the cattle have sixteen *Kalās*. That is the measure of the cattle and thereby he enriches cattle with their measure. No other final oblation, he offers. If he were to offer an extra final oblation, he would fall from his base. Lastly he offers the *Dvipadā* oblations. *Dvipadās* are the base, by which he gets established. (He says) "To Jambaka — *Svāhā*" and makes the final offering at the *Avabhṛta* (oblation). Varuṇa is indeed the Jambaka and manifestly he redeems himself from Varuṇa. He makes this offering on the head of a man with white spots, bald head, protruding teeth (or sweating), brown-eyed. This is the form of Varuṇa; by his form, he appeases Varuṇa with this offering.

4. Emerging (from the waters), he prepares twelve meals of cooked rice (*Brahmaudana*) for the priests; or performs twelve *Iṣṭis*. In this connection they say- "these *Iṣṭis* are a form of sacrifice and the sacrifice will (by the *Iṣṭis*) become stale." How can he use them so soon? For, by the completion of the sacrifice, the speech (Vedic *mantras*) has been completely gained and being so gained here it is completely exhausted and (by further using it) it becomes as it were wounded or over-strained. Speech is indeed sacrifice and so it should not be put to use. So, only twelve *Brahmaudanas* should be prepared after emerging from the *Avabhṛta*. For, cooked rice is Prajāpati and Prajāpati is the year - Prajāpati is sacrifice and thus it is a year, the sacrifice that he thus gains and the sacrifice becomes favourable disposed to him and he does not become a sinner. (Seventh Brāhmaṇa Ends.)

BRĀHMAṆA VIII

1. This sacrifice is called *Prabhūr* (strengthful). Where they perform this sacrifice, there everything becomes strong.

This sacrifice is called *Vibhūr* (plentiful). Where they perform this sacrifice, there everything is in plenty.

This sacrifice is called *Vyaṣṭi* (fruitful). Where they perform this sacrifice, there everything is fruitful.

This sacrifice is called *Vidhṛti* (excellence). Where they perform this sacrifice, there everything becomes excellent.

This sacrifice is called *Vyāvṛtti* (safeguard). Where they perform this sacrifice, there everything becomes well - protected.

This sacrifice is called *Ūrjasvān* (rich in energy). Where they perform this sacrifice, there everything becomes abounding in energy.

This sacrifice is called *Payasvān* (rich in essence). Where they perform this sacrifice, there everything is rich in *Payas* or *Rasa*.

This sacrifice is called *Brahma Varcasī* (rich in Brahminical lustre). Where they perform this sacrifice, there a *Brāhman* is born with lustre.

This sacrifice is called *Ativyādhi* (excelling in hitting the target). Where they perform this sacrifice, there the *Kṣatriya* is born good at archery.

This sacrifice is called *Dīrgha* (long or wide). Where they perform this sacrifice, there the forest area becomes wide (as protection or green cover and as hunting ground).

This sacrifice is called *Kḷpti* (fitness). Where they perform this sacrifice, there everything is fit and trim.

This sacrifice is called *Pratiṣṭhā* (foundation). Where they perform this sacrifice, there everything is stable or established. (Eighth Brāhmaṇa Ends.)

BRĀHMAṆA IX

1. Now we take up the expiations - if the sacrificial horse is to mate with a mare, an additional milk oblation, he should offer to Vāyu. Vāyu, doubtless is the one who transforms the seed. Vāyu is indeed *Prāṇa* and *Prāṇa* is the one that transforms the seed. By means of seed he thus puts seed into it.

2. If the horse should contact some ailment, he should in addition offer a *caru* to Pūṣa. Pūṣa is the lord of the cattle. He thus pleases the one who is the lord of the cattle and it (horse) becomes free from the ailment.

3. If the horse becomes sick without any visible injury, he should offer, in addition, a *Puroḍāśa* in tweleve potsherds with earth used as potsherds, to *Vaiśvānara. Vaiśvānara* is this earth and thereby he pleases her and it (horse) gets free from sickness.

4. If the horse suffers from some eye-ailment, a *caru* to Sūrya should be prepared in addition. The Sun is indeed the eye of the living beings.When he rises, all these beings start moving. By means of eye, he endows it with eye in the fire of that *caru.* It is by means of the eye, this self (body) moves.

5. If the horse were to die in water, he should offer a *caru* made of barley to Varuṇa, in addition. Because it is Varuṇa who captures that which dies in water. That deity which captures is thereby appeased. So pleased that deity approves of another horse for the purpose of immolation. Approved by that deity, he seizes another horse. The *caru* is of barley for, barley belongs to Varuṇa.

6. If the horse were to get lost, let him, in addition, perform an *Iṣṭi* with three *Havis.* A *Puroḍāśa* in one potsherd to the heven and earth; a milk oblation to Vāyu ; and a *caru* to Sun; for, that which is lost is lost between heaven and earth; the wind blows upon it and the Sun shines upon it. Without (the involvement) of these deities(Heaven, Earth, Vāyu and Sun) nothing gets lost. These offerings by themselves are efficacious in recovering the lost thing. So even if something else gets lost, let him perform this *Iṣṭi* and he is sure to find it. If his enemies were to capture the horse or if it were to die (on the ground) or in waters, let him procure another horse and consecrate it by sprinkling . This indeed is the expiation in that case. (Ninth Brāhmaṇa Ends.)

(Chapter Three Ends.)

Chapter Four

BRĀHMAṆA I

1. Prajāpati wished "let me achieve all my desires; let me attain all excellence." He discovered this three day's *Soma* sacrifice, the *Aśvamedha* and took possession of it and performed it. Having performed it, he achieved all his desires and attained all excellence. He who performs *Aśvamedha* achieves all his desires and attains all excellence.

2. Now they ask- "In what season it should be begun?" Some say "It should be started in summer for summer is the season of the *Kṣatriyas* and this *Aśvamedha* is a sacrifice of the *Kṣatriyas.*"

3. However, it should be started in the spring season. *Vasant* (spring) is the season of the brāhmin. Whoever performs it, he does so after gaining brāhmin - hood. So, it should be started in the spring.

4. Six days or Seven days before that full moon day of the *Phālguna* month, the *Ṛtviks* assemble. They are the Adhvaryu, the Hotā, the Brahmā, the Udgātā and in these, the other priests are included. The Adhvaryu prepares for them the *Brahmaudana* (rice preparation) sufficient for four persons. The import of this has been explained. Four bowlfuls, four *Añjalis* (both the palm held together as a cup and filled) and four palmfuls - thus twelve-fold it comes to. There are twelve months for the year and year is everything and *Aśvamedha* is everything. To gain everything and to own everything (he gives thus).

5. Those four *Ṛtviks* eat it. Its significance has been explained. He gives them four thousand (cows as *Dakṣinā*). Thousand means 'all' and *Aśvamedha* is all and it is for gaining all and for owning everything (he gives). Four gold plates each weighing hundred grains (he gives them). This has also been explained.

6. The Adhvaryu after hanging a gold ornament (pendant) round him (Yajamāna) makes him say - "You are fire; you are light (or seed); you are immortality." Because, gold indeed is fire, light (seed and immortality). "Thereby he bestows upon him fiery spirit, brilliance (potency) and immortality." "O, bestower of longivity, protect my life" — he thereby confers

longivity upon him. He (Adhvaryu) then tells the Yajamāna -"control your speech"; with a view to comencing the sacrifice; for sacrifice is speech.

7. Four wives of the Yajamāna are there in attendance. (They are) the consecrated Queen, favourite spouse, the neglected wife and the *Pālāgalī* (the barren wife) – all of them adorned and wearing golden pendants, to ensure completeness of conjugal union. With them he (the Yajamāna) enters the sacrificial hall; the Yajamāna enters through the eastern gate and the wives through the southern.

8. After offering the evening oblations, he lies down with his favourite spouse behind the *Gārhapatya*, with his head towards the north. At the same place the other wives also lie down. He lies in her lap without embracing her, thinking "let me by this self-control, reach the end of the year (of protecting the horse) successfully."

9. After the morning oblation is offered, the Adhvaryu offers the *Pūrṇāhuti*, in order that the Yajamāna may achieve everything and he may own everything. Because '*Pūrṇa*' means 'all' and *Aśvamedha* is all. At this (offering) he releases his speech to grant a boon and says "I grant the boon to the Brahmā (priest)." This is to gain and secure everything; for a boon is everything and *Aśvamedha* is everything. Then the gold pendant which is on his neck is removed and he gives it to the Adhvaryu. By giving it to the Adhvaryu, he gains for himself immortal life, for gold is immortal life.

10. He then gets ready an *Iṣṭi* (called *Pathikṛt*) to Agni for gaining the path and to avoid losing the mouth (starting) of this sacrifice. For, all deities have Agni for their mouth and *Aśvamedha* contains all objects of desire. He (does so, thinking) "having pleased all the gods at the start, may I obtain all my desires." For that (offering) there are fifteen *Sāmidheni* chants. The thunderbolt is fifteen-fold and thunderbolt symbolises vitality. Thus with the thunderbolt, vitality, the Yajamāna drives away all evil. The two *Ājayabhāgas* are given to the killer of *Vṛtra*. *Vṛtra* symbolises evil and this is to destroy the evil. "Agni, the head and the realm of space" - (the *mantras* starting thus) he utters in a whisper as the invitatory chant and offering *mantra* of the main oblation. The one contains the word '*Mūrdhan*' and the other contains the word '*Bhuvaḥ*' (for '*sad*'). This yonder one which burns (sun) is *Mūrdhā* and it is doubtless for securing him (the sun). Why the other *mantra* contains the verb '*sad*' (*Bhūḥ*)

is because by that he gains the '*sad*' (truly existing). The *Samyājas* are in the form of two chants in the Virāḍ metre. This metre is one that belongs to all the gods and all objects of desire are contained in the *Aśvamedha*. He thinks "having pleased all the gods, let me achieve all my desires." For this, gold is *Dakṣiṇā*; gold weighing hundred grains. Its purposed has been explained.

11. He then prepares a *caru* for Pūṣa; for Pūṣa is the over-lord of the paths; this is to ensure success in the journey of the horse. Now, this earth is Pūṣa and thereby he makes her its protector. He who is protected by this earth, neither suffers from injury nor from failure. There are seventeen *Sāmidheni* chants; for, Prajāpati is seventeen-fold and Prajāpati is the *Aśvamedha* and hence it is for gaining the *Aśvamedha*. The *Ājaybhāgas* are with the chants containing the '*Vṛdhan*' (growth), for the sake of growth of the Yajamāna. "O Pūṣa, in your *Vrata* (austerity).... we singers of your glory path by path, have reached the lord..." Thus he mutters in a low voice. The *Anuvākya* (invitatory chant) for this is the verse containing the word '*Vrata*' means vitality and it is for obtainment of vitality and for owning vitality. As to the other (containing the word '*Pathin*', it is for securing successful journey for the horse. The *Anuvākya* and *Yājya* for the *Sviṣṭakṛt* offerings are in two Anusṭhubh metres. For, Anuṣṭubh is speech and speech is Prajāpati; Prajāpati is the *Aśvamedha*. Hence it is for gaining of *Aśvamedha*. The *Dakṣiṇā* for this are one hundred garments; for garment is man's external appearance. That is why on seeing a well-dressed man, people ask- "Who can he be, for he is arresting the attention of others by external appearance." There are hundred garments, for man's life-span is hundred years and he has hundred energy. He thus gains for himself life-span, energy and vigour.

12. While this offering to Pūṣa is being made, the horse is brought after being washed. That horse is decorated with all colours (or is very fast-moving), worth a thousand cows (as price); in its youth and it has no equal to be yoked to its right side. It has all colours because appearance means everything and *Aśvamedha* is everything. So, for the sake of gaining everything (it is decorated with all colours) and for owning everything. That it is very fast is because speed means vitality and it is for gaining and owning vitality. Why it should be worth a hundred cows is because hundred means everything and *Aśvamedha* is everything so it is for the gaining of everything; for owning everything. As to its being in its prime of youth, it is for the sake of his obtaining unlimited vigour; for such a one in the prime of youth attains unlimited vigour. Why it is without

an equal to be yoked to its right side - for, that horse is indeed he that shines yonder and definitely nobody is there to equal him (sun); and it is for owning that (status of the sun).

13. Now Bhāllaveya said- "that horse should be of two colours i.e., black spotted (one of the colours being black)." For that horse came out of Prajāpati's eye and the eye has two colours; white and black. Thus he endows it with its own form (when it is black-spotted).

14. Then Sātyayagñi, however, said - "this should be of three colours. Its front half should be black, its hind part should be white and a mark of a cart at its fore-head." The black front portion is the same as this black portion of the eye. The white hind portion is the same as this white part of the eye. The mark of a cart in front stands for the pupil of the eye. Such a one is indeed the most appropriate in form. Which ever of these (varieties) multi-coloured, two-coloured are three-coloured, it should have the mark of the cart on the fore-head for being fit for immolation and it should ofcourse be very speedy.

15. Guards are stationed ready in front. One hundred princes wearing armours; a hundred warriors with swords; a hundred sons of village-headmen, with quivers filled with arrows; a hundred sons of revenue officers and charioteers, wielding lathis and a hundred horses more than twenty-four years old, besides the one let loose (as sacrificial horse) which is gaured. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then gets ready an *Iṣṭi* to Savita consisting of a *Puroḍāśa* in twelve potsherds to Savita, the begetter (thinking) "may Savita beget this my sacrifice"; for Savita is indeed the begetter. For that there are fifteen *Sāmidheni* chants and two *Ājaybhāgas* to the killer of Vṛtra. "He who calls for all these beings..." and "may the divine Savita come here laden with treasures....." - these are uttered in a low tone as the invitatory and offering chants for the main oblations. Those chants for the *Sviṣṭakṛt* offering consist of two *mantras* in Virāḍ metre. The *Dakṣiṇā* for this is gold weighing a hundred grains. The import of this has been explained.

2. When the *Prayājas* (fore-offerings) of this *Isṭi* are being offered, a brahmin lute-player, striking up the *Uttara Mandra* tune sings on the south, three *Gāthās* (euological verses) composed by himself (to mean) "so, he performed sacrifice; so he conquered." Its significance has been told.

3. He then gets ready the second offering consisting of a *Puroḍāsa* in twelve potsherds to Savita-Asavita (thinking) "may Savita encourage this my sacrifice." Because, Savita is one who prompts. For that there are seventeen *Sāmidheni* chants and two *Ājaybhāgas* with *mantras* having the word '*sad*'. By this he owns the truly existent. "O god Savita, all troubles you keep away from us..... etc., and "may that mighty god Savita send us riches.....etc.," These *mantras* are muttered in a low voice, as *Anuvākya* and *Yājya* formula for the main oblation. The *mantras* for the *Sviṣṭakṛt* are two in Anuṣṭhubh metre. The *Dakṣiṇā* for this is silver for the sake of variety of colours and for the forward marching of the horse without coming in the reverse. Its (silver's) weight should be a hundred grains; for, man has hundred years life-span and hundred energies; thus to secure longivity and energy (it should weigh hundred grains).

4. When the *Prayājas* are being offered in that *Iṣṭi*, a brahmin who sings playing on the lute, striking up the *Uttara Mandra* tune, signs on the southern side three *Gāthās* (euological verses) composed by himself (to mean). "Thus he performed sacrifice; thus he conquered." Its import has been explained.

5. He then prepairs the third offering consisting of a *Puroḍāśa* in twelve potsherds to Savita - the *Satyaprasava* (of non-failing impulse); for, that indeed is non-failing which is the impulse of Savita. (He thinks) "May he impulse this sacrifice of mine with the non-failing impulse." For this too, there are seventeen *Sāmidheni* chants. The two *Ājayabhāgas* contain the word '*Rayim*' (wealth), for the sake of obtaining and owning vigour; for, wealth is vigour. "The all divine true lord....etc.," and "Indestructible is that (impulsion) of the divine Savita....etc.,". These are uttered in a low voice as the *Anuvākyas* and *Yājyas* of the main oblation. The *Sviṣṭakṛt* is offered with the usual ones (in Tṛṣṭhubh), thinking "I may not swerve from the path of sacrifice." Thereby he finally establishes himself in the regular sacrificial path. Those chants are in Tṛṣṭhubh for the sake of gaining and owning vitality, for Tṛṣṭhubh chants symbolise vitality in Indra. The *Dakṣiṇā* for this is gold and it should weigh a hundred grains. Its significance has been explained.

6. When the fore-offerings of the *Iṣṭi* are in progress, a brahmin lute-player, after striking up the *Uttara Mandra* tune, signs on the southern side, three *Gāthās* (euological verses) composed by himself (to mean) "so he performed sacrifice; so he conquered." The significance of this has been explained.

7. After completing this *Iṣṭi*, the Adhvaryu and the Yajamāna get up and whisper into the right year of the horse - "plentiful by your mother and powerful by your father.....etc." Its significance has been told. They then set it free towards the north-east; for that region is the region of both gods and men. They thus let it go to its own region, to safeguard it from any injury. For one who is settled in his own abode suffers no injury.

8. He says " O gods ! Gaurdians of the quarters! Protect this horse consecrated for offering unto the gods." The (four groups of) human guardians of the four quarters have been told and now these are the divine ones; namely the *Āpyas*, the *Sādhyas*, the *Anvadhyas* and the Maruts. Both of these (groups), men and gods unitedly gaurd it for a year without (making it) turn back. This horse is none else than this yonder one (sun) who burns. Who dares to turn it back? If they succeed in turning him (sun) back, everything here would move in reverse order (get upset). Therefore they gaurd it without causing it to turn back.

9. He says "O Guardians of the quarters, those who will reach the completion of this (*Aśvamedha*) will happen to share royal power and become kings worthy of coronation. Those who do not reach the completion of this, they will have no share in royal power; they will not become kings and will end up as worthless *Kṣatriyas* or ordinary peasants unworthy of coronation. So, don't be careless; safeguard it from waters fit for bathing and from mares. Whenever you come across a brahmin, you ask him "How much you know of the *Aśvamedha* ?" If he does not know, you ignore him; because this *Aśvamedha* is everything and it is not within everybody's comprehension. If being a brahmin he does not know *Aśvamedha*; he is virtually a non-brahmin and as such to be condemned. You shall supply it (horse) with drink and provide fodder for it. Whatever food is prepared or eatables are available in the country, all that shall be within your reach. You will halt in the house of a carpenter (engaged in making chariots) because that is the abode of the horse. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. After releasing the horse, he spreads a mattress of golden threads, south of the *vedī* and on that the Hotā sits. To the right of the Hotā, on a bunch of golden fibers (made into a cushion) the Yajamāna gets seated. To the right the Yajamāna, Brahmā and Udgātā sit on golden stools, In front of them, facing the west, the Adhvaryu sits on a golden stool or on a gold slab. When they are seated, the Adhvaryu asks the Hotā - "O Hotā count the beings and count this Yajamāna above the beings." Thus told, the Hotā addresses the Adhvaryu, when he is about to narrate the *Pāriplava* legend (a narration so called because it is told recurrently once in ten days during that whole year when the horse is let loose). "O Adhvaryu" and "here I am, Hotā !" responds the Adhvaryu.

2. Hotā says "Manu, Vaivastvata, the king and his subjects are men and they are present here." House-holders who are not *śrotriyas* (those who have not performed sacrifices) get together there. He instructs them- "this *Ṛca* is of Veda" - so saying, he recites a *sūkta* from the Veda. At that time those who play on the lutes come together. Adhvaryu tells those lute-players. "Sing the glory of the Yajamāna along with that of righteous kings of yore." They accordingly sing on him. By this singing, they make him share the same world as the righteous kings of the past.

3. Having called (the lute-players to sing) the Adhvaryu performs the *Prakrama* oblations either on the *Dakṣiṇāgni* or on a foot-print of the horse after drawing a line around it; whichever the tradition there (in that particular area). But the former (offering on the *Dakṣiṇāgni*) is more in vogue. Before the first offering to Savita is made, he offers one oblation called *Rūpas* into the *Āhavanīya* by quickly reciting the *mantra*. In the evening, when the *Dhṛti* offering are made, lute-player belonging to the princely class, after striking up the *Uttara Mandra* tune, sings on the right side, three *Gāthās* (eulogical verses) composed by himself (to mean) "so he fought; so he won this battle." The significance of this has been told.

4. Then on the following day, second day, those three *Iṣṭis* are offered to Savita in the same way; there is that same procedure. "Adhvaryu !" calls Hotā; "I am here, Hotā !" responds the Adhvaryu. "King Yama, Vaivasvata." He (the Hotā) says . "His subjects are the *Pitṛs* and they are staying here." Old men

come together at that place and he instructs them. "The *Yajuṣ* formulas are the Veda; this is that " ; so saying he recites an *Anuvāka* (chapter) of the *Yajuṣ* The Adhvaryu calls the lute-players in the same way but does not offer *Prakrama* oblations.

5. Then on the third day, after performing the (three) *Iṣṭis* , in the same manner on the same procedure -Adhvaryu calls Hotā; "I am here, Hotā " responds the Adhvaryu. Hotā says "King Varuṇa, Āditya; his subjects are the *Gandharvas* and they are staying here." Handsome young people get together there. He (Hotā) instructs them- "the Atharvans are the Veda; this is that" - "so saying he recites one *Parva* (chapter) of the *Atharva* passages." The Adhvaryu calls (the lute-players) in the same way but does not perform *Prakrama* offerings.

6. Then on the fourth day, after performing the three *Iṣṭis*, in the same manner and on the same procedure - "Adhvaryu calls Hotā "; I am here, Hotā -responds the Adhvaryu . "King Soma, Vaiṣṇava; he (the Hotā) says his subjects were *Apsarās* and they are staying here", charming young ladies come together there. He (Hotā) instructs them "Aṅgiras are the Veda; this is that" - so saying he recites one of the *Parva* (chapter) of Aṅgiras. Adhvaryu calls the lute-players in the same way but does not perform the *Prakrama* offerings.

7. Then on the fifth day, after performing the three *Iṣṭis* in the same manner on that same procedure Adhvaryu calls Hotā; "I am here Hotā" responds the Adhvaryu. "King Arbuda, Kādraveya" says the Hotā. "His subjects are the serpents and they are staying here." The snakes and snake-charmers come together. He (Hotā) instructs them- "*Sarpavidyā* (snake-charming) is Veda. This is that." So saying he recites a chapter of the *Sarpavidyā*. Adhvaryu calls the lute-players in the same way; but does not perform the *Prakrama* offerings.

8. Then on the sixth day, after performing the three *Iṣṭis* in the same manner and on the same procedure Adhvaryu calls Hotā; "I am here, Hotā" responds the Adhvaryu. "King Kubera, Vaiśravaṇa" - says the Hotā. "His subjects are *Rakṣasas*. They are staying here." Then criminals, robbers and murderers come together. He (Hotā) instructs them- "The *Devajana-Vidyā* (Science of demonology) is Veda. This is that. So saying he recites a *Parva* of the *Devajana-Vidyā*. Adhvaryu calls the lute-players in the same way but does not perform the *Prakrama* offerings.

9. Then on the seventh day, after performing the three *Iṣṭis* in the same manner on that same procedure Adhvaryu calls Hotā; "I am here Hotā" responds the Adhvaryu. "King Asiva, Dhānva" - says the Hotā . "His subjects are the *Asurās* and they are staying here." The usherers come together. He (Hotā) instructs them- "*Māyā* (magic) is Veda. This is that"- so saying he performs some magic trick. Adhvaryu calls the lute-players in the same way but does not perform the *Prakrama* offerings.

10. Then on the eighth day, after performing the three *Iṣṭis* in the same manner on the same procedure 'Adhvaryu' calls the Hotā; "I am here Hotā" responds the Adhvaryu. "King Matsya, Sammada" says the Hotā. "His subjects are the acquatic animals. They are staying here". Both fish and fisher-men come together there. He (Hotā) instructs them- "*Itihāsa* is the Veda. This is that" so saying he narrates some *Itihāsa* (historical anecdote). Adhvaryu calls the lute-players in the same way but does not perform the *Prakrama* offerings.

11. Then on the ninth day, after performing the three *Iṣṭis* in the same manner on the same procedure Adhvaryu calls the Hotā; "I am here Hotā" - responds the Adhvaryu. "King Tārkṣya, Vaipaśyata" - says the Hotā. "His subjects are the birds. They are staying here." Both birds are those who know the science of birds come together there. He instructs them- "The Purāṇa is Veda. This is that" - so saying he recites some Pauranic text. The Adhvaryu calls the lute-players in the same way but does not perform *Prakrama* offerings.

12. Then on the tenth day, after performing the three *Iṣṭis* in the same manner on the same procedure, Adhvaryu calls the Hotā; "I am here Hotā" responds the Adhvaryu. "King Dharma, Indra" says the Hotā. "His subjects are the gods. They are staying here." *Śrotriyas* (Brahmins who have performed *Śrauta* sacrifices) and who do accept *Dakṣiṇā* come together there. He (the Hotā) instructs them- "the *Sāmans* are Veda." This is that - so saying he recites ten *Sāmans*. Adhvaryu calls the lute-players in the same manner but does not perform the *Prakrama* offerings.

13. This (series) is the *Pāriplava* (the revolving or repeating) ritual in which he refers to all royalties, all regions, all Vedas, all gods and all beings. To whomsoever the Hotā, knowing this, tells this *Pāriplava*, or whosoever even knows this, attains identity with and shares the world of those royalties; gains the regal authority and lordship over all people; gains all the Vedas, and by gratify-

ing the gods, finally establishes himself in all beings. This very same ritual revolves again and again and hence it is called *Pāriplava.* For thirty-six times at the rate of once in every ten days, he recites this. The Bṛhatī metre consists of thirty-six syllables and cattle are of the Bṛhatī metre. By means of Bṛhatī, he gains cattle for him. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. When the year has passed (after releasing the horse), *Dīkṣā* takes place. After the *Paśu* (he-goat) for Prajāpati is slaughtered, the *Iṣṭis* (the three *Iṣṭis* to Savita offered daily throughout that year) come to close. "Let him (continue) offering them in the fires of the *Purohita* (family priest)" say some. But why should be, the one who has entered *Dīkṣā,* offer? There are twelve *Dīkṣā* days, twelve *Upasad* days and three *Sutyas* (Soma days) totalling to three nine-fold (*Triṇavati Stomas*) and three nine-fold (twenty-seven-fold) is a thunder-bolt. The horse is the *Kṣatra* and the princely class also is *Kṣatra.* The royal power is gained by the thunder-bolt. Thus he gains royal power by means of the thunder-bolt.

2. When the *Dīkṣaṇīya* offering is made and speech released in the evening, the lute-players assemble there. Adhvaryu calls them - "O players on lute you sing on this Yajamāna along with the gods." They accordingly sing on him. Everyday, after releasing of speech and completion of the *Agnīṣomīya* sacrifice, and the *Vasatīvarī* waters are carried round, he makes them sing on him along with the gods and thereby make him (the Yajamāna) gain co-existence with gods in their world.

3. On the *Sutya* days also, they sing on him along with Prajāpati every day when the *Vasatīvarī* waters have been carried round and the *Udavasanīya* offering has been completed. Why thus they sing on him along with Prajāpati is that they thereby make him share the same world with Prajāpati.

4. There are twenty-one *Yūpas;* all of them twenty-one cubits high; the central one (nearest to the altar) is of *Rajjudāla* wood. On either side are those of the *Pītadru* (tree); six of *Bilva* wood; three this side and three on that side - six of *Khādira* wood; three on this side and three on that - six, of *Palāśa* wood. Now why the *Yūpas* are of these discriptions? When the vital airs of

Prajāpati had escaped, his body began to bloat. What phlegm was there, it flowed out all at once and burst out from inside through the nostril. That became this tree, *Rajjudāla*. Hence it is phlegmatic. It indeed came into being from the phlegm and so he endows it with that form. That (*Rajjudāla*) *Yūpa* is nearest to the fire because that is the central one and nose is the central one among the channels of *Prāṇa*. He thus puts it in its own place.

5. What brilliance in the form of water, what fragrance there was (in Prajāpati), that flowded out in one lot and burst forth from inside through the eye. It became there tree, *Pītadru*. Hence that wood is sweet-smelling, since it originated from fragrance. It is inflamable because it came out of brilliance.With that quality, he endows it with. Because these two (*Yūpas* of *Pītadru*) are on the two sides; these two eyes are on the two sides of the nose. Thus he puts them in their own place.

6. What spinal liquid, what marrow there was (in Prajāpati's body), that flowed-out in one lot and burst forth through his ear and became that *Bilva* tree. Everything inside the fruit of that tree is eatable. It is yellowish in colour because the marrow is yellow and with that form, he endows it. The *Yūpas* made of *Pītadru* are inside (nearer the centre) and those of *Bilva* wood are at the out-side; because the eyes are inside and the ears are outside. Thus he places them in the proper position.

7. The *Khadira* tree emerged from his (Prajāpati's) bones. Hence it is hard and very strong, since bones are very hard and strong. Thereby he endows it with its own form. The *Yūpas* of *Bilva* are inside and those of *Khadira* are out-side; because the marrow is inside and the bones are outside. Thus he places them in the proper position.

8. From the flesh (of Prajāpati) emerged the *Palāśa* tree. Hence it is very juicy and has a red exudation. The flesh is bloody as it were (in appearance), and so he endows it with its own form. The *Yūpas* of *Khadira* are inside and those of the *Palāśa* are outside, because the bones are inside and the flesh is outside. Thus he places them in the proper position.

9. Now, why there are twenty-one (each twenty-one cubits high) is because the one that that shines yonder (sun) is twenty-one-fold. There are twelve months, five seasons, these three worlds and yonder sun is the twenty-first

and he is the *Aśvamedha* and thus the Prajāpati. Having thus completely restored this Prajāpati (the *Aśvamedha* sacrifice), he immolates in it twenty-one *Paśus* for Agnī-Soma; for these there is one common set of procedures. This is the ritual of the day proceeding (the first *Sutyā*). (Fourth Brāhmaṇa Ends.)

(Chapter Four Ends.)

Chapter Five

BRĀHMAṆA I

1. Then at the next morning, there is the chanting of the *Stoma* of Gotama in which each *Stoma* successively increases by four verses. The *Bahiṣ-Pavamāna* on four, *Ājya Stotra* on eight, the *Mādhyandina Pavamāna* on the twelve, the *Pṛṣtha Stotra* on the sixteen, the *Ārbhave Pavamāna* on the twenty and the *Agniṣṭoma Sāman* on twenty-four verses.

2. In that, some make the *Agniṣṭoma-Sāman*, a *Sāman* of four verses, saying, "It is neither an *Agniṣṭoma* nor an *Ukthya.*" In that case let him (the Hotā) after reciting the *Stotriya Pragātha* together, recite the *Anurūpa Pragātha* together; the *Rathantara Pṛṣṭha*, the *Śastra* of the *Rathantara* of *Agniṣṭoma* sacrifice. By this he gains this world.

3. There are twenty-one *Savanīya Paśus* (on the *Sutya* days); but he should immolate two sets of eleven *Paśus* to obtain whatever desired object there may be belonging to the set of eleven. When the *Agniṣṭoma* is completed and *Vasatīvarī* waters are carried round, the Adhvaryu offers the *Anna Homas* (oblations of food). Their significance has been already explained. Accompanied by the chants of twelve *Anuvākas*, he offers - "To *Prāṇa-Svāhā*; To *Apāna-Svāhā* etc., For, the year has twelve months and year is everything and the *Aśvamedha* is everything. (So he offers) for the gaining of everything and for owning everything."

4. The central day happens to be an *Ekaviṁśa* day (where all *Stotras* are of twenty-one verses each). This yonder sun is twenty-one fold; he is the *Aśvamedha.* By his own *Stoma*, in his own deity, he establishes. Hence it is an *Ekaviṁśa* day.

5. And why it is an *Ekaviṁśa* day is because man is twenty-one-fold; for he has ten fingers, ten toes and the body as the twenty-first. Thus with his twenty-one-fold self, he gets established in this twenty-one-fold day. Therefore it is an *Ekaviṁśa* day.

6. Again why it is an *Ekaviṁśa* day? *Ekaviṁśa* is the base of the *Stomas.* Manifold is that ever-varying performance which takes place on this day. Since he

wishes that the manifold and ever-varying performance which has to take place on this day, shall take place, so that he could get established on the *Ekaviṃśa* base, (he makes) it an *Ekaviṃśa* day.

7. Now the *Prātaḥ-savana* of this day - the Hotā having chanted the *Ājya-Stotra* in the Paṅkti metre (saying) "I consider Agni who is good...etc.," follows it up with the chant of a one-day *Somayāga.* Then he recites together in a triplets both *Bārhata Prauga* (the *Prauga Śastra* in Bṛhatī) and Madhucchandasā. This is to obtain what desire is there in the *Bārhata Prauga* and in the Madhucchandasa. This much constitutes the morning *savana.*

8. Now the mid-day *savana* - the opening chant of the *Marutvatīya Śastra* and Aticchandas (which reads) "In the three troughs, the buffalo drank the barley - draught." This Aticchandas is indeed outstanding among the metres and the *Aśvamedha* is outstanding among the sacrifice. This one being repeated thrice, becomes a *Tṛca* and hence he obtains that desire which is contained in *Tṛca.* "Here, O good one, is the pressed plant" is the *Anucara* and this same *Tṛca* refrain which is the link of the one-day's *Somayāga.* Having recited both in Paṅkti "here in the Soma drought alone (the Brahman) gave you strength"; and the six-footed ones "the patron you are of the one who offers Soma." He inserts that *Nivid* in the hymn of the one-day's sacrifice. This much for the *Marutvatīya Śastra.*

9. Then (we deal with) the *Niṣkevalya Śastra.* The *Mahānāmni* chants are the *Pṛstha Stotras* which he recites along with the *Anurūpas* and *Pragāthās,* for obtaining all the objects of desire. Because in the *Mahānāmnis* and in the *Aśvamedha* are contained all objects of desire. Having recited the Paṅkti chants "Indra has grown in revelry"; "This sacred work did you protect in fights with *Vṛtra,*" he inserts the *Nivid* in the hymn of the one-day's sacrifice. This much is the mid-day *savana.* The chant in Aticchandas metre - "unto that god Savita within the two bowls do I sing praises" is the opening chant of the *Vaiśvadeva Śastra.* Its significance is the same as the former Aticchandas. The *Anucara* - "To meet, O lord Savita, the ever helpful, we come for our share"- contains the work '*Abhi*' which symbolises *Abhihūti* (Victory). Having recited the *Sāvitra* chants - "up rose this good Savita, the friend of the house..... etc.," he introduces the *Nivid* (just before the last *Sāvitra* chant) in the hymn of one-day's sacrifice. Having recited the four chants to heaven and earth - "the mighty heaven and earth, the most glorious.....etc.", "he introudces the *Nivid* in the

hymn of the one-day's sacrifice. Having recited the Ārbhavā — Ṛbhu, Vibhvān, Indra; Vāja, come to this our sacrifice.... etc.," he introduces the *Nivid* of the one day sacrifice "Who is there righteous to join, Mitra and Varuṇa.... etc.," he introduces the *Nivid* of the one-day's sacrifice. This much for the *Vaiśvadeva Śastra*.

10. Then about the evening *savana* - the starting hymn of the Vaiśvadeva is in Atichandas - *"Abhi Tyam Devam Savitāramopyoh...."* (to that God Savita enclosed within the two cups.....etc.)." The import of this is the same as before. The *Anucara* hymn for this is *"Abhi Tvā Deva Savitaḥ...* etc." (To you the Lord Savita.....etc.); this again contains the word '*Abhi*' suggesting victory. Then by chanting the hymn *"Rūpamuduṣya Devaḥ Savita Damūnā....."* (This god Savita emerges as family friend.....etc.), for the *Śastra* to Savita. He inserts the *Nivid* in the *mantra* for the one-day's sacrifice. Having recited the four *Śastras* in praise of heaven and earth starting with *"Dyāvāpṛthivī Iha Jyāha...* etc." (Heaven and Earth, the most shining here), he inserts the *Nivid* in the *mantra* for the one-day's sacrifice. Then he recites the *Ārbhaya Śastra "Ṛibhur Vibhvā Vāja Indra No Acchā....*etc." (Ṛibhu, Vibhvān, Vāja, Indra - all of you come to our sacrifice....). Then he inserts the *Nivid* in the *mantra* for one-day's sacrifice. Then he recites the *Śastra* for Viśvedevas starting with *"Ko Nu Vām Mitrā Varuṇāvṛtayan"* (O Mitra and Varuṇa, he who is of sincere thought to you.... etc.) Then he inserts the *Nivid*. This constitutes the *Vaiśvadeva Śastra*.

11. Then about the *Agni-Māruta Śastra* - After chanting the *Vaiśvānara* hymn "The hope of the sky and the disposer of the earth....... etc.," he introduces the *Nivid* in the hymn of one-day sacrifice. Why the hymn of the one-day's sacrifice are used to introduce the *Nivid* is to see that the Yajamāna does not fall from his firm foundation; for, the *Jyotiṣṭoma* is the foundation.

12. For the (*Ekaviṁśa* day) these are the *Paśus* - a horse, a hornless he-goat, a *Gomṛga*, fifteen *Paryangyas*. The import of these has been explained. Besides are these wild *Paśus* - for the spring, he immolates three *Kapiñjalas* (wild fowls); for the summer, sparrows and for the rainy season, the *Tittiris*. The significance of these has been told. Then the *Paśus* for the twenty-one *Yūpas*. He immolates twenty-one *Paśus* for each of the eleven deities of the *Cāturmāsya* performances, for the number of deities for *Cāturmāsya* cover all the gods. All wishes are in the *Aśvamedha*; so he thinks "by pleasing all the deities, I shall gain all my wishes." But let him not do so. Only seventeen *Paśus*

are to be tied to the central *Yūpa*, so that he may gain and own everything. Because Prajāpati is seventeen-fold and seventeen is everything; *Aśvamedha* is everything. Sixteen each of the other *Yūpas* for the sake of gaining everything; for everything here consists of sixteen parts and *Aśvamedha* is everything. For each intermediate quarter, he ties thirteen wild *Paśus*, in order that he may gain and own everything; for the year consists of thirteen months and year is everything; *Aśvamedha* is everything. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Before the *Bahispavamāna* (chanting), they bring forth the horse after cleansing it. They crawl along with it for the *Pavamāna*. Its significance has been explained. When the *Pavamāna* has been recited, they make the horse thread on the spot where from the *Pavamāna* was chanted. If the horse sniffs or turns, he may conclude - "My sacrifice is a success." Having made it thread, the Adhvaryu says - "Hotā ! Praise." The Hotā praises it (the horse) with eleven verses.

2. "You did neigh when you were first born.....etc". Thrice he praises with the first-*mantra* and thrice with the last. These amount to fifteen (First one three times then next nine once each and the eleventh one thrice) and fifteen-fold is thunderbolt. Thunderbolt is vigour. It is by means of this thunderbolt, i.e. vigour, the Yajamāna dispels the evil at the start. That thunderbolt is given to the Yajamāna to strike at whoever is to be struck down. – "The fast runner has advanced for the kill.......". "The runner has advanced to the highest place......".

3. Removing these two chants, he introduces the hymn – "Never (fail us) 'O' Mitra Varuṇa, Aryamā and Āyu....." in Adhrigu. Some others introduce before the *Vaṅkrīṇa* hymns, the one starting with "Thirty-four ribs of the horse akin to the gods....". This they do with the idea of placing the *Praṇava* (OM) in an unusual place or to make a singular usage have the sense of plural. This is not how he should do. Let him introduce the whole hymn "*Upa Pragaccasāman* etc. meaning the fast horse has gone forward for the kill.......... the horse has advanced to the highest place."

4. Having uttered these two hymns, he chants the remaining part of the *Adhrigu*. A garment, an upper garment and gold - these are spread out for the

horse. On that they quieten (slaughter) it. When the *Paśus* have been strangled, the wives (of the king) come with water for washing the feet - four wives (accompanied) by one young lass as the fifth and with four hundred female attendants. When the water for the feet is ready, they cause the *Mahiṣi* (queen consort) to lie down near the (strangled) horse. They cover her with the upper garment (saying) "You cover yourself in heaven" – for, that indeed is the heaven where they immolate the *Paśus*. The male organ of the horse is kept at the lap of the queen. "May the vigorous male, the layer of seed, impregnate" - - she says for the completeness of union. While they are lying there.

5. The Adhvaryu addresses the horse - "*Utsakthyā Ava Gudam Dhehi*", for which no one responds lest there should be some one to rival the Yajamāna.

6. The Adhvaryu then addresses the young lass - "Hello, Hello, Maiden, that little she-bird"– "the young lass responds." "Adhvaryu, that little he-bird...".

7. Then Brahmā addresses the queen, "Hello, Hello-Mahiṣī, your mother and your father climb to the top of the tree..." She has a hundred princesses as attendants and they respond to Brahmā. "Hello, Hello, Brahmā, your mother and your father play on the top of the tree....".

8. Then the Udgātā addresses the favourite wife (of the king)- "Vāvātā, Hello, Hello Vāvāta; turn her upwards". She has a hundred noble women as attendants and they respond - "Udgātā, Hello, Hello, Udgātā, turn him upwards."

9. Then the Hotā tells the neglected wife (of the king)–Parivṛktā, Hello, Hello,Parivṛktā, when large meets small in this *Amhabhedi*....". She has a hundred daughters of heralds and village heads attending on her. They reply to the Hotā.- "Hotā, Hello, Hello, Hotā, when the gods favoured the *Lalāmagu*."

10. Now, the Chamberlain addresses the Pālāgalī (wife)-"Pālāgalī, Hello, Hello, Pālāgalī, when the deer eats the corn, one thinks not of the fat cattle...." She has a hundred daughters of Chamberlain and charioteers as attendants. These respond to the Chamberlain - "Chamberlain Hello, Hello, Chamberlain, when the deer eats the corn, no one thinks of the fat one.....".

11. Those words in the form of *Abhimethitas* (derisive statements) represent every kind of attainment and in the *Aśvamedha* all objects of desire are contained. "By every kind of speech, may we obtain all objects we desire for" - thus they think. They make the *Mahiṣī* to get up. Those women then return the same way they had come. Other finally utter the *mantra* containing the word *Surabhi*; (fragrance) "To *Dadhikrāvan*, have sung praises .....etc." For, from those who utter impure speech in the sacrifice, life and deities depart. So this purifies the speech for the sake of the worship of the gods; for preventing the departure of the deities. Then they place the *Vapā* of the *Gomṛga* and of the hornless he-goat on the horse and then take it (to the *Āhavanīya*) saying, "The horse has no *Vapā*." It should not be done so. He should take out the actual fat of the horse. The fat of other (*Paśus*) is ordinary. After the *Vapās* are made, they return at the rear of the *Sadas* and hold a metaphysical discussion. Entering through the eastern door, they sit before their respective *Dhiṣṇyas*.

12. Now the Hotā asks the Adhvaryu– "Who is it that moves singly?" He replies - "The Sun travels alone."

13. The Adhvaryu asks the Hotā– "Which is equal to Sun in effulgence?" He is answered "The Brahman is equal to the Sun in effulgence."

14. The Brahmā (priest) asks to Udgātā –"I Ask you for my knowledge, O friends of Gods ... etc." (Udgātā) replies. "I am too at those three places...... etc."

15. The Udgātā asks Brahmā– "Into what, the Puruṣa has entered.... etc." and he replies "The Puruṣa (spirit) has entered into five things ..... etc. " When this (*Brahmodya*) has been uttered they get up and leaving the *Sadas*, proceed eastwards to the side of the Yajamāna. Having approached him who is sitting in front of the *Havirdhāna* (enclosure), they sit down in their respective places.

16. That Hotā asks the Adhvaryu– "What was the first conception?" He answered "The sky was the first conception."

17. Now the Adhvaryu asks the Hotā – "Please tell, who is the *Piśaṅgila* (tawny one).... etc". He replies "The unborn (or *Māyā* or night) is the *Piśaṅgila*....etc."

18. Then Brahmā asks the Udgātā– "How many kinds are there of this (sacrifice) - how many syllables....". He replies "There are six kinds of this (sacrifice) and a hundred syllables .....".

19. Now the Udgātā questions the Brahmā– "Who knows the navel of this Universe ....". He replies– "I know the navel of the Universe.....".

20. Then the Yajamāna asks the Adhvaryu–"I ask you which is the farthest end of the earth....". He replies, "This *vedī* (altar-site) is the farthest end of the earth .....".

21. The *Brahmodya* (metaphysical discussion) marks the complete attainment of speech. *Aśvamedha* contains all desires and so (they think) "Let us attain all desires by means of all speech." When the *Brahmodya* is over, the Adhvaryu enters (the *Havirdhāna* enclosure) and in a golden vessel draws the *Soma-Graha* for Prajāpati called *Mahima-Graha*. The *Puroruk* (*Yajuṣ* formula preliminary to drawing a *Soma-Graha*) is--"The *Hiraṇyagarbha* was first produced....etc.". Its *Puronuvākya* is "well born, self-born at first etc." The praise chant for this (*Mahima-Graha*) is "May the Hotā offer to Prajāpati......etc." The Hotā utters (the offering formula) "O Prajāpati, None other than you....etc." and as the *Vaṣatkāra* is pronounced (the Adhvaryu) offers (the *Mahima-Graha*) saying "What *Mahimā* or greatness of yours there has been in the day and the year." He does not utter *Anuvaṣaṭkāra* (repeating *Vauṣat*), for he offers the contents of the *Graha* all in one stretch. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now about the offering of *Vapās*– "Upto the offering of the *Vapā* for Viśvedevas, separate oblations are to be offered. After the offering of the *Vapā* for Viśvedevas, following that the others are to be offered"–This is what Satyakāma Jābāla said. Because Viśvedevā means all the deities and these deities, he gratifies, one by one.

2. The two Saumapa Mānutantavya said – "Soon after the *Vapā* offering is made to Indra-Agni, the offerings to the other deities should be given." For, Indra-Agni cover all the deities and these deities he places one by one.

3. Śailāli opined – "When the *Vapā* for '*Ka*' has been offered, then other offerings should follow." For '*Ka*' is Prajāpati and all other gods follow Prajāpati and these deities he gratifies one by one.

4. Bhāllaveya said, "After offering oblations to the twenty-one deities of the *Cāturmāsya*, they should proceed after making twenty-one parts of the *Vapā* ."

Those gods in *Cāturmāsya* account for all the deities. Thus he pleases these deities one by one. Indrota Śaunaka opined - "Separate offerings are to be made." Why should one hurry up? Thus he gratifies the deities one by one. These are their opinions, but in practice it is different.

5. Now Yāgñavalkya said – "The offerings of the *Vapās* of the *Paśus* for Prajāpati are to be made simultaneously; and those meant for single gods. Only then he gratifies all the gods immediately and easily reaches the completion of the sacrifice and does not faulter. After the *Vapās* are offered, the Adhvaryu enters (the *Havirdhāna* enclosure) and collects the second *Mahima-Graha* for Prajāpati in a silver vessel. The *Puroruk* chants for it is "He who by his greatness has become the one king of the breathing and winking world...... etc." The *Anuvākya* chant and the offering (*Yajuṣ*) *mantra* are interchanged to avoid their becoming stale. The *Praiṣa* utterance (to the Hotā) is the same (as for the first *Mahima-Graha*). As the *Vaṣaṭkāra* is uttered, he offers saying "What greatness of yours there has been in the night, the year." There is no repeating of the *Vaṣaṭkāra* and its import has been explained. They do not make sacrificial portions of the blood of the other *Paśus*; that of the horse, they do make portions. On the right side, they make portions of the other *Paśus* (of Prajāpati excepting the horse) and of the horse on the left side (of the altar). He makes portions (of the blood) of the *Paśus* of Prajāpati, other than the horse, on the branches of *Plakṣa* and that of the horse on bamboo branches.

6. But Sātyayagñi said – "They may do it either way. Only the (right) track should not be missed." But what is said above is the prevalent practice. The sacrifice (on the second day) is an *Ukthya*. By that he enriches the aerial region. The last day is the *Sarvastoma Atirātra* (*Atirātra* with all the *Stomas*) *Sarvastoma* is everything. (*Atirātra* with all the *Stomas*) *Sarvastoma* is everything, *Atirāta* is everything and *Aśvamedha* is everything (So that last day's *Sarvastoma Atirātra*) is for gaining everything and for owning everything.

7. Its *Bahiṣpavamāna* is in the *Trivṛt* (*Stoma* of nine - verses). The *Ājya Stotras* are in the *Pañcadaśa* (15) *Stoma*. The mid day *Pavamāna Stotra* is in the *Saptadaśa* (17) *Stoma*. The *Pṛṣṭha Stotras* are in the *Ekaviṁśa* (21) *Stomas*. The third *Pavamāna* is the *Triṇava* (3 x 9 = 27) *Stoma*; the *Agniṣṭoma Sāman* in the *Trayastriṁśa* (33), the *Ukthas* in the *Ekaviṁśa* (21); the *Ṣoḍaśin* in the *Ekaviṁśa* (21); the *Rātri Sāmans* in the *Pañcadaśa* (15); The *Sandhi* chants in *Trivṛt* (9). Whatever *Śastra* is recited for the second day of the *Pṛṣthya Ṣaḍaha*, the same is employed in the *Atirātra*. By this he enriches the yonder world (heaven).

8. "The *Savanīya Paśus* are twenty-one—all meant for Agni and they have the same formalities" –So say some people. But let him immolate those twenty-four *Paśus* of cow's species for the twelve deities. For, a year has twelve months; the year is everything and *Aśvamedha* is everything. So, for the sake of gaining everything and owning everything (let him immolate twenty-four *Gavya Paśus*). (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Once, Indrota, Daivāpa Śaunaka caused Janamejaya, the son of Parīkṣit to perform this (*Aśvamedha*) sacrifice. By this sacrifice, he (Janamejaya) put an end to all evil actions, all killing of brahmins. So, he who performs *Aśvamedha* puts an end to all evil acts and all *Brahmahatyā.*

2. It is on this, indeed, there is a *Gāthā* (euology) sung– "At *Āsandivatī* (city of throne), Janamejaya tied (to the *Yūpa*), a black-spotted, grain-eating horse, for the gods, which had golden ornaments and yellow-garlands." The same for the first two days and–

3. (caused to perform) *Jyoti - Atirātra* by Bhīmasena. Those same first two days and a *Go-Atirātra* they performed for king Ugrasena. The same for the first two days and a *Āyuratirātra* they performed for king Śrutasena. Those are the descendants of Parīkṣit about whom the *Gāthā* sings – "These Yajamānas of the Parīkṣit's family, one after the other, performed *Aśvamedha* sacrifices and righteous as they are with their meritorious deeds, got rid of sinful acts." The same for the first two days and –

4. An *Abhijit-Atirātra,* they performed for Para-Āhṇār, the king of *Kosala* and this *Gāthā* has been sung on that – "Para Āhṇār's son, the Kauśalya Para, Hairaṇya-garbha caused a horse fit for sacrifice to be tied (to the *Yūpa*) and gave away the entire regions (to *Ṛtviks* as *Dakṣiṇā*)." The same for the first two days, and–

5. With *Viśvajit-Atirātra,* they performed *Daurgraha* (*Aśvamedha* for Purakutsa - Aikṣvāka. That is why it is said by the *Ṛṣi* (in the Ṛgveda) "These, the seven *Ṛṣis,* were there our fathers, when *Daurgraha* (horse) was tied"– The same for the first two days and–

6. A *Mahāvrata-Atirātra,* they got performed by Marutta-Āvikṣita, the Ayogava king, in which the Maruts became his body-guards, Agni his Chamberlain and

the Viśvadevas were his assemble members. On this the *Gāthā* is sung– "The Maruts stayed in the house of Marutta; the Chamberlain of *Avikṣata* was Agni and the Viśvedevas were the assembly members for him who performs *Aśvamedha.*" The same for the first two days and–

7. An *Aptoryama-Atirātra,* they got performed by Kraivya the *Pāñcāla* king. In those days the *Pāñcālas* used to be called Krivayas. That has been sung by this *Gāthā* – "At *Pauvakra,* the *Pāñcāla* overlord of the Krivas tied (to the *Yūpa*), a horse fit for sacrifice with a hundred thousand (cows) as *Dakṣiṇā.*"

8. By a second *Gāthā* (it is said) "A crore of *Paśus* there were which the brāhmins of *Pāñcāla* from every directions, divided among them."

9. The *Agniṣṭoma* in *Trivṛt* (nine) *Stoma,* the *Ukthya* in the *Pañcadaśa Stoma,* and for the third day, the *Uktha Stotras* in *Saptadaśa,* the *Ṣoḍaśin Stotra* in the *Eka Vimśa,* the *Rātri Stotras* in the *Pañcadaśa* and the *Sandhi Stotra* in *Trivṛt.*

10. Thus the Anuṣṭhubh gets completed. With this *Dhvasa - Dvaitavana,* the king of the *Matsyas* performed the sacrifice and it is on this, the *Gāthā* is sung - "*Dvaitavana,* victorious in battle, tied (to the *Yūpa*) fourteen horses for Indra, the killer of Vṛtra and from that, the lake *Dvaitavana* (got its name)."

11. The *Pavamānas* in *Caturvimśa Stoma,* those repeatedly performed (*Abhyāvarta*) in *Tṛvṛt Stoma,* the *Pavamānas* in *Catuścatvārimśa Stoma,* and those repeatedly performed in the *Ekavimśa,* the *Pavamānas* in *Aṣṭacatvārimśa Stoma* and those repeatedly performed in *Trayastrimśa.* Upto the *Agniṣṭoma Sāmans,* the *Uktha Stotras* in the *Dvātrimśa,* the *Ṣoḍaśin* in the *Ekavimśa,* the *Rātri Stotras* in the *Pañcadaśa* and the *Sandhi* in *Tṛvṛt.*

12. This constitutes the striding of Viṣṇu. With this Bharata, the son of Duṣyanta, performed the sacrifice and after performing that, he won that wide authority which belongs to Bharatas to this day. It is on this the *Gāthā* is sung - "Bharata, the son of Duṣyanta tied (to the *Yūpa*) seventy-eight horses for the killer of *Vṛtra* on the banks of the Yamunā and fifty-five on the banks of the Gaṅgā."

13. By a second *Gāthā*, it is said "Having tied a hundred and thirty-three horses, fit for sacrifice, King Saudyumni, the deceitful overcame his enemies, not so clever."

14. By a third (*Gāthā*, which says)- At *Nādapit* (the location of Kaṇva's hermitage), Śakuntalā conceived Bharata, who after conquerring the whole earth, collected for Indra more than a thousand horses, fit for sacrifice.

15. By a fourth (*Gāthā* it is said)- "The greatness attained by Bharata was not attained by the kings who preceded him or those who succeeded him, nor even the five descendants of Manu."

16. With the *Ekaviṁśa Stoma* (throughout the three days) Ṛsabha-Yagñatura, the king of the *Śvikas*, performed (this sacrifice), on which this *Gāthā* is sung- "When Ṛsabha-Yagñatura was performing sacrifice, the brahmins receiving wealth as *Dakṣiṇā* were sharing it (among themselves)."

17. With the *Trayastriṁśa Stoma* (throughout the three days) Sona-Sātrāsāha, the *Pāñcāla* king performed this sacrifice and it is praised by this *Gāthā* which is sung – "When *Sātrāsāha* performed the *Aśvamedha*, the thirty-three *Stomas* emerged in the form of *Taurvasa* (horses) along with six thousand warriors with armours."

18. By a second *Gāthā* (It is said) – " At the sacrifice of your father, the lord of the earth, (or) O *Ko Ka* at your father's sacrifice, the *Trayastriṁśa Stomas* appear each as six times six thousand horses and six-thousand warriors with armours."

19. By a third *Gāthā* (it is said) – "When *Pāñcāla* king Sātrāsāha, well-garlanded, was performing the (*Aśvamedha*) sacrifice, Indra enjoyed with *Soma* and the brahmins with *Dakṣiṇā*.

20. Śatānīka-Sātrājita performed the *Govinata* (form of *Aśvamedha*) after capturing the horse of the Kāśya king. From that times the Kāśins do not maintain the sacrificial fires saying "Our *Soma* drink has been taken away from us."

21. Its procedure (of *Govinata-Aśvamedha*)–The *Pavamāna Stotras* in *Caturviṁśa Stoma*, those repeatedly perfomred are in *Trivṛt Stomas*, the *Pavamānas*-in the

Catuscatvārimśa, the *Ājya Stotras* in the *Ekavimśa*; the *Ukthas* in *Triṇava*, the *Pṛṣṭhas* in the *Ekavimśa*, the *Pavamānas* in *Ṣattrimśa Stomas* and those repeatedly performed in *Trayastrimśa* upto the *Agniṣṭoma Sāman*, the *Ukthās* in the *Ekavimśa*, the *Ṣoḍaśins* in the *Ekavimśa* and the *Rātri Stotras* in the *Pañcadaśa* and the *Sandhi Stotra* in the *Trivṛt*.

22. That has been sung in the form of this Gāthā–"Śatānīka Sātrājita tied a horse (to the *Yūpa*) in the neighbourhood in the sacrifice of the Kāśina, just as Bharata tied that of the *Satvatas*."

23. By a second *Gāthā*, (It is sung)– "The valorous Śatānīka captured in the neighbourhood the white sacrificial horse of Dhṛtarāṣṭra, which was wandering about at its pleasure, in the tenth month and performed the *Govinata* sacrifice."

24. By the fourth (*Gāthā*) it is said– "There was none before or after as great as the Bharatas; not even in all the seven (generations) of men. Even as an ordinary man cannot touch the sky with his hands."

25. Now about the *Dakṣiṇās*– Whatever there is in the middle of the kingdom, barring the lands, men and wealth of the brahmins, of that, the eastern region goes to the Hotā; the southern regions to the Brahmā; the western region to the Adhvaryu and the northern region to the Udgātā. The other *Ṛtviks* share these along with them.

26. When the *Udayanīya* (completing offering) is made, he immolates twenty-one barron cows to Mitrā-Varuṇa, the Viśvedevas and Bṛhaspati, in order to gain those deities. And why those to Bṛhaspati come last, is because Bṛhaspati is Brahman and he thus establishes himself finally in Brahman. And as to why it is twenty-one is because this yonder one who burns (Sun) is twenty-one-fold there are twelve months, five seasons, these three worlds and the yonder sun is twenty-first. This he thereby obtains.

27. When the *Udayanīya* (completing offering) is made, they offer as *Dakṣiṇā*, four women with a maiden as the fifth, and four-hundred female attendants as per agreement. During the following year he succeeds (to perform sacrifice) with seasonal *Paśus* (being offered). Six to Agni in the spring, six to Indra in the summer, six to Parjanya or the Maruts in the rainy season,

six to Mitrā-Varuṇas in the autumn, six to Indra and Viṣṇu in the winter and six to Indra and Bṛhaspati in the dewy season. Six are the seasons for a year. He thus gets established in the seasons, in the year. These amount to thirty-six *Paśus.* The Bṛhatī metre has thirty-six syllables and heavenly world is established on the Bṛhatī. Thus he finally gets established by means of the Bṛhatī metre, in the heavenly world. (Fourth Brāhmaṇa Ends.)

(Chapter Five Ends .)

Chapter Six

BRĀHMAṆA I

1. Puruṣa Nārāyaṇa desired- "let me become above all beings. Let me become all these." He discovered this *Puruṣamedha* sacrifice of five nights. He planned it and performed it. Having performed it, he became above every other being and became all these. He who knows thus and performs the *Puruṣamedha* becomes above all beings and become all these.

2. For that, there are twenty-three *Dīkṣās* or initiation ceremonies; twelve *Upasads*; five *Sutyas* (*Soma* sacrifices). Thus with *Dīkṣās* and *Upasads*, it becomes a forty days performance and Virāj metre (in four *Pādas*) has forty syllables. Thus he gains the Virāj. From that came the Virāj and from the Virāj, the *Yagñā-Puruṣa* is produced.

3. These forty days split into four tens and these four tens are for the attainment of the worlds and the quarters. From the first set of ten days, he attained this terrestrial world; from the second, the aerial region; from the third, the heavenly world; from the fourth quarters. In the same manner, this Yajamāna gains this terrestrial world from the first set of ten, the aerial region from the second, the heavenly world from the third and the quarters from the fourth. This universe is that much as these three worlds and the quarters. *Puruṣamedha* is everything and it is for attainment of and owning of everything.

4. On the *Upavasatha* day, there are eleven *Paśus* for *Agni-Soma* and the procedure of these is the same. There are elevan *Yūpas*. The Tṛṣṭhubh metre consist of eleven syllables and Tṛṣṭhubh, is a thunder-bolt, vitality. By means of Tṛṣṭhubh, the thunder-bolt, vitality, the Yajamāna dispels all evil at the start. There are eleven *Paśus* in the *Sutyas*. Tṛṣṭhubh has eleven syllables and Tṛṣṭhubh is a thunder-bolt and it is vitality. By means of Tṛṣṭhubh, the thunder-bolt, vitality, the Yajamāna dispels all evil at the start.

5. Why there are eleven *Yūpas* is because a set of eleven *Yūpas* is everything and it is for securing and owning everything. Prajāpati is everything and the *Puruṣamedha* is everything.

6. Now this *Puruṣamedha* is a *Yajña-Kratu* lasting for five days. The sacrifice is five-fold and the *Paśu* is five-fold and a year has five seasons. Whatever there is five-fold concerning the deity or the body, he obtains thereby.

7. The first day (of the five) happens to be the *Agniṣṭoma*, then an *Ukthya*, then an *Atirātra*, then an *Ukthya* and then an *Agniṣṭoma*. This sacrifice has got both ends *Jyoti* (the two *Agniṣṭomas* at the first and last days are *Jyotiṣṭoma* variety of *Agniṣṭoma*) and *Ukthyas* on both sides (with *Atirātra* in the middle, i.e., the third day). It is a *Pañcarātra* (five day's sacrifice) like the middle of a corn (the largest performance, i.e., *Atirātra* being in the middle). For, this *Puruṣamedha* is these worlds. These worlds have *Jyoti* (effulgence) on both sides. This world has Agni (as *Jyoti*) and the yonder world has Sun (as *Jyoti*). The two *Ukthyas* are food which are on either sides of the *Atirātra* and hence this self is covered by food. The *Atirātra* which is the largest of them is in the middle of the five days and hence it is like the middle part of a corn and (gives a shape of *Yava* to this sacrifice). Whosoever knows this, repels (You) his hateful enemy. They say of him - "he alone is alive and not his hateful enemy."

8. For that (*Puruṣamedha*), the first day is his terrestrial world and the spring season also is this terrestrial world. The second day is what is above this terrestrial world and below the aerial region. It is his summer season. The aerial region is the middle (third) day. That is his rainy and autumnal seasons. That which is above the aerial region and below the sky is the fourth day. It is its winter season. Its fifth day is the sky and it is his dewy seasons. This is the divine aspect of it.

9. Now about the physical aspect- the first day is its feet and its feet are the spring season. That which is above the feet and below the middle is the second day and it is its summer season. The middle part of (its body) is the middle day and the middle of it is the rainy and autumnal seasons. That which is above the middle and below the head is the fourth day and that is his winter. His head itself is the fifth day and his head is the dewy season. Thus these worlds, the year and the body converge in the *Puruṣamedha*. These worlds are everything; the year is everything and the self is everything and the *Puruṣamedha* is everything. Thus (one performs *Puruṣamedha* for the attainment of all for owning everything. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now, why it is called *Puruṣamedha* - these worlds are doubtless, the fortress and this one who blows (Vāyu) is the Puruṣa. He is lying (*Śī*) in this fort (*Pur*); hence he is the Puruṣa. Whatever food there is in these worlds that is his *Medha* or food. Therefore it is named *Puruṣamedha*. Moreover in this, sacrificially pure Puruṣas are (symbolically) immolated and hençe too it is *Puruṣamedha*.

2. He immolates them on the middle day. The middle day is indeed the aerial region and the aerial region is the abode of all beings. Indeed these *Paśus* are also food and the middle day is the belly and thereby he puts food into the belly.

3. He immolates them in sets of ten-ten; for the Virāḍ metre has ten syllables and Virāḍ means all food and hence for owning all food (he immolates in groups of ten). Eleven rounds in tens he immolates; for the Tṛṣṭhubh has eleven syllables. Tṛṣṭhubh is the thunder-bolt, and his vitality. By means of the Tṛṣṭhubh, the thunderbolt, vitality the Yajamāna removes evil from the middle. He ties forty-eight to the middle *Yūpa*, for the Jagatī metre consists of forty-eight syllables and the *Paśus* are *Jāgata* (of moving nature). By means of the Jagatī, he thus secures cattle for him (Yajamāna). To the other *Yūpas*, he ties sets of eleven-eleven *Paśus*. The Tṛṣṭhubh metre has eleven syllables. The Tṛṣṭhubh is the thunder-bolt, and vitality. By means of Tṛṣṭhubh, the thunderbolt, the vitality, the Yajamāna dispels evil from all around. Lastly he ties (to the *Yūpa*) eight *Paśus* and the Gāyatrī has eight syllables. Gāyatrī is the Brahman. He thus makes the Brahman the greatest (ultimate) principle of this universe. So they say that the Brahman is the super-most in universe.

4. Those *Paśus* are for Prajāpati; for Prajāpati is Brahman and Prajāpati is of the nature of the Brahman. Therefore they belong to Prajāpati.

5. While about to lead the *Paśus*, he offers those three oblations to Savita (starting) "O god Savita; impel.... etc.," and "*Tatsavitur......*etc.," and "*Viśvāni deva.....*etc." and he (Savita) thus pleased, hastens those men. He ties those thus prompted by him.

6. For the priestly class, he binds a Brahmin; for, Brahmin is indeed the priesthood. So he enriches the priestly class by mean of a Brahmin. For the

Kṣatra class, he ties a *Rājanya* (prince); for, *Rājanya* indeed is of the *Kṣatra* class. Thus by means of a *Kṣatra* he enriches the *Kṣatra* class. He binds a *Vaiśya* (merchant) for the Maruts, because Maruts are the *Viś*. Thus he enriches the merchant class by means of a *Viś*. He binds a *Śūdra* for the *Tapas* (religious austerity); for, the *Śūdra* is toil. He thus joins toil with physical efforts. According to the particular forms of these divinities, he provides the *Paśus*. Thus provided, they supply him with all his objects of desire.

7. He offering with *ghee*, for *Ājya* is effulgence. Thus by means of effulgence, he endows effulgence unto him. Moreover he makes offerings with *ghee* because *ghee* is the favourites abode of the gods. So he enriches them with their own favourite abode. They thus gratified, bless him with all his desired objects.

8. Brahmā from the right side, praises the men so bound (to the *Yūpas*) by means of the Puruṣa Nārāyaṇa hymns (starting with) "Puruṣa the thousand-headed.....etc." This set of hymns has sixteen verses. He does so for the obtainment and the owning of everything, for everything has sixteen *Kalās* (parts) and the *Puruṣamedha* is everything. By praising "You are so and so; you are so and so", he indeed honours him (magnifies him). At the same time he speaks of him as he is. Now the fire is carried round the *Paśus* but they are not slaughtered (as in the case of other *Paśus*). Then a (super-natural) voice told him- "You, Puruṣa, you shall not kill these men. If you do so, men will eat men." Therefore, after the fire is taken round them, they (the human *Paśus*) were let off and *ghee* oblations were offered to the same divinities. Thus he gratifies those divinities and they so pleased, grant him all objects of desire.

9. He makes offering with *ghee* and *ghee* is effulgence. By means of the effulgent, he puts effulgence into it. He concludes with those of the eleven *Yūpas*. The Tṛṣṭhubh has eleven syllables and the Tṛṣṭhubh is a thunder-bolt and vitality. With Tṛṣṭhubh, the thunder-bolt, vitality, the Yajamāna wards off evil from the middle part.

10. After the *Udayanīya* (concluding oblations) are offered, he seizes eleven barren cows for Mitrā-Varuṇa, Viśvedevas and Bṛhaspati, for the obtainment of these deities. Those of Bṛhaspati are the last; for Bṛhaspati is Brahman and thus he finally gets established in Brahman. Now, why there are eleven barren cows is because the Tṛṣṭhubh is eleven-syllabled and Tṛṣṭhubh is the thunder-bolt and vitality. So by means of the thunder-bolt, vitality, the Yajamāna dispels evil from the middle. The last offering is *Traidhāvatī* and its significance is the same as before.

11. Now about the *Dakṣiṇās* - the middle of the country barring the land and wealth of brahmins, including the men, the eastern portion the roof is the Dakṣiṇā for the Hotā. The southern portion is to the Brahmā; the western part to the Adhvaryu and the northern portion to the Udgātā. The other *Ṛtviks* share the same with them.

12. If a Brahmin performs this sacrifice, he should give (as *Dakṣiṇā*) his property; for Brahmin is everything and all property is everything. *Puruṣamedha* is also everything and so for attaining everything and owning everything (he should give away all his property).

13. He should transfer the two fires into himself and stand in prayer of the Sun while chanting *Uttara Nārāyaṇa* hymns and proceed to the forest without looking back. That place happens to be away from the human beings. If he wishes to live in a village, let him transfer the two fires on to the two *Araṇīs* and after standing in prayer of the Sun while chanting the *Uttara Nārāyaṇa*, he may stay at his home. Let him continue performing such sacrifices as he can afford. The technique of this sacrifice should not be imparted to everyone, lest it should amount to a free for all. Because the *Puruṣamedha* is everything and it can be imparted only to a known person like one well-versed in Vedic lore are one very dear to oneself but not to anybody and everybody. (Second Brāhmaṇa Ends.)

(Chapter Six Ends.)

Chapter Seven

BRĀHMAṆA I

1. Brahman, the self-born, underwent *Tapas* (austerities). He discovered "There is no eternality in *Tapas.* So I will offer mine own self in the beings and the beings into myself." Then by offering his own self into all beings and all the beings in his self, he attained supermacy, the sovereignity, and overlordship over all creatures. In the same way this Yajamāna, by offering all essence in the *Sarvamedha* sacrifice, attains supremacy, sovereignity and overlordship over all beings.

2. This *Sarvamedha* is a sacrificial performance extending over ten days. The Virāḍ metre has ten syllables and Virāḍ is all food and so it is for owning all food (he performs it). He builds up the largest altar in that (sacrifice). This *Sarvamedha* is the super-most among the *Yajña-kratus* (sacrificial performances). Thus he attains supermacy by means of the super-most.

3. For that, the first day is of *Agnistut-Agniṣṭoma* and *Agnistut-Agniṣṭoma* is indeed fire (itself). All gods have fire as their mouth and so, for gaining all the gods (he performs the *Agnistut*); for that the *Soma-Grahās* are for Agni; the *Puroruk* chant are related to Agni, because he thinks, "Let all about it be related to Agni."

4. The second day is of *Indrastut-Ukthya.* Indra is indeed all the gods and for the gaining of all the gods (he performs the *Indrastut*). For that the *Soma-Grahās* are of Indra, the *Puroruk* chants are also on Indra, so that all about it is connected with Indra.

5. The third-day is of *Sūryastut-Ukthya,* because the Sun is indeed all the gods and it is for gaining all the gods. For it, the *Soma-Grahās* are of Sūrya; the *Puroruk* chants are on Sūrya; so that all about it is connected to Sūrya.

6. The fourth day is a Vaiśvadeva; for Viśvedevas mean all the gods and for the gaining of all the gods (it is performed). For that the *Soma-Grahās* are of Viśvedevas and the *Puroruk* chants are on Viśvedevas; so that all about it is connected to Viśvedevas.

7. The fifth day is a central *Aśvamedhika* (*Ukthya*) sacrifice. At this, a horse fit for sacrifice is immolated, to gain the (fruit of) *Aśvamedha*.

8. The sixth day is a central *Puruṣamedha* (an *Atirātra* sacrifice). For that, men fit for sacrifice are tied (to the *Yūpa*) to obtain (the fruit of *Puruṣamedha*).

9. The seventh day is an *Aptoryāma*; for the sake of his gaining all kinds of *Soma* sacrifices and for that all *Paśus*, fit for sacrifice are immolated, both animate and inanimate. He offers the *Vapā* of those having *Vapā* and of those without *Vapā*, they throw pieces cut out of the skin; of the herbs and trees, they throw after cutting. He offers every kind of food of both dry and wet, in order to gain every kind of food. He offers everything, offers to every one, in order to gain and own everything. Just as the offering of the *Vapās* is made in the morning *savana*, in the same way, the oblations are offered in the third *savana*.

10. The eighth day is *Triṇava-Stoma* day; for the *Triṇava-Stoma* is a thunderbolt and by means of the thunderbolt, indeed, *Kṣatra* (royal authority) is gained. Thus by means of thunderbolt he gains royal authority.

11. The ninth day is a *Trayastriṁśa-Stoma* day, for the sake of gaining a foothold; for the *Trayastriṁśa-Stoma* is a foothold.

12. The tenth day is a *Viśvajit-Atirātra* day with all the *Pṛṣṭhas*; for the sake of gaining and owning everything. Because, the *Viśvajit-Atirātra* with all the *Pṛṣṭhas* is everything and the *Sarvamedha* is everything.

13. Now about the *Dakṣiṇās* - whatever there is on the middle of the kingdom other than the property of the brahmins, but including land and men, of that, those in the eastern region are to the Hotā; those in the southern side go to the Brahmā; the western to the Adhvaryu; and the northern to the Udgātā and the other *Ṛtviks* share these along with them.

14. Viśvakarma-Bhauvana, once performed this (*Sarvamedha*) sacrifice and having performed it, he surpassed all beings and became everything here. He who knows thus and performs the *Sarvamedha* or he who even knows this, surpasses all beings and becomes everything here.

15. It was Kaśyapa who officiated for him. In that the earth sung the *śloka* (euology). "No mortal shall give me away; you were foolish, O Viśvakarma-Bhauvaṇa. This I (the earth) will sink into the midst of water and your promise (to give) to Kaśyapa is going to be a false." (First Brāhmaṇa Ends.)

(Chapter Seven Ends.)

Chapter Eight

BRĀHMAṆA I

1. They now prepare a *Śmaśāna* (an eternal resting place for the body of the Yajamāna), either as house or as a memo. Whoever dies he is a corpse (*Śava*) and what *Anna* (food) is prepared for that is *Śavānna*. *Śavānna* (food for the corpse) is what is indirectly called *Śmaśāna*. *Śmaśāḥ* are those who eat among the *Pitṛs* (deceased ancestors). They destroy in the yonder world, the good deeds of the one for whom *Śmaśāna* is not made. It is for them that he prepares food i.e. *Śmaśānnam*. *Śmaśānnam* itself is what is indirectly *Śmaśānam*.

2. Let him not prepare it too soon (after the death of the Yajamāna); lest his sin should become renewed. Let him do it after some delay; thereby he obscures his sin. (It may be prepared) at a time when people have forgotten him for years and his sins are heard no more (talked about). If they do remember—

3. Let him make it in even year (two, four, six etc.) for uneven (years) are of the *Pitṛs*. (It should be made) under a single *Nakṣatra* (a lunar house with single star like *Citrā*, *Ārdrā* etc. and not *Kṛttikā*, *Punarvasu* etc.) for the single *Nakṣatras* belong to the *Pitṛs*. In *Āmāvāsya* (new-moon), for *Āmāvāsya* is a single *Nakṣatra*, since in that all the beings live together for that night. The sacrificer is single person. Thereby he obtains that desire which is contained in all the *Nakṣatras*.

4. (It should be made) in the autumn season, because (*Śarad*) autumn is *Svadhā* and *Svadhā* is the food of the *Pitṛa*. Thus he unites him (the departed one) along with his food, *Svadhā*; or (he makes) in the month of *Māgha*, thinking, "Let me have not (*Mā*) (*Sin*) (*Agha*), or in summer (*Nidāgha*) thinking let our sin (*Agha*) be removed (*Nidha*)."

5. Four-cornered (contruction should be that monument). The gods and the *Asuras*, both of them born of Prajāpati, quarralled in the (four) quarters. Those gods drove away their enemies, the *Asuras*, from quarters. They (*Asuras*) got defeated and were deprived of quarters. That is why people who are of godly nature, prepare their *Śmaśānas*, four cornered and those of Asuric nature, the easterners and others, make theirs circular (dome-shaped); for the

gods drove them out of the quarters. He contructs it between the two directions; the eastern and southern directions. It is in this direction that the door to the *Pitṛ loka*, the world of the *Pitṛs*, is (situated). He thus enables him to enter the world of the *Pitṛs* through its entrance. He (the deceased) gets established in the quarters by means of the four corners and by his other body (i.e. the monument) he gets established in the intermediate quarters. Thus he gets established in all the quarters.

6. Now about choosing the ground. He makes it on a ground sloping towards the north; because north is the direction of men. He thus make him (the deceased) share the human world. The *Pitṛs* get attached to the human world since here they have their progeny (living). By this his progeny prosper well.

7. Some say it should slope towards the south, since in the southern direction is the world of the *Pitṛs*. By this he (deceased) is made to share the world of the *Pitṛs*. It should not be done so. Because it (the southern direction) keeps the mouth of the *Śmaśāna* open and (if done so) very soon another member of his family will follow him (to death).

8. Some others say, "Let the ground be inclined towards the south but an elevation be made on the south, so that the evil effect (of an open *Śmaṣāṇa*) gets removed." It should not be so. Because only if it is inclined to the north it will be one capable of negating the evil effect.

9. Any levelled ground where waters flowing from a south-easterly direction will cease flowing on reaching the north-western side of the plot and without further gushing forth, naturally, mix with the waters already collected there, that will suite for the monument. In that case, water is food and he thereby supplies him (the deceased) with food from the front towards the back. Water is nectar. That region between the spot where the seven *Ṛsis* rise (the *Saptarṣi* constellation of stars appear) and the spot where the Sun sets is the quarter of the living beings. Thereby he bestows nectar on the living beings. This constitutes a closed *Śmaśāna*, for the good of living beings. What is good for living beings is good for the *Pitṛs*.

10. Let him make it on a comfortable spot so that it provides comfort to him. Let it be a peaceful spot so that it may give peace to him. Let him not construct it on a thoroughfare or in an open space, lest he should make his

(the deceased's) sin get revealed. It can be an enclosed space where the Sun's rays at noon directly fall. If it is enclosed, it conceals his (deceased's) sin. By choosing the enclosed space, the Sun's rays from above remove the evil from him since the Sun is a destroyer of evil. He is endowed with the effulgence of the Sun. Let him not make that monument in such a way that it is invisible from here (from the village), because it is like requesting or calling (some one else) and (if done so) some one else (of his family) will soon follow suit. Let that (monument have a picturesque background, for picturesque objects mean offspring and thereby he gets beautiful offspring. Let there be water either behind or to the north of it. Because water adds to beauty and he begets beautiful offspring.

11. He constructs it on barren soil, for, barren soil is vitality. Thus he partakes in the productivity of that vitality, so that he gets progeny. His children become prosperous. Let it be on (a ground) with roots (underneath). Because, the grounds with roots belong to the *Pitṛs.* Those roots should be of *Viriṇa* or other grasses, so that the share of the *Pitṛs* in this (earth) does not exceed and by this he also keeps the sins of the deceased under control.

12. He should not contruct it near these trees or plants - *Bhūmpāśa, Śara, Aśvagandhā, Adhyaṇḍa, Pṛśniparnī, Aśvattha, Bibhītaka, Tilvaka, Sphūrjaka, Haridru, Nyagrodha,* or any other trees with an inauspicious name; so that these inauspicious names are avoided and asupiciousness occurs to him. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now about the procedures for an *Agnicit* (who has built a fire-altar for performing sacrifice). One makes a monument in the shape of a fire alter; for, when a Yajamāna builds up a fire-altar, he actually builds up for himself by sacrifice, a new (body) for the world beyond. But that sacrificial performance is not complete till a *Śmaśāna* is constructed for him. So, when one builds a monument for the (deceased) *Agnicit* in the shape of an altar, he thereby completes that *Agnicityā* of the Yajamāna (who is no more alive).

2. It (the monument) should not be very large, lest he should magnify the sin (of the deceased). "Let him make it as long as the first *citi* without its wings and tail" - so say some; because this body of his is as big as the fire-altar. Let

him make it as much as the size of a man, with a broader back; for what is left behind is his progeny and thereby he makes the Yajamānā's progeny more expansive. It should be broader on the left side, for that which comes later (to him) are his offspring. Thus he makes his off-spring more excellent. After doing this, he binds it around with string untwisted and stretched in the reverse way (turning to the left), for the sacrificial rituals connected with *Pitṛs* are done in *Apasalava* or reverse way.

3. He now causes that ground to be dug. Let him make it as high as it can be. But it would be proper if it is of man's length and does not leave any space for another. On the one hand the *Pitṛs* are the world of plants and among the roots of plants, they hide. On the other hand he (the deceased) should not be separated from this (earth).

4. Some build up the mound after covering the ground. The gods and *Asuras*, both Prajāpati's progeny, once contended for this (terrestrial world). The gods drove away the *Asuras*, their hateful enemies, from this world. So, if persons (deceased) are godly, they construct them *Śmaśāna* in such a way as not be separated from this (terrestrial) world. If they are of Asuric nature, the easterners and the like, they construct their monument in such a way as to be separated from the earth, on a basin or some such thing.

5. Now he encloses it with enclosing stones. These enclosing stones are just like the *Pariśruts* of a sacrificial *vedī*. With a *Yajuṣ* formula, silently he places those (enclosing stones). He thus differentiates what is in respect of the *Pitṛs* from what is in respect of the gods. He does not keep a count of the stones (used for enclosing) because the yonder world is unlimited.

6. He then sweeps (the mound-site) with a bunch of *Palāśa*, it has the same significance as on the earlier occasion– (saying) "Let that Paṇī, the tormenter of gods and inflicter of sorrow and the *Asura* get away from here." Thus he wards off the Paṇīs tormenting the gods and inflicting sorrow, as well as the *Asura Rakṣasas* from this world. "This is the place of this offerer of *Soma*." "For he who has performed a *Soma-Yāga* is the offerer of *Soma*. By lights, days and nights it is revealed." Thus he makes it (the place) share the same worlds as the seasons, days and nights. "Let Yama give place for him" for, Yama has the right over the space in this (earth). So, for the sake of space for this deceased one, he begs of him (Yama). One of the sticks from the *Palāśa* bunch, he

throws to the south and another to the north. Thus he differentiates between the godly act and the act concerning *Pitṛs*.

7. Then he yokes the plough (with oxen) on the south side. Some say it should be on the north. Let him do as he likes. After ordering 'yoke it' he chants this *mantra* – "Let Savita seek for your body-parts, a space in this earth"; because it is indeed Savita who asks for a space in the earth for those body-parts of his (deceased). "Therefore let the oxen be yoked" – for it is indeed for this purpose, the oxen are yoked.

8. There are six oxen, for there are six season in a year. He thus establishes him on the foundation of the year, the season. He plough the first furrow in the direction (against the course of the sun) from the right turning to the left (saying) "Let Vāyu purify; (saying) Let Savita purify"; he ploughs from the west to the south. "With the effulgence of Agni so saying, from the south to the east. By the brilliance of the sun" (so saying) towards the front, eastwards.

9: Thus he makes four furrows with the *Yajuṣ* formulas. Thereby he established him in that food which is in the four quarters. Why with the *Yajuṣ* formulas? *Yajuṣ* is assured and assured are these quarters. He then ploughs the body (middle of the mound site). Therewith, he establishes him in whatever food is there in the year. He ploughs silently and for unlimited times, because the yonder world is unlimited.

10. After finishing that work for which they (oxen) were yoked, he unites them (saying) "Let the oxen be unyoked" for, it is for their work, the oxen were yoked. He unyokes them towards the southern direction. On other occasion they are let off to the north. Thus he differentiates between the acts of gods and those *Pitṛs*. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then sows (seeds) of all herbs. What was the impart of all seeds on the earlier occasion, same is (valid) here. He sowed with many *mantras* then, but now with only one. Thus he differentiates the divine from that connected with *Pitṛs*. (The *mantra* starts) – "On the *Aśvattha* tree is your residence and a seat is made for you on *Parṇa*...etc". Thereby he only prays for long life for those (of the sacrificer's family). Hence each one of them passes away only by old age.

2. Then he pours out that (jarful of the bones of the deceased). For, this earth is the foundation and he establishes him thus on this foundation, the earth. He does it before the sunrise, for the *Pitṛs* are concealed as it were and night provides concealment and so he does it secretly. While doing it, the Sun rises and thus he establishes him on both day and night. (He does so saying) "Let Savita deposit your body parts in the lap of the mother" – because it is Savita who deposits these body parts of his in this earth, the lap of the mother.

3. "O Earth, be of comfort for him" – he says, so that this earth may provide comfort for him. "I deposit you in the world adjacent to waters, in the god, Prajāpati and mentions his (deceased's) name." This terrestrial world is indeed adjacent to water. He thus deposits him in the deity, Prajāpati, in the world adjacent to water. He then says to someone "You proceed in this (southern) direction without taking breath and having thrown the jar (in which the bones were kept), return without turning back." At that he chants – "O Death, you go by that your path, which is different from the path of the gods. I am telling you who has eyes and who has ears - don't hurt our progeny, nor our heroes." He thereby prays for long-life for them. Hence each one of them passes away at old age.

4. He then arranges (the bones of the deceased so as to make a human figure), limb by limb (saying) -"Let the wind be of comfort to you, let the heat of the Sun be of comfort to you; let the bricks be of comfort to you; let the fires be favourable to you and let not the things of the earth burn you. Let the quarter be well-disposed to you, and let the waters be most considerate to you; the rivers too. Let the air be kind to you; may all the regions be beneficial to you." Thus he makes everything favourable to him and be of comfort for him.

5. Then thirteen bricks without any marking and measuring one foot square, are made. They are just like those bricks in the fire-altar. In the fire-altar, he placed them with (*Yajuṣ*) formulas, whereas here he places them silently. Thus he differentiates what is for the gods and what is for *Pitṛs*. They are thirteen, because a year has thirteen months; on the season, on the year, he thus establishes him as on a firm foundation. They are measuring one foot-square; for foot is the base and thus he provides a base for him. They (the bricks) gave no marking, for the *Pitṛs* are concealed, as it were. That which is unmarked is concealed as it were and the *Pitṛs* are concealed. So he provides secrecy thereby.

6. One of them he places in the middle pointing to the east. This is the body (trunk). Three bricks he places in the front to mark the head and that is the head. Three on the south and that is the right wing; three on the north and that is the left wing and three at the hind part (west) and that is the tail. Thus, his body, provided with wings and tail is just like the *Agni*-altar.

7. He calls for loose soil from a clift in the ground, so that the share of *Pitṛ* (deceased father) in this (earth) is not in excess and moreover, by doing so, he limits (the dead man's) sin. Some get it dug and from that south-eastern quarter and bring; yet other dig it out from the south-west and bring it northward from there. Yet others dig it out from the south-west and bring it northwards from there. He may do as he likes.

8. Let him not make it (the mound so made by keeping the loose soil so brought) too large; lest he magnifies the (deceased's) sin. For *Kṣatriya*, it (the mound) may be as high as a man with up-stretched arms. For a brāhmin, it may be upto the height of the mouth and for women upto the hips. For a *Vaiśya*, it may be upto the thighs and for a *Śūdra* upto the knee; thus according to their respective vigour. By making it upto the bottom of the knee, he does not leave room for another. When that *Śmaśāna* is being made, they hold a bundle of grass to the left side of it; (*uttaraḥ*). That symbolises his (deceased's) progeny. They thus hold up the deceased's progeny. He should not throw away that grass bundle after holding it up or after bringing it home. Let him install it at home (tied to a bamboo stump). He thus sets up his progeny at home. Having made that mound, he sows barley seeds, thinking "May they ward off sin from me." He covers it with *Avaka* plants thinking, "Let me have joy" over that he covers with *Darbha* grass for the sake of softness. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now he enclosed it (the mound) by fixing pegs. The *Palāśa* one (stump) in front; for *Palāśa* represents the brahmin. Thus he makes him (the deceased) go to the heavenly world with brahmin to lead him. He fixes a *Śamī* pole to the north thinking "let him have tranquility." He fixes a stick of *Varaṇa* to the west thinking "let his sin be removed." A peg of *Vṛtra* he fixes to the south so that the sin does not cross it.

2. On the right side, they then dig two pits of curved shape and fill them with milk and water. They follow him to the world beyond as inexhaustible reservoirs. Seven pits they dig on the left side and fill them with water. For, sin cannot pass beyond seven streams and thus his sin is not to pass beyond.

3. They then throw (into the northern pits) three stones in each and pass over them (saying) "Here flows the stony one, hold onto each other, rise and cross over; you friends. Here we will leave behind what inauspiciousness is in us and will cross over to auspicious prosperity." As the text, so its meaning.

4. They clean themselves with *Apāmārga* plants and thereby they wash away (*Apa-mṛj*) the sin (saying) "O *Apāmārga*, you drive away sin from us, away guilt, away witchery, away infinity, away evil dreams." As the text, so the meaning.

5. They bathe at a place where there is water (on their way)– "may the waters and plants have good friendship towards us." So saying he takes water in his joined palms; for water is thunderbolt and with the thunderbolt he thus makes friendship. "Let them be unfriendly to him who we hate"– so saying throws the water towards that direction where he who hates him may be (living). Thereby he puts him down.

6. If these waters are still (not flowing) they stop his evil and if it is flowing, it carries away his evil. After bathing, they put an unwashed (new) garments and return (home) holding on to the tail of the ox. For, ox is indeed the fires and so keeping Agni in the fore-front, they return to the human world from the world of the *Pitṛs*. Of course Agni is he who leads one on the paths and it is he who leads them.

7. They proceed chanting this *Ṛk mantra* - "From out of the darkness, we have emerged." From that darkness, the world of the *Pitṛs*, they now indeed go to light, the Sun. On their return, they are given colluriun for the eyes and ointment for the feet. These are the objects of make-up for humans and by means of them they keep off death from themselves.

8. Then at home, after enkindling the (*Gṛhya*) fire and having laid the enclosing sticks of *Varaṇa* wound round it, he offers to Agni the *Āyuṣmat*, with a *sruk* made of the *Varaṇa* wood. For, Agni is *Āyuṣmān*, who rules over longivity. Thereby he seeks longivity to these (members of the Yajamānā's family). "You Agni, cause *Āyus* to flow...." this verse is the *Anuvākya* (for that offering).

9. He then offers (saying) "O Agni, live long growing by offering, *ghee*-mouthed, *ghee*-born. Drinking the sweet, pleasing cow's *ghee*, you protect these, as a father does his son - *Svāhā*." He says thus so that he (Agni) may protect these.

10. For this the *Dakṣiṇā* is an old ox, old barley, an old stool with a head-rest (pillow). This is the prescribed *Dakṣiṇā*, but he is free to give more according to his wish. This much is (the performance) in respect of an *Agnicit* (i.e. if the deceased is one who has built a fire-altar). For one who is not, the process of selecting the site is the same and the ritual is also same. Only there is no altar (in his case). Some are of the view that in that case of an *Āhitāgni*, one should use pebbles in the place of bricks. This is the same as in the *Ādhāna* ritual. Some others say, it should not be done so, because, he who is not an *Agnicit*, for him it will be too much (unbearable). But he may do as he wishes.

11. A clod brought from the boundary, he places in between the *Śmaśāna* and the village (saying) "This I put up as a boundary for the living, lest another of them should pass to that region. May they live for hundred rich harvest (seasons) and keep off death from themselves, by a mountain." Thus he makes it a boundary between the *Pitṛs* and the living, so as not to cause them to mix up. That is why the living ones and the *Pitṛs* are not seen together here. (Fourth Brāhmaṇa Ends.)

(Chapter Eight Ends.)

(AŚVAMEDHA KĀṆḌA ENDS)

PRAVARGYA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. All the gods except the two, namely, the Aśvins, like Agni, Indra, Soma, Makha, Viṣṇu and Viśvedevas, underwent a session of sacrifice. *Kurukṣetra* was the place of sacrifice chosen by them. As these gods made *Kurukṣetra* as their place of sacrifice, people used to call this place '*Devayajana*'. Whosoever happens to get settled there, he thinks "this place is meant for divine worship."

2. Sitting in the sacrificial session, they thought- "May we attain wealth; may we become glorious and may we become eaters of food." In the same manner, these people who sit in this session think "May we become wealthy, glorious and eaters of plenty of food."

3. They said - "Whoever amongst us, through *Tapas*, fervour, faith, sacrifice and oblations, completes a *Yajña*, he will be considered as excellent amongst us and yet he will be common to all of us." Others said "So be it." First, Viṣṇu saw the completion of the sacrifice and became most excellent among the gods and that is why people say now - "He who is this Viṣṇu is sacrifice; he who is the sacrifice is the same Āditya." As Viṣṇu could not control his love for glory, none of us can control our attachment to our own glory.

4. Taking his bow, along with three arrows, he started. He stood resting his head at the end of his bow. All the gods, not daring to attack, sat around him. Then the ants said "of these, whosoever would gnaw the bow-string, what would you give him?" The ants are called *Upadikas* (which can gnaw). The gods replied "We would give him food and enable him to find water even in the desert and provide him with all types of food." The ants said "So be it." The ants went near Viṣṇu and gnawed his bowstring and when the string was eaten, it got separated from the ends of the bow and fell down, cutting off Viṣṇu's head.

5. It (Viṣṇu's head) fell with the sound '*Ghṛiṅ*' and while falling, it became the yonder Sun. When that head became the Sun, the rest of the body lay stretched out towards the east. As the falling head produced the sound '*Ghṛiṅ*', it became *Gharma* and on account of lying stretched (*Pravṛj*), the name *Pravargya* is assigned to it.

6. Now the gods said- "Our great hero lies fallen. In other words he has become *Mahā Vira*, a sacrificial vessel." The sap that flowed from him, they wiped up with their hands. Since they wiped him up with their hands, it used to be called *Samrāṭ* (*Sām-Mārj*).

7. Gods rushed forward to him even as one will after wealth of them, Indra reached him first. He absorbed him limb by limb and then encompassed him and in that process, he attained his glory. Now whosoever knows this, he attains the glory as Indra did attain.

8. Now *Makha* (i.e., sacrifice) is the same as Viṣṇu. Hence Indra became possessed by Viṣṇu-*Makhavat. Makhavat* has changed to *Maghavat* mystically; for gods way is to be mystic. And now gods gave those ants food and all foodstuff indeed includes water; because only by moistening the food with water one eats anything he eats.

9. Then the gods divided this Viṣṇu, the sacrifice, amongst themselves into three parts - *Prātas Savana, Mādhyandina Savana* and *Tṛtīya Savana.* Vasus got the *Prātas Savana* i.e., morning pressing, Rudras, the *Mādhyandina Savana* (the mid day pressing) and Ādityas, the *Tṛtīya Savana.* In the same manner, Agni got the *Prātas Savana,* Indra, the *Mādhyandina Savana* and Viśvedevas received the third *Savana.* And among chandas, the Gāyatrī received the *Prātas Savana*; Tṛṣṭhubh the *Mādhyandina Savana* and the Jagatī, *Tṛtīya Savana.* With that headless sacrifice, the gods continued their worship.

10. Dadhyaṅg Ātharvaṇa knew the essence of this sacrifice of *Pravargya* - the doctrine of *Pravarygya* - namely that without the head, the essential aspect of this sacrifce will not get completed and will become complete only if the head is attached to it. At this juncture, Indra told him "If you reveal this to anybody, I will cut off your head." Inspite of that, the essence was known even to Aśvins.

11. And this threat was heard by Aśvins "Indeed Dadhyaṅg Ātharvaṇa knows the pure essence of this sacrifice i.e., how this head of the sacrifice is to be put on again; how this sacrifice becomes complete."

12. He told, "I have been told by Indra that if you reveal this essence to anybody, I will cut off your head." That is why I am afraid lest he cut off my

head. I cannot take you as my pupils. They said, we shall protect you from Indra. He replied "how will you protect me"; they said when you receive us as pupils, we shall cut off your head and put it aside elsewhere, and we will fetch the head of a horse and put it on you. With that you will teach us. Meanwhile we would have received the teaching, when Indra cuts your head and we will put on your (original) head again. He replied "so be it." He then received them as pupils and when he had received them, they cut off his head and put it aside elsewhere and fetched the head of a horse and with that he taught them. Indra cut his head off and Aśvins fetched his own head. They put it on him again.

13. "Dadhyaṅg Ātharvaṇa with horse's head, explained this sweet doctrine unrestrained, unto you" - from this Vedic quotation we have to infer that the essence of this sacrifice was revealed unrestrained. He also revealed unto them with a horse's head.

14. As it will be sinful to teach this secret thing to each and every one indiscriminately, this should be taught to such a person who is adept in Vedic lore; and such person should be dear to the teacher.

15. Such a teacher should teach a person who is residing with him for one full year and year means that which shines yonder and *Pravargya* also is that which shines yonder. Therefore one full year, should a pupil be taught.

16. He observes the rule of abstinence for three nights; because there are three seasons in a year. And year is he who shines yonder and *Pravargya* also the same. Thereby one gratifies him and hence the abstinence should be for three nights.

17. He sips hot water, (thinking) "I will teach as one practising austerities; abstaining from flesh-food, he teaches (thinking) I will teach it as one practising austerities." He does not drink from earthen vessels, because whatever untruth a man speaks is considered to have emanated on account of his association with earth; therefore while drinking water, he should shun earthen vesseles. He should also avoid association with *Śūdras* and remains of food. He is *Gharma* who shines yonder and he is excellence, truth and light. All these are untruth - *Śūdra*, the dog, black bird (crow). The observer of austerities should not look at them lest he should mingle excellence and sin; light and darkness; truth and untruth.

18. He that shines yonder is indeed glory and glory is that sacrifice; that again is the sacrifice and that glory it is, the officiating priests. That glory is again the *Dakṣiṇā.* Therefore if they bring up to him any *Dakṣiṇā,* he should not on the same day, make over these to any one else because it accrues to him in the shape of glory. If making over becomes unavoidable, he may do so on the tomorrow or the day after. Thus in the process, he makes the glory his own and such a *Dakṣiṇā* may be in the shape of gold, cow, a garment or a horse.

19. He who partakes of this (*Pravargya*), enters that life and that light. The rule pertaining to the observance are thus - when the sun shines, he should not cover himself with a garment; for, doing so he would be concealed. Similarly he should not spit when sun shines lest he should spit on him. And when the sun shines, let him not discharge urine lest he discharges on sun himself, and the sun, while shining, is indeed great and should so act as not to injure him. Let him take food after kindling a light and that light will be considered to be replica of the sun. But Āsuri put stress on one point and that is that the sacrificer should attach all importance to truth. Therefore he should speak nothing but truth. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He equips the *Mahā Vīra* with its accessories. He equips it from here and there and that is the nature of preparation. Wherever there is anything of the sacrifice involved, with that he equips it.

2. He gets ready a black antelope-skin; for the black antelope - skin is indeed the sacrifice; it is at the sacrifice he prepares the pot, with its (the antelope-skin's) hairy side upwards. Because the hairs are the meters. He spreads it on the northern side, for, the north is quarter of humans; he spreads it so as its neck points to the east, because the east is of gods.

3. He digs out the clay with a spade; for, the spade is a thunderbolt and thunderbolt stands for vigour. Thus, with vigour supplied, he completes it (the *Pravargya*).

4. The spade is made of *Udumbara* wood; for the *Udumbara* stands for strength (essence). Thus, with essence, strength supplied, he completes it.

5. Alternatively, it can be made of *Vikankata*, because when Prajāpati performed his first offering and washed his hands after the offering, a *Vikankata* tree grew from there. An offering is a sacrifice and hence the *Vikankata* is the sacrifice. Therefore with the sacrifice he thus equips and completes it.

6. The spade is to be cubit long, for a cubit is the fore-arm and the arm is used to exert strength. Thus, the spade is composed of strength and with strength he thus equips and completes it.

7. He takes it (the spade) up with the chanting - "I take you at the impulse of God Savita with the arms of Aśvins and with the hands of Pūṣā; you are a woman." The meaning of this is the same. He keeps that spade in his left hand and touching it with the right, he says "They unite the mind; they unite the thoughts; the priests of the priest of the great wise one, the knower of the rites alone has assigned the priestly duties. Great is the fame of the God Savita" The meaning of this is the same as before.

8. He takes the lump of clay with the right hand and spade on the right side and with the left hand alone on the northern side, he says "Oh divine Heaven and Earth." When the sacrifice (Prajāpati) had its head cut off, the vital essence flowed out of it and entered these heaven and earth. What clay (the solidified essence) that flowed is this earth and what watery matter oozed out of it became that yonder sky. Hence it is with clay and water that the *Mahā Vīra* vessels are made. Thus he equips and completes it with that essence. That is why he says "Oh Divine Heaven and Earth." "I, this day utilise you for the head of the sacrifice." "On the earth's place of divine worship." This he says since he utilises it on a place meant for divine worship of the earth. "You for *Makha*; you for the head of *Makha*" *Makha* being the sacrifice, he virtually says "I consecrate you for the sacrifice; I consecrate you for the head of the sacrifice." It has the same meaning.

9. Then he takes an ant-hill saying "Oh divine ants." Because they are indeed responsible for producing this. Just as that head of the sacrifice was cut off by them, the same way he completes them with those ants saying "You are the first-born among the beings." Thus by those very ants, he completes it. He says "I now complete the head of the sacrifice on the divine place of worship of the earth for sacrifice; you for the head of the sacrifice." It has the same meaning.

10. He takes up earth dug out by a boar saying "She was in the beginning shining so much" - for this earth was only so large as the lump of clay dug out by a boar (which refers to the *Ādivarāha* lifting up the earth from the bottom of the ocean by its tusk). A boar called *Ēmūṣa*, raised her up and he was her husband, Prajāpati. Thus he now completes him (the *Pravargya*) with these same mates and with that same abode. He completes it saying "today I complete the head of the sacrifice at a divine place of worship on earth for sacrifice; for the head of the sacrifice." It has the same meaning.

11. He then takes up the *Ādara* plants saying "you are the might of Indra" - for when Indra absorbed (got united) with Viṣṇu, the essence of Viṣṇu who was so absorbed, flowed out and it lay there stinking. He said "Surely after bursting open (*Ā-dar*) this essence has uttered praises"; from there the *Ādara* plants grew. Because he lay there strinking (*Pūy*) they are also called *Pūtikā* and hence when they are placed on the fire as an offering, they blaze; for the same reason they also give out a sweet smell. This is because they originated from the essence of the sacrifice. In so far as Indra absorbed him with his might, he says "You are the might of Indra; I now complete the head of the sacrifice with you at a place of divine worship on the earth for the sacrifice; for the head of the sacrifice." It has the same meaning.

12. Now he takes up the milk of a goat. When the sacrifice had its head cut off, its *śuk* (warmth) came out and from there the goats were produced. Now he completes it with that same warmth saying "For the sacrifice; for the head of the sacrifice." It has the same meaning.

13. Thus there are five equipments which he collects for the *Pravargya.* Because, the sacrifice is five fold; the *Paśus* are five fold and there are five seasons for a year. This yonder one who shines is the year. And this *Pravargya* is same as the yonder sun. Thus with that same (sun) he pleases it. He touches those materials, so collected, saying "for the sacrifice; for the head of the sacrifice; I fashion you." It has the same meaning.

14. There is an enclosure in the northern side towards which they proceed, while chanting; "May Bramaṇaspati move forward." "May the Goddess Sūnṛtā move forward." This Bramaṇaspati is no doubt, the one who shines yonder and he is this *Pravargya.* It is him that he thus pleases. That is why he says "May Bramaṇaspati move forward." This Sūnṛtā (the pleasing speech) is

indeed the goddess favourable to men, the giver of fivefold offerings unto the *Vira*. So saying he praises the *Mahā Vira* and thus glorifies it. "May the God lead us to the sacrifice." Thus, he makes all the Gods, the guide of the sacrifice.

15. It is an enclosure (to which he proceeds). At that time the Gods enclosed it safely fearing that those deadly *Rakṣasas* may break it (the *Mahā Vira* pot) here (if not put in an enclosure). In the same manner, this Yajamāna encloses it in a safe place.

16. He then spreads (The equipments) on the mound saying "For the sacrifice, for the head of the sacrifice" and its import is the same as before. He then collects some mud saying "for the sacrifice, for the head of the sacrifice" and its significance is the same. He then takes a lump of clay and shapes the *Mahā Vira* pot saying "for the sacrifice, for the head of the sacrifice." Its import is the same. He makes a head (or mouth for the pot) at a distance of one span from the top; because the head is as it were of one span length and in the middle it is contracted. For, the head is as it were contracted in the middle. Above that, he elongates a face to a length of the width of three thumbs. Thus, he provides that pot with a nostril. He then touches it saying "You are the head of the sacrifice." Because this is indeed the head of the *Soma* sacrifice. In the same way, he makes the other two (*Mahā Vira* pots), two milking bowls and two *Rauhiṇa* plates, all silently.

17. Verily the sacrifice is Prajāpati and this Prajāpati is of both forms-(i.e.,) defined and undefined; limited and unlimited. When one shapes it with *Yajuṣ mantra*, he creates that form of him which is defined and limited. When one shapes it silently, he fashions that form of him which is undefined and unlimited. Thus, whoever knowing this, fashions him in both these forms, he fashions the entire Prajāpati. He keeps apart a lump of clay (unused) for the purpose of expiation.

18. He then polishes it (*Mahā Vira*) with *Gavedhuka* grass. When the head of the sacrifice was cut off, its essence flowed away and from that, those *Gavedhuka* plants originated. That essence, he thus restores and completes it. He says (while polishing) "You for the sacrifice; you for the head of the sacrifice." The meaning of this is the same as before. Similarly, he does with the other two *Mahā Vira* pots, the two milking bowls and the two *Rauhiṇa* plates.

19. He then applies smoke to them saying "with the dung of the horse the impregnator, I fumigate you." The horse is indeed the impregnator and impregnator means virility. He thus imparts virility and completes it. "On this spot of the earth meant for divine worship; You for the sacrifice; for the head of the sacrifice." It has the same import as before. Similarly he does silently in respect of the other two pots, the two milking bowls and the two *Rauhiṇa* plates.

20. He then bakes them; for, what is baked belongs to Gods. He bakes them with bricks; because it was with bricks that (Gods) at that time did, when the head of the sacrifice was cut off. With the same, he thus fashions it and completes it. However he may bake them with whatever material available, so that they are well-baked. Having got ready the baking material, he places the *Mahā Vira* in that saying "you for the sacrifice; you for the head of the sacrifice." The import of this is the same as before. Same way, he does silently in respect of the other two pots, the two milking bowls and the two *Rauhiṇa* plates. He should place them in the kiln (for baking) by day time and should remove them in the day time itself; for the day belongs to Gods.

21. He takes it out of the baking kiln saying "I take you for the righteous one." The righteous one is of course the world beyond; for the righteous one means truth and the yonder one who shines is truth. He (the sun) is the foremost *Pravargya* and it is him he thus gratifies and hence he says "I take you for the righteous one."

22. "You for the efficient one" (so saying he takes out the second pot). The efficient one (*Sādhu*) is no doubt the one who blows; for he blows through these worlds as a *Siddha* (permanent entity). The second *Pravargya* is that God Vāyu. It is him that he thus gratifies. Hence he says "You for the efficient one."

23. "You for a good abode" (So saying he takes out the third *Mahā Vira* pot). This terrestrial world is indeed the good abode; for it is in this world that all creatures exist and the good abode is also Agni. Because it is the fire that enables all creatures to exist in this world and that Agni is the third *Pravargya.* It is him, he thus gratifies. So he says "You for a good abode." He pulls out (from the kiln) the two milking bowls and the two *Rauhiṇa* plates silently.

24. He then pours goat's milk upon them saying "You for sacrifice, you for the head of the sacrifice." The meaning of this is the same. In the same way, he pours silently on the two milking bowls and the two *Rauhiṇa* plates . Whosoever, either teaches this (method of preparing the *Pravargya*) or partakes of the contents of the *Pravargya,* reaches that life-span and enters into that effulgence. The observance of the procedure for that is the same as the creation. (Meaning- the preparation of the *Pravargya* is on the same principles as the creations of the three worlds). (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He who intends to perform the *Pravargya* and then the *Upasad,* even while going about with the *Ātithya* (hospitality to Soma as a part of the previous night's ritual), spreads *Kuśa* grass in front of the *Gārhapatya* fire with the tips of the grass pointing to the east and places the appliances and vessels in pairs: The *Upayamanī* tray and the *Mahā Vīra* pot as one pair; the two lifting foreceps as another; the two milking bowls as the third; the two *Rauhiṇa* plates as the fourth and the two *sruks* as the fifth and whatever other appliances there may be - all in pairs. These account for total of ten and the Virāj meter has ten syllables and Virāj is the sacrifice. Thus, he makes it correspond to the Virāj, the sacrifice. As to why they should be in pairs is because, a pair stands for strength; for when two persons hold to each other, they produce vigour and a pair means re-productive union. Thus he supplies it with a productive union and completes it.

2. Then the Adhvaryu takes the sprinkling water and moving forward says - "Brahman, we shall proceed; Hotā, recite the praises." For, the Brahman sits on the right side as the guardian of the sacrifice and it is him, he addresses thus. "Be watchful; we are going to restore the head of the sacrifice." Why he says "Hotā, recite the praises" is because the Hotā is the sacrifice. Thus, he tells him – "restore the head of the sacrifice." Accordingly the Hotā recites.

3. "The first born in front is the Brahman.........etc." For, the Brahman is indeed the yonder Sun and he is born in front (in the East) day by day and this *Pravargya* also is that Sun. Thus he propitiates him by saying "the first born in front is the Brahman.......etc." He then sprinkles (the vessels) and its significance is the same as before.

4. He sprinkles saying "You for Yama." Yama is indeed the one who shines yonder, since it is he who controls (*Yam*) everything here. By him all these are controlled and this *Pravargya* is also that Sun. It is him he thus propitiates and hence he says "you for Yama (I sprinkle)."

5. "You for Makha" - Makha no doubt is the one who shines yonder and this *Pravargya* is the same as that Sun. Thus he propitiates him and hence he says, "You for Makha (I sprinkle)."

6. "You for the *Tapas* of Sūrya (I sprinkle)." Sūrya is indeed the one who shines yonder, and this *Pravargya* is of course that Sūrya. It is him he thus propitiates and hence he says, "You are for the *Tapas* of the Sūrya."

7. Having taken out a pole by the eastern entrance (of the hall), he fixes it into the ground on the southern side in such a way that it is visible to the Hotā while reciting the praises. For, the Hotā is the sacrifice and he thereby restores the sacrifice to this earth and she (earth) causes the *Gharma* milk to rise. Turning the throne seat of the emperor (*Pravargya*) in front of the *Āhavanīya*, he places it on the right side, facing east, towards the north of the throne seat of Soma, the King.

8. It is made of *Udumbara* wood; for the *Udumbara* means vigour. Thus with vigour, with essence, he thus enriches and completes it (*Pravargya*).

9. It is at the height corresponding to the shoulder, because it is on the shoulders that head is situated. Therefore here he fixes the head on the shoulders.

10. It (the *Pravargya*) is wound round by the strings of *Balvaja* grass. When the sacrifice had its head cut off, its essence flowed and from that these plants (*Balvaja* grass) grew. Therefore it is that he enriches it with this essence and completes it.

11. As to why he places it to the north of the Soma's seat- Soma is the sacrifice and the *Pravargya* is its head. The head is always at the top (of the body) and hence he places it to the north of the Soma seat. Moreover the Soma is king whereas the *Pravargya* is emperor. The imperial authority is always higher than kingship and therefore he places it to the north of the Soma seat.

12. When the Hotā recites- "whom the priests anoint, as if expanding him.........", he anoints with *ghee* that *Mahā Vīra* which is to be used. He does so saying "May the God Savita anoint you with honey." Savita is the impeller, of Gods and honey stands for everything which is available here. Thus, he anoints him with everything that is available here and Savita the impeller prompts it for him. That is why he says "May the God Savita anoint you with honey."

13. Now sand is strewn on the northern side of it. Below that he had placed a plate of silver saying, "protect it from the touch of the earth." For once upon a time the gods were apprehending injury from below to the *Pravargya* from the fearfull *Rakṣasas.* Gold (here silver referred to as white gold) being the seed of Agni, repells the terrible *Rakṣasas.* Indeed, the earth was also scared that this *Pravargya* when heated and glowing, might injure her (the earth). So he keeps it separated from the earth. The metal is white because this earth is white as it where.

14. When the Hotā recites - "You sit down: You are great......", sheaths of red grass are kindled on both sides. Throwing them on the mound, he places the *Mahā Vīra* pot on them. When the head of the sacrifice was cut off, its essence flowed out and from that these plants grew. With that same essence he now enriches it and completes it. As to why they (grass) are kindled on both sides is because it would drive away the terrible *Rakṣasas* from all sides. When this pot is being heated, the wife of the Yajamāna covers her head thinking ,"This one, when heated and glowing might affect my eye-sight."

15. He places it on (the burning grass) saying, "You are the flame; you are the effulgence; you are the *Tapas.*" The *Gharma* is the one who shines yonder and he (Sun) is indeed all that. He thus pleases him by saying, "You are the flame; you are the effulgence; and you are *Tapas.*" He then seeks blessings on this earth. For, the sacrifice is this earth and on this he seeks the blessings and she (the earth) fulfills all those desires.

16. "Un-challenged you are, in the east" - because, this earth in front is free from the onslaught of the *Rakṣasas.* "The overlordship of Agni" which means he makes Agni himself the overlord for destroying the terrible *Rakṣasas.* "Grant me full life-span" and thus he gains the full life-span.

17. "Possessed of children towards the South" - in this there is nothing unintelligible. "The overlordship of Indra" - by which he makes Indra himself the overlord to destroy the terrible *Rakṣasas.* "Bestow children unto me" - Thus he secures children and cattle for himself and as a result becomes possessed of children and cattle.

18. "Well-habitable, on the Western side." There is nothing hidden in this. "The overlordship of God Savita"- Thereby he makes the God Savita the overlord to destroy the terrible *Rakṣasas.* "Confer on me eye-sight" thus he secures eye-sight for himself and thereby becomes possessed of sight.

19. "Sphere of hearing, towards the North" by which he means "*Āśrāvaṇa* or the calls during the offerings are audible in the North." "The overlordship of the creator"- thereby he makes the creator the overlord to destroy the terrible *Rakṣasas.* "Bestow growing wealth unto me" - thereby he secures for himself prosperity and hence becomes wealthy and prosperous.

20. "*Vidhṛti* (disposition), in the upper region" which amounts to saying disposing off upwards. "The overlordship of Bṛhaspati"; by which he makes Bṛhaspati himself the overlord in destroying the terrible *Rakṣasas.* "Grant me vigour" - by which he gains to himself vigour and as a result, becomes energetic and strong.

21. The Yajamāna then lays down his hand on the earth with the palm turned upwards on the right side of the *Mahā Vīra,* saying "protect me from all evil spirits." By this he means "protect me from all worries." When the head of the sacrifice was cut off, its essence flowed out and it reached the *Pitṛs.* The *Pitṛs* are three in number (Vasu for the father, Rudra for the grandfather and Āditya for the great grandfather) and by them he now enriches it and completes it (*Pravargya*).

22. While touching her (earth) he mutters "you are the Mare of Manu." Because, having become a Mare, she (the earth) carried Manu and he is her master, Prajāpati. He thus enriches him and completes him with that pair consisting of Manu and the Mare.

23. He places twigs of *Vikaṅkata* wood around the *Mahā Vīra.* Two pieces he lays to the east saying "*Svāhā,* be encircled by the Maruts." Here he makes

the *Svāhākāra* first and then names the deity. Because the *Svāhākāra* is he who shines yonder and this *Pravargya* is also that one (Sun). Thus, it is him he gratifies and hence he utters the *Svāhākāra* first and the deity last. "Be encircled by Marut"- (meaning) the Maruts are the common people and he thus encircles the princely class by the people and that is why here the *Kṣatra* is surrounded on either sides by the people. Then he silently places (the *Vikaṅkata* twigs) two in number pointing to the North, silently again two of them pointing to the East, silently two pointing to the North and another two facing the East. Thus they account for thirteen.

24. Then he places a gold plate on the top of the *Mahā Vīra*, saying - "Protect it from contact with the sky." Once at that time the Gods were affraid that the terrible *Rakṣasas* might smash the *Pravargya* of theirs from above. That gold being the seed of Agni, it would repel the terrible *Rakṣasas*. Indeed, the sky was also afraid of being injured by the heated and glowing *Pravargya*. That is why he keeps it separated from the sky (by the Gold Plates). It is yellow in colour; for, yellow is the colour of the sky.

25. He then fans it will a feathery fans three times, saying "*Madhu, Madhu, Madhu.*" Honey means life-breaths. Three are the life breaths; namely the *Prāṇa*, the *Udāna* and the *Vyāna*. He endows it with those three. They then fan it three times in the opposite direction (from the West to the East). The sacrifice had its head cut off and went to the *Pitṛs*. The *Pitṛs* are three in number and it is by means of them that he now fans it. The *Prāṇas* actually abandon those who do the fanning in a sacrifice. They fan again three times from East to West. This makes six and six are the number of the vital airs in the head and it is these he thus lays into it. They cook the two *Rauhiṇa* cakes. When a flame blazes out, he takes out the Gold Plate.

26. While the Hotā recites "Successful, Aśvins, make you our voice", the Adhvaryu steps up saying "The *Gharma* is red-hot." If it be red-hot, he may take it that the Yajamāna will become more prosperous (shine). If it is not red hot, he may infer that he will become poorer. If it be neither very red hot nor its reverse, he may conclude that the Yajamāna will be neither very rich nor very poor. But, however one should fan the pot until it is red hot. Whoever, either teaches this (method of the *Pravargya*) or partakes of its contents, he enters that life span and that effulgence. The observance thereof is the same as at the process of creation. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now when the Adhvaryu gets up and declares "the *Gharma* is red hot, they proceed towards it and worship it with the *Avakāśa* verses." The *Avakāśas* are the *Prāṇas* and thereby he puts the vital airs into it. Six of them (the Yajamāna and the *Ṛtviks* excluding the *Prastotā*) proceed towards it because these vital airs are six in number in the head. It is these that he puts into it.

2. He says "You are the child of the gods" which means the child of the gods is really the one that shines. Because he holds (*Garbh*) everything here and by him everything is held (and hence he is *Gṛbha*). The *Pravargya* is also that sun and it is him he thus pleases and that is why he says "You are the child of the gods."

3. "You the father of thoughts" - Because the sun is indeed the originator of thoughts. "You the lord of the creatures" for, the sun is indeed the lord of all creatures. "The god has united with the God Savita" - Because the god meaning the *Mahā Vīra* has indeed united with Savita; the sun. "He shines with Sūrya" - because he indeed shines with the sun.

4. "Agni has united with Agni" - for the fire has indeed united with Agni (the sun) with the divine Savita - for, he has indeed united with the divine Savita. "He has shone with Sūrya" - indeed he has been shinning along with the sun.

5. "Agni has united with his *Tapas, Svāhā*" for, Agni, has come together with his heat. The *Svāhākāra* he utters first and then the name of the deity. The significance of this is the same "with the divine Savita; with Sūrya; he has spread light" for he has indeed united with divine Savita and spread the light along with Sūrya.

6. These are the three *Avakāśa* verses, for, there are three vital airs namely, the *Prāṇa*, the *Udāna* and the *Vyāna*; these he lays into it .

7. "The supporter of the sky and the supporter of heat on the earth is shining" - Indeed that sun and the *Mahā Vīra* are shining forth as the supporters of the sky and the suppliers of heat on this earth. "The one who sustains the gods, the immortal product of heat" - for he is indeed the divine sustainer

of the gods and the immortal one born out of heat. "You may grant speech to us who are devoted to the gods." Speech is no doubt a form of worship and thereby he requests "confer upon us that speech of worship with which we shall please the gods."

8. "I see the protector, the one who never rests." He who shines yonder (the sun) is indeed the protector who guards everything here and he never goes to rest. That is why he says "I see the protector, the never resting." "Wandering by the roads here and there" - because he is indeed wandering here and there on the divine paths. "He is clad in the converging and the radiating" - for he indeed converges himself in the gathering and radiating rays, "He moves to and fro within the spheres", because he repeatedly wanders within the hemispheres, "You the lord of all the worlds; you the lord of all thoughts; you the lord of all speech and you the lord of everyone's speech" - It only means "You are the lord of all this universe" "Oh god *Gharma*, you are heard by the gods and you being a god, guard the deities" - in this there is nothing hidden(to be explained).

9. "For the divine feast of you two, you grant your approval" this he says with regard to the twin gods, Aśvins; because it was the Aśvins who at that time, restored the head of the sacrifice. It is them he thus pleases by saying "give your approval henceforth for the divine feast of you two." "Honey to the two who are fond of honey; honey to the two who are eager to have honey"- because, it was Dadhyaṅg Ātharvaṇa who recited the Bhrāhmaṇa passage called *Madhu* (honey). This is their favourite abode and it is with that he now approaches them (Aśvins). Hence he says "Honey to the two who are fond of honey; honey to the two who are eager to have honey." "I entreat you to the hearts, you to the mind, you to the sky, you to the sun; while going upwards you lead this sacrifice to the gods in heaven." There is nothing hidden (unclear) in this.

10. "You are our father; agreed to be our father" - for he who shines yonder is indeed the father and this *Pravargya* is that sun, whom he thus pleases when he says, "You are our father; agreed to be our father." "My salutations to you; do not harm me" - thereby he only seeks a boon. After that he removes the mantle from the head of the Yajamānā's wife and makes her say while looking at the *Mahā Vīra* - "we will serve you along with *Tvaṣṭā*....etc." The *Pravargya* is masculine and the Yajamānā's wife is a female. Thus he enriches

it with a productive pair. And thus makes it complete. This indeed is the life-span and is indeed the effulgence. He who recites this or partakes of this *Pravargya*, verily enters that observance which belongs to creation. (Fourth Brāhmaṇa Ends.)

(Chapter One Ends.)

Chapter Two

BRĀHMAṆA I

1. Then he offers the two *Rauhiṇa Puroḍāśas* saying "Let the day be pleased with its brightness; the well-lighted one with its effulgence - *Svāhā.*" With this text both the *Puroḍāśas* are offered in the morning. "May the night be happy with its brightness; the well-lighted with its effulgence - *Svāhā*" so saying in the evening, he offers.

2. As to why he offers the two *Rauhiṇas* is because the *Rauhiṇas* are Agni and Sun. With these two deities the Yajamāna ascends (*Ruh*) to the heavens.

3. Moreover these two worlds are *Rauhiṇas* and the sun is the *Pravargya.* Thereby he encompasses the sun by these two. And in this way, this one is encompassed by the two worlds.

4. The *Rauhiṇas* are the day and night and the *Pravargya* is the sun. Thus this sun is enclosed by the day and night and it thus get covered by day and night.

5. The *Rauhiṇas* are the two eyes and the *Pravargya* is the head. Thereby he provides the head with a pair of eyes.

6. He now takes up a rope saying "At the impulse of the divine Savita, I take you, with arms of the Aśvins, with the hands of Pūṣa; you are the girdle of Aditi." The mystic meaning of this is the same as before.

7. He then summons the cow while stepping behind the *Gārhapatya* saying, "Iḍā ! come here; Aditi, come here; Sarasvatī, come here." Because, the cow is Iḍā, the cow is Aditi and the cow is Sarasvatī.

8. He also calls her by its name saying "You... so and so... come here...". Thus he calls here thrice. When she has come, he puts the rope round her horns saying, "You are the Aditi's girdle and you are the head-ban of Indrāṇī; you are of all colours" by this he makes it so.

9. He then lets the calf to suck it saying, "You are Pūṣa" for Puṣa is indeed the one who blows here (the Vāyu); for that one supports or encourages (Puṣa) all this universe. This *Pravargya* also is the same as that Vāyu. He thereby pleases him by doing so and he is the one who leads all these, so he says "You are the Pūṣa."

10. He then leads the calf away (from the udder of the cow) saying, "provide (milk) for the *Gharma*." The *Gharma* doubtless is that essence which this cow secrets and thereby he means to say, "Allow a share for her."

11. He then lets the milk flow into the milking bowl saying, "flow down for the Aśvins." This he says with regard to the Aśvins, because the Aśvins restored the head of the sacrifice and they are the ones he pleases now. Hence he says, "Flow down for the Aśvins."

12. "Flow down for Sarasvatī." Sarasvatī is indeed speech and it is by means of speech that the Aśvins restored the head of the sacrifice. Now he only pleases those (Aśvins and Sarasvatī) when he says, "Flow down for Sarasvatī."

13. "Flow down for Indra." Indra is the deity of the sacrifice and it is with the help of the deity of the sacrifice that two Aśvins restored the head of the sacrifice. Thus he pleases those two (Aśvins and Indra) when he says, "Flow down for Indra."

14. He then chants the consecrating *mantras* for the split drops (of milk towards the close of the milking), "*Svāhā* to the one possessed of Indra; *Svāhā* to the one possessed of Indra." Indra is indeed the lord of the sacrifice and he thus pleases him who is the lord of the sacrifice. Hence he says, "*Svāhā Indravat; Svāhā Indravat.*" He repeats this three times for the sacrifice is three fold. The *Svāhākāra* he utters first and then the deity for whom it is meant. The signifcance of this is the same as before.

15. He then touches her (cow's) udder saying, "you ever-flowing and liberal udder" that is to say "this udder of yours which is concealed as it were is a giver of wealth and a treasure of riches and never exhausting." By this he means "It is a giver of treasures, bestower of wealth and precious." "You enhance the availability of all desired things(which means to say)" "You support all the gods and all creatures." He then says, "Oh Sarasvatī, move that (udder) to us for sucking." Sarasvatī is indeed speech and this cow which yields the milk for *Gharma* is also speech. Sacrifice is speech and so it amounts to "Grant

us the sacrifice with which we may please the Gods." He then walks to the side of the *Gārhapatya* saying, "I move along the wide aerial region"; the mystic significance of this is the same as before.

16. He takes up the two *Śaphas* (the lifting foreceps) saying, "You are the Gāyatrī metre; you are the Tṛṣṭhubh metre." He thus takes them with both the Gāyatrī and the Tṛṣṭhubh metre. "I handle you by means of the Heaven and Earth" for, the two foreceps are indeed the Heaven and Earth and the *Pravargya* is the sun. Thus he encompasses this sun by means of the Heaven and the Earth. After that, he wipes the pot with a bunch of *Muñja* grass and its significance is the same.

17. He then places it (the *Pravargya*) on the *Upayamanī* (a tripot with a cavity on the top to hold the vessel of *Pravargya*). He says, "by the aerial region I hold you"; because the *Upayamanī* is the aerial region, since everything here is supported by the ether. The *Upayamanī* is also the belly, since all these food etc., are held by the belly. So he says, "I hold you by the aerial region."

18. He then pours the goat's milk; for that *Mahā Vīra* when heated becomes red hot. He soothes it and when it is cooled he pours the cow's milk into it. While pouring the cow's milk he says, "Oh Indra and Aśvins" for Indra is the lord of the sacrifice and thus he pleases him, the lord of the sacrifice. He says, "You Aśvins" because the Aśvins at that time, restored the head of the sacrifice and it is them he now pleases. So he says, "Oh Indra and you Aśvins." "Honey of bees; you the *Gharma* drink" this is indeed honey which is the essence and is offered to the *Gharma*. "You Vasus" for these are indeed Vasus that contain all this Universe. "Worship you, *Vāṭ*" thus this comes to be, as if it were offered with a *Vaṣaṭkāra* (normally the *Vaṣaṭkāra* is only for deities and that too when the offering is made into the fire. In the case of the offering into the *Mahā Vīra* pot, it is used as an exceptional case).

19. "*Svāhā* to the ray of Sūrya, the rain - producer" for one of the sun's rays is called *Vṛṣṭivanī* (producer of rain) by which he supports all these creatures. That one (ray) he now pleases. Hence he says "*Svāhā* to the ray of the sun, the rain producer". Here too he utters the *Svāhākāra* first and then the deity and its significance is the same. Whoever either recites (teaches) or consumes this *Pravargya*, enters that Vāyu; that effulgence and the observance thereof is the same in the creation. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1.When the Hotā, recites, "Let Brahmaṇaspati go to the front, let the goddess *sūnṛtā* come forward" the Adhvaryu makes the offering by chanting the names of Vāyu. For, on this occassion the gods fear that the terrible *Rakṣasas* might injure the *Pravargya* in the middle of the sacrifice and so they offered it with *Svāhākāra* in the beginning before it is taken to the *Āhavanīya*, by offering like this and then they offered it again into the fire. In the same way this Yajamāna offers it with *Svāhākāra* in the beginning when it is taken to *Āhavanīya* and then offers it in the fire.

2. "To the ocean, you the wind - *Svāhā*". This ocean is indeed the one that blows here and hence all these gods and all these creatures emerge (*Samudra*) from the ocean and it is to him (Vāyu) he thus offers it and says, "to the ocean you the wind- *Svāhā*".

3. "To the flood, you the wind - *Svāhā*". This one that blow is indeed the flood and it is from this flood that all the gods and all creatures emanate (*Samīrate*); it is to him he thus offers and says, "To the flood you the wind- *Svāhā*."

4. "To the unshakable you the wind - *Svāhā*." This one who blows is indeed unshakable and therefore to him he thus offers by saying, "To the unshakable you wind- *Svāhā*."

5. "To the irresistable, you the wind - *Svāhā*". This one who blows indeed the *Avasyu* (irresistable) and hence to him he offers thus by saying, "to the irresistable, you the wind- *Svāhā*."

6. "To Indra the Lord of Vasūs and Rudras - *Svāhā*." This one who blows is indeed Indra and to him this offering is made by saying, "To Indra the lord of Vasus and Rudras." This certainly reaches Indra himself along with Vasus and the Rudras. This much is for morning *Savana* and now for the midday *Savana*.

7. "To Indra, the Lord of Ādityas - *Svāhā*." This one which blows is indeed Indra and to him this offering is made by saying, "To Indra." He says, "To the Lord of Ādityas" and thereby he makes it reach Indra along with the Ādityas. This way he makes it in the form of the third *Savana*.

8. "To Indra, the slayer of evil-doers - *Svāhā*." This one who blows is indeed Indra and hence it is offered to him by saying, "To Indra." By saying, "the slayer of evil-doers" he means the enemies as evil doers and in effect he says "The killer of enemies." This is Indra's special share because as the Lord of the Gods, he has a special share as different from those two others.

9. "To Savita, you the lord of the Ṛbhus, the Lord of Vibhus and the possessor of the *vājas* (prowess)- *Svāhā*." This one who blows is indeed Savita and to him it is offered and so he says, "To you the Savita." By saying, "Lord of Ṛbhus, Lord of Vibhus and possessor of Vāja, he involves all the gods."

10. To Bṛhaspati, accompanied by the Viśvedevas - *Svāhā*." This one who blows is indeed Bṛhaspati and to him it is offered so he says, "To you Bṛhaspati." By saying accompanied by Viśvedevas, he includes all the gods in this.

11. "To Yama, leader of the Aṅgiras and of the *Pitṛs* - *Svāhā*." This one who blows is indeed Yama and so he says, "To Yama." When he says the leader of Aṅgiras and of the *Pitṛs* he means that when head of the sacrifice was cut off and the fluid oozed out, it reached the *Pitṛs* and they are three in number and they are three *Pitṛs* included in this.

12. Thus there are twelve names (of Vāyu) and there are twelve months for a year. This one who burns (Sūrya) is indeed the year and he is the *Pravargya* and he thus pleases him by these offerings. That is why there are twelve offerings.

13. Now by means of the *Upayamanī*, he brings the *Mahā Vira* saying "*Svāhā* to the *Gharma*." This one who burns is indeed *Gharma* and he is the *Pravargya*. Him he thus pleases when he says, "*Svāhā* to *Gharma*." Here too he utters *Svāhākāra* and then names the diety and its significance is the same.

14. When it has been poured into it, he says "*Svāhā-Gharma* to the *Pitṛs*." When head of the sacrifice was cut off, its fluid oozed out and it reached the *Pitṛs*. The *Pitṛs* are of three types and they are thus satisfied. The *Svāhākāra* is done first and then the deity is named. Its significance is the same.

15. He does not recite any invitatory formula, because the *Pitṛs* have once

called for the *Śrauṣat*, he (Adhvaryu) asks the Hotā to utter the *Yājya* in respect of the *Gharma*. On the pronouncement of *vaṣaṭkāra*, he offers saying, "All the regions he has worshipped by sitting on the south." He only means thereby that by sitting on the south, he has (covered) all the quarters. "All the gods, he has worshipped here" thereby he means that he has made offerings to all the gods. "Oh Aśvins, you drink the honey-like *Gharma* purified by the *Svāhākāra*." This he says with regard to the Aśvins; for, it is they who restored the head of the sacrifice and them he pleases. He utters the *Svāhākāra* first and then the name of the diety. Its import is the same.

16. After making the offering, he shakes the *Mahā Vira* vessel thrice upwards saying, "You reach this sacrifice in the heaven; take it to the heaven." The *Gharma*, the sacrifice in yonder sun and he indeed is placed in the heaven or gets established in the heaven. Thus he pleases him by saying, "You reach this sacrifice in the heaven; take it to the heaven." This offering he makes on the repetition of the *vaṣaṭkāra* saying, "*Svāhā* to Agni, worthy of sacrifice" and this is in the place of the *sviṣṭakṛt* offering; for Agni is indeed the *sviṣṭakṛt* (the one who renders the offering well offered).

17. Then the Brahmā announces the consecration formula. Because the Brahmā is the supreme physician among the *Ṛtviks*. Thus this sacrifice is being healed by means of the one who is the supreme physician among the *Ṛtviks*. "Oh Aśvins, you drink the *Gharma*." Thus he addresses the Aśvins for they are the ones who restored the head of the sacrifice and by this he pleases them. "You the one dear to the heart, with favours day by day." This statement is indistinct for, Prajāpati is indeed undefinable and Prajāpati is sacrifice. Thus he heals Prajāpati, the sacrifice. "To the weaver" - the weaver doubtless, is the one that burns yonder, because he moves along these world (inheres) everything like a connecting thread. He is indeed the *Pravargya* and him he thereby pleases. Hence he says, "To the weaver." "I prostrate to the Heaven and the Earth." Thus he propitiates heaven and earth within which everything is contained.

18. Then the Yajamāna chants. The Yajamāna being the sacrifice, it amounts to his healing the sacrifice by means of the sacrifice. "The Aśvins have consumed the *Gharma*" - he says this in respect of the Aśvins; for, it is they who restored the head of the sacrifice and thus he pleases them. "Heaven and Earth have approved of it." He says this with regard to Heaven and Earth

and Earth have approved of it." He says this with regard to Heaven and Earth which comprise of everything. "May wealth accrue here"- by which he only says "Let us have riches here."

19. He then consecrates the rising milk (whatever milk has been spilled in bubbling over due to heating) "You swell for the sake of quick moment." By this he means to say, "For rain", Hence he says rise up for quick moment. Then he says, "rise up for energy." By this he means the energy which is the essence of rain. He then says, "Rise up for Brahman"; thereby he means the priest-hood. "For the *Kṣatra*, you swell." He thereby means the princely class. "For Heaven and Earth, you swell." He thereby means these two within which everything here is contained.

20. When it swells upwards, it rises for the sake of the Yajamāna; when it swells eastwards, it is for the gods; southwards, it is for the *Pitṛs*, westwards, for the cattle and when northwards it swells, it does so for the progeny of the Yajamāna. In any case, there is no sin incurred by the Yajamāna, for it always swells upwards and in whatever direction it swells it is for the good of that direction. When the spilling drops cease.

21. He gets out towards the north-east direction saying, "You are a support who sustains well." The one who burns yonder is indeed a support, for he sustains everything here and everything here is supported by him. The *Pravargya* is also that sun; thus it is him he thereby pleases. Hence he says, "you are a support well-sustaining."

22. He then places the *Mahā Vīra* on the eastern mound (*Khara*) saying you the harmless one, preserve our strength; without getting angry, preserve our wealth - by this he means to say protect the priesthood, protect the princely class and protect the people - protect all that is what he thereby means.

23. He then makes offering with the cut pieces of wood (*Vikaṅkaṭa*) whose logs are placed around the *Gharma*; for the pieces of wood are indeed *Prāṇas* and thereby he puts *Prāṇas* into it. "*Svāhā* to Pūṣa, to the cream." Pūṣa is indeed the one blows(Vāyu), for the Vāyu supports everything here, *Prāṇa* is also Vāyu and thus he bestows *Prāṇa* upon him, when he says " Svāhā to Puṣa, to the cream." Here he utters the *svāhākāra* first and then names the diety; the significance of this is the same as before. Having offered (by means of the first piece of wood), he keeps it slanting against the central *Paridhi* (the enclosing stick).

24. "*Svāhā* to the grinding stones" - the grinding stones are the *Prāṇas* and thus he puts *Prāṇas* into it. Having offered, he keeps it slanting on the central *Paridhi* (enclosing stick).

25. "*Svāhā* to the one with sounding holes." The sounding holes are indeed the *Prāṇas* and everything here is pleased with the *Prāṇas.* Thus he bestows upon him the *Prāṇas.* Having offered, he keeps it slanting on the central *Paridhi* (the enclosing stick).

26. "*Svahā* to the *Pitṛs* who are seated on the *Barhis* (grass seats) drinking the *Gharma.*" Without offering, he looks to the north and hides it underneath the *Barhi* grass on the right side. When the head of the sacrifice was cut off, the essence oozed out and it reached the *Pitṛs.* There are three types of *Pitṛs* and they are pleased thereby. Why he does not look at it is because the *Pitṛs* have departed one for all.

27. "*Svāhā* to the Heaven and the Earth"- The Heaven and Earth are indeed the *Prāṇa* and the *Udāna;* thereby he puts the *Prāṇa* and *Udāna* into it. Having offered, he places it slanting on the central *Paridhi.*

28. "*Svāhā* to Viśvedevas"- for the Viśvedevas are indeed the *Prāṇas* and thereby he puts *Prāṇas* into it. After offering, he places it slanting on the central *Paridhi.*

29. "*Svāhā* to Rudra, praised by the chanters with the chants of Rudra" - This without offering, he turns to the south and gives it to the *Pratiprasthātā* and the latter throws it away towards the north. The north of the *Sadas* is the region of that God and he thus pleases him in his own region. He does not look at it because he thinks "Let not Rudra injure me." These are the seven offerings corresponding to the seven passages of *Prāṇa* in the head. It is them that he puts there.

30. He then pours the remaining milk and *ghee* from the *Mahā Vira* into the *Upayamanī,* saying "*Svāhā* - efflugence united with effulgence." Because the milk is indeed effulgence and was in one vessel and light is in the other (*Gharma*). These two luminous things thus unite with each other. Here too he makes the *Svāhākāra* first and then the name of the diety; the significance of this is the same as before.

31. He then offers the two *Rauhiṇa Puroḍāśas* saying "May the day be pleased with its brightness; the well-lit with its effulgence - *Svāhā*." The mystic import of this is the same as before. "May the night be pleased with its brightness, the well-lit with its effulgence - *Svāhā*." The mystic import of this is the same as before.

32. He then offers to the Yajamāna the left over *Gharma*. He, having wangled an invitation for the drink, consumes it saying, "The honey is offered unto Agni, the greatest of Indras." "The honey is offered unto Agni, the most powerful is what he means by that." Let us eat you, god *Gharma*, we bow to you; do not injure us- "thereby he seeks a blessing."

33. Then on the southside, sand has been strewn. There they wash themselves. This has the same significance as in the *Mārjālīya*. He throws into the fire the pieces of wood and proceeds with the *Upasad*. Thus, the head of the sacrifice has been fashioned in the very same manner as the Aśvins did it.

34. The one who perform the first *Soma Yāga* must not perform the *Pravargya*, since that will involve sin and it will cause Indra to cut off his head. But at the second or third *Soma Yāga* he can. This is because the gods also went on performing austerities and toiled during the sacrifice. Therefore only at the second or third one should do it. The one who performs at the first finds it burning and causing pain and in that condition it can burn the progeny and the cattle of the Yajamāna and also cost his life and the Yajamāna is likely to perish. Therefore let him do it at the second or third *Soma Yāga*.

35. Let him not perform the *Pravargya* indiscriminately for anybody; for that would amount to doing everything for every body and the *Pravargya* is everything. He may perform it for one whom he knows or one who is dear to him or who has studied the Vedas. One can gain it only by the study of Vedas.

36. One can perform it where the *Daksiṇā* consists of a thousand cattle; for thousand means everything and this *Pravargya* is everything. One can perform it for a Yajamāna who gives away his everything (all property); for that means, he gives everything and this *Pravargya* is indeed (worth) everything. One may perform *Pravargya* is indeed (worth) everything. One may perform *Pravargya* at the *Viśvajit Yāga* involving all the *pṛṣṭhas*; for the *Viśvajit* with all the *pṛṣṭhas* is everything and this *Pravargya* is also everything. One can perform it at the *Vājapeya* and *Rājasūya*; for it is everything and a *Satra* sacrifice is also everything. Thus all, these are in its perview and not elsewhere.

37. Now they ask "If the *Pravargya* is headless, how would their *Agnihotra* become possessed of a head?" Let him say, that it will be by the *Āhavinīya*. "How about the new moon and full moon sacrifices? Let him say, by the *ghee* and the *Puroḍāsa* (it will be one possessed of head)." "What about the *Cāturmāsya* performances?" Let him say, by the offering of *Payasya* (a curd preparation). "What about the *Paśubandha*?" (Let him say) by the *Paśu* and the *Puroḍāśa* (it will be one possessed of head). "How about the *Soma* sacrifice?" Let him say, by the *Havirdhāna* (the cart on which *Soma* plants and other offering material is placed as well as the shed where the cart is placed). Again they say that when the sacrifice had its head cut off, the gods restored it then as a presentation (to King Soma). Therefore he who know this not to make any offering with a headless sacrifice.

38. Now they ask - "Usually they lead forward the *praṇīta* waters at the sacrifice and why do they not do so on this occassion (of *Pravargya*)?" The *praṇīta* water being the head of the sacrifice and the *Pravargya* also being the head, he does so (by not carrying the *praṇīta*), thinking "Let me not put one head over another."

39. Again they ask - "Elsewhere they offer the fore-offering and after-offering and why is it that they are not done here?" The *Prayājas* and the *Anuyājas* are indeed the vital airs; vital airs are the *Avakāśas* and pieces of wood. He does not perform them, least *Prāṇas* do not climb over the *Prāṇas*.

40. Again they ask - "In other occassion they offer the two *Ājyabhāgas* and why they do not offer them here?" The two *Ājyabhāgas* being the eyes of the sacrifice and the two *Rauhiṇa Puroḍāśas* being offered here as the eyes, there is no need to put a pair of eyes over another.

41. They ask - "On other occassions they make offerings to gods by means of wooden vessels and here why do they offer this *Gharma* in earthen vessel?" When the head of the sacrifice was cut off, its essence flowed away and entered the Heaven and Earth. Now this earth is clay and yonder sky is water; the *Mahā Vīra* vessels are made of clay and water. Thus he provides and completes the *Pravargya* with that life-sap.

42. If it had been of wooden vessel, it would be burnt; if it were of gold, it would get dissolved; if it were of copper it would melt away; and if it were of iron, it would burn away the holding sticks. That is why that *Gharma* itself is

collected in earthen vessel and whosoever either teaches or partakes of this *Pravargya*, reaches the ripe old age and enters that luminous region. The observance thereof is the same as creation. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Now on the third or sixth or twelfth day, he combines the *Pravargya* and *Upasad* performances and conducts the *Utsādana* of *Pravargya* (*Utsādana* means arranging the utensils used for the *Pravargya* ceremony so as to form a human figure). Indeed the head of the sacrifice is, as it were, seperated (from the trunk). Now, having collected all that, he collects and reaches the *vedī* by front door. The *Āgnīdh* brings three bundles of wood to the *Āhavanīya*.

2. He kindles one of them and holding it at the level of his mouth makes the offering of it. When the head of the sacrifice got cut off, its heat went out of it and entered all these worlds. It is with that heat (sorrow) he thus supplies and completes it. Why he holds it at the level of his mouth is because that level of the mouth as it were the upper region and the yonder world (heaven) is also up above. That heat which entered the yonder world, with that he now supplies and completes the *Pravargya*. While offering he says, "What divine heat of your is there, Oh *Gharma*" which means the fire which is heavenly. "What is in the Gāyatrī and the *Havirdhāna* shed"- Just that heat which is in the Gāyatrī metre and in the *Havirdhāna* shed. "May that heat of yours - *Svāhā*." There is nothing unintelligible in this.

3. Then he kindles the second bundle of wooden sticks. And ignites them and holds them at the level of his naval and offers. The level of the navel is in the middle as it were and it is the aerial region which is in the middle. Thus he supplies and completes it with that heat which had entered the aerial region (when the head was cut off). While offering he says, "That fire of yours which is in the aerial region" (meaning) the fire which is in the air. "That fire in the Tṛṣṭhubh metre and in the *Āgnīdhra* altar", meaning that which is in the Tṛṣṭhubh metre and in the shed where the *Dakṣiṇāgni* is situated. "May that fire of yours increase and get settled firmly; to that fire of yours - *Svāhā*." There is nothing to be explained in this.

4. Then he takes the third bundle and while sitting, he offers it. One who holds a thing while sitting, holds it as it were below and below is this terrestrial

world. Thus, he supplies and completes it with that heat which had entered this terrestrial world (when the head was cut off). While offering he says, "That fire of your which is in the earth" - meaning that fire which has entered the earth. "That fire which is in the Jagatī metre and in the *Sadas*" meaning just that fire which is in the Jagatī and in the *Sadas.* "May that fire of yours increase and get firmly settled; to that fire of yours - *Svāhā.*" Nothing is here to be explained.

5. He (the Adhvaryu) comes out saying, "we will follow you for the safety of the *Kṣatra.*" For, he who shines yonder is the divine *Kṣatra.* "For the protection of this human *Kṣatra*" by this he means to say, "Protect the Brahman's body." "We follow you for the sustainance of the *viś*." The *viś* (the commoners) are indeed the sacrifice and he means "for the safety of the sacrifice." "We will follow you to new riches"- he says this for the safety and stability of sacrifice.

6. He then says to the Prastotā - "Sing the *Sāman*" or he may say "recite the *Sāman.*" Neverthless, let him only say, "Sing the *Sāman*" because the *Sāmans* are only sung. The *Sāmans* are sung in order that the terrible *Rakṣasas* do not injure the body of the sacrifice from outside. Because the *Sāmans* are dispellers of the terrible *Rakṣasas.* He sings the *Sāman* related to Agni, for Agni is the destroyer of the *Rakṣasas*. He sings it in the Atichandas metre for the Atichandas means all metres and therefore he sings it in Atichandas metre.

7. He sings "Agni who burns and attacks with his flames; *Ahavo- Ahavo.*" It is thus he dispels the terrible *Rakṣasas* from here. They then walk out northwards (carrying the *Pravargya* vessels and implements) along the back of the *Cātvāla* pit and the front of the *Agnīdhra.* This is the gate of the sacrifice and from there, they proceed to any direction where water will be available.

8. Let him arrange (the implements of) the *Pravargya* on an island. Because when heated, it becomes red hot and were he to set it out on this earth, its heat would enter this earth and were he to set it out on water, its heat would enter the water. By placing on an island, it does not injure either the water or the earth. In so far as he does not throw it into the water, it does no harm to the water and in so far as the water flows all around it (when it is on the island) water being a soothing agent, it does not injure this earth. So, let him set it out on an island. Or let him arrange it on the high alter itself; for the high alter is the sacrifice and the *Pravargya* is its head. Thus he restores to the sacrifice its own head. The first *Pravargya* pot he places so as to be close to the front side of

the naval of the high altar. For, the northern part (the navel of the alter) is the mouth (organ of speech) and the *Pravargya* is the head. Thus he places the organ of speech in the head.

9. "The four-cornered" - Indeed the one who shines yonder is four-cornered. Because the four quarters are his four sides and therefore he is called four-cornered. "The famous navel of the divine order" - the divine order is the truth and he only says, "the well-known navel of the truth." "That mighty one be for our full life" - meaning let him be unto us the bestower of full life. "Away from hatred and away from cunning." Nothing unintelligible in this. "Let us free ourselves of other austerity." In this way the other two pots are placed to the east of it. Thus it becomes threefold for the head is threefold.

10. In the front he places the residual lump of clay and thereby he puts flesh upon the *Pravargya*. He places the two tongs (lifting sticks) on the two sides and thus provides two arms to the *Pravargya*. Further away he places the two ladles used for the *Rauhiṇa* offerings and thus furnishes it with two hands. On the north side, he places the spade for there is its resting place; on the right side the regal throne, for their is its place for resting. To the north, he places the black antelop skin; for there is its resting place. On all sides, he places the fans, for the fans represent the *Prāṇas* and thus bestows *Prāṇas* on it. They are three fans, because there are three *Prāṇas*; the *Prāṇa* the *Udāna* and the *Vyāna*; thus he places the three *Prāṇas*.

11. He then places the ropes and the halter on the *Upayamanī* and places the latter behind the navel with its tip pointing to the east. By this he provides a belly to it. On either sides he places the two milking bowls and thereby provides with two testicles, for it is by means of these testicles the masculine energy overflows. Behind them, he places the post and the peg and thus provides the two thighs to it. By placing the two *Rauhiṇa* plates, he provides the two knees to it and they being single plates, they correspond to these knees having single bones. Behind them he places the two *Dhṛṣṭis* (the two sticks used to poke the embers). Then he provides the two feet to it, for it is with the feet, one strikes at something forcefully. On the left side, the two mounds (the sand mounds used to place the pots near the alter are also brought over here) used in the performance are placed and thus they form the places of rest; on the right side, the *Mārjālīya* which is its resting place, is also there.

12. Then he pours milk into the main vessel saying, "Oh *Gharma*, this is what is contained in your stomach." That which is in the stomach being food, he thus puts food into it. "You grow with that and get filled." There is nothing hidden in this. "And may we also grow and get filled" by this he seeks a boon.

13. Let him not pour into it all the milk, lest the food should turn away from the Yajamāna. He allows the residual of more than half of it or even more. On that same afternoon, he pours it into the *Vrata* milk and gives it to the Yajamāna. Thereby he bestows food upon the Yajamāna and this ensures that the food does not turn away from the Yajamāna.

14. He then sprinkles the *Pravargya* material with water. Water being an agent of soothening, he then appeases it. He sprinkles it all over and thus soothes it all over; three times he sprinkles because the sacrifice is threefold.

15. He then asks, (the Prastotā), "Sing the *Sāman* called *Vārṣāhara.*" The *Vṛṣa* (the bull) is doubtless, the one who shines yonder and the *Pravargya* is also the sun. Thus he thereby pleases him (the sun) and therefore he says, "Sing the *Vārṣāhara Sāman.*"

16. He then cleans himself at the *cātvāla* pit saying. "may the waters and plants be our good friends." As long as he was proceeding with that (*Pravargya*), the waters as well as the plants were keeping aloof from him. Now he befriends them. "Let him have bad friends" the one who hates us and the one whom we hate - so saying, he throws the water towards the direction where his enemies are situated and thus dispels them away.

17. The Yajamāna goes towards the north-east saying, "we have emerged from the gloom." Gloom is indeed evil and it is that evil he thus drives away. "Looking the high light" - This terrestial world is at a higher level than the water and it is on this world he thus establishes himself. "Oh lord Sūrya, the highest light, with the gods." The Sun, the most brilliant light, is the heavenly world and it is in the heavenly world that he finally settles himself. He walks along without turning back and places a *Samidhā* on the *Āhavanīya* saying, "you are a kindler; please kindly the fire in me" by this he only kindles the fire and those *Samidhās* kindle the effulgence in him.

18. During a continued pressing of *Soma*, they also perform, the *Dadhigharma* (the *Gharma* of curds and whey). Because the *Soma* is the sacrifice and the *Pravargya* is its head . Thus he restores the head to the sacrifice at the mid-day *Savana.* This (midday *Savana*) is the special *Soma* pressing for Indra. Thus he pleases him with his own share, when the *Pavamāna* due for the midday *Savana* has been recited. Because the midday *Pavamāna* is the vital air and it is the vital air he thus puts into it. He puts it with *Agnihotra* ladle, because the *Agnihotra* is the mouth of the sacrifice and thus provides a mouth in the head.

19. While being brought, he says, "Hotā ! say what you have to say" because the Hotā speaks on this occassion. Then stepping forward he says, "The *Havis* has been cooked" , because the *Havis* has indeed been made ready. Having crossed over, he says "Make the offering of *Dadhigharma*" and when the *Vaṣaṭkāra* is uttered, he offers it. He brings that residue and offers to the Yajmāna for eating.

20. He, after seeking the approval, drinks it saying, "May that great energy be in me." The great energy is indeed the one who shines yonder. "May the stamina be in me; and may that intelligence be in me." Thus he secures for himself stamina and intelligence. "The *Gharma* of the triple fires shines" for this *Gharma* of triple fires is indeed shining. "Together with the effulgent light" - meaning "Let it shine together with the Sun who is the light." "May it shine together with the fire, the Brahman, it indeed is "The seed of the milk has been brought" - ofcourse it is the seed of the milk that has been brought. "May we obtain the milk therefrom during the coming years." He thereby seeks a boon. They then clean themselves at the *cātvāla* pit and the significance of this is the same as before.

21. Now about the *Dakṣiṇās* - He gives a plate of gold to the Brahman weighing hundred grains. Brahman is indeed seated and the gold is where glory is seated; therefore he gives a plate of gold weighing hundred grains to the Brahman.

22. Now that cow which was milked for the *Gharma,* he gives to the Adhvaryu. The *Gharma* is scorched as it were and the Adhvaryu emerging from the fire alter, looks scorched; therefore he gives it to the Adhvaryu.

23. That cow which was milked to prepare the *Vrata* milk for Yajamāna, he offers to the Hotā. The Hotā is the sacrifice and the Yajamāna is also sacrifice; therefore he gives it to the Hotā .

24. Then that cow which was milked for *Vrata* milk of the wife of the Yajamāna, he gives as *Dakṣiṇā* to the Udgātās. Because it is the Udgātās. Because it is the Udgātās who do the wife's work on this occassion; therefore he gives it to the Udgātās. Verily whosoever teaches or partakes of this *Pravargya*, enters that life-span and that effulgence. The observance thereof is the same as creation. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. This sacrifice is the soul of all these and of all Gods. When the sacrifice is successfully completed, the Yajamāna gets enriched with offspring and cattle. But in the case of one whose *Gharma* pot gets broken, he does not prosper with his offspring and cattle. In his case there is an expiation.

2. He makes a full oblation (*Pūrṇāhuti*) because the full means everything and with everything he heals whatever has gone wrong in the sacrifice.

3. "*Svāhā* to the *Prāṇas* with their overlords" - The mind is the overlord of the *Prāṇas* since it is in the mind all the *Prāṇas* are settled. Thus by means of the mind he thereby heals whatever has gone wrong with the sacrifice.

4. "To the Earth - *Svāhā*." The earth is indeed the abode of all Gods and thereby he heals whatever has gone wrong in the sacrifice by means of all the Gods .

5. "To Agni - *Svāhā*." Agni is indeed the self of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

6. "To the Aerial region - *Svāhā*". The aerial region is the seat of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

7. "To Vāyu - *Svāhā*". The Vāyu is indeed the self of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

8. "To the Sky - *Svāhā*". The sky is indeed the abode of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

9. "To the Sun - *Svāhā.*" The sun is indeed the soul of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

10. "To the Quarters - *Svāhā.*" The quarters are indeed the abode of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods .

11. "To the Moon - *Svāhā.*" The moon is indeed the soul of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

12. "To the Nakṣatras - *Svāhā.*" The nakṣatrās are indeed the soul of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

13. "To the Waters - *Svāhā.*" The waters are indeed the abode of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

14. "To Varuṇa - *Svāhā.*" The Varuṇa is the soul of all the Gods and thereby he heals the sacrifice of whatever has gone wrong with it by means of all the Gods.

15. "To the Navel - *Svāhā*; to the Purified *Svāhā.*" This is undefined, because Prajāpati is undefined and Prajāpati is the sacrifice. Thereby he heals Prajāpati himself, the sacrifice. Thus there are thirteen offerings which he makes because there are thirteen months in a year and the year is Prajāpati and Prajāpati is the sacrifice. Thereby he heals Prajāpati himself, the sacrifice.

16. "To Vāk - *Svahā*"; by this he gives a mouth to it. "To the *Prāṇa - Svāha*" - by this he provides two nostrils to it. "To the Eye - *Svāhā* - by this he gives a pair of eyes to it. "To the Ear - *Svāhā*" by this he gives it a pair of ears. These are thus seven offerings and seven are the *Prāṇas* in the head and those seven *Prāṇas*, he gives to it . He offers the *Pūrṇāhuti* at the end; *Pūrṇa* means everything and thus he heals the sacrifice of all its ailments by means of everything.

17. "The free will of mind" - It is indeed by the mind that everything is gained here. Thus he heals the sacrifice of whatever has gone wrong with it by means of the mind. "The truth of speech shall be within my reach" - Indeed it

is by speech everything is obtained and thus he cures the sacrifice of whatever has gone wrong with it by means of speech. "May the forms of cattle, essence of food, fame and prosperity abide in me - *Svāhā*" - Thus he seeks a boon. Thereupon he founds that *Upaśaya* (the residue of clay) and mixes it with powdered earth and shapes it into a pot and bakes it in proper form for the sake of *Utsādana*. Let him proceed with whichever of the two residue pots may be firm.

18. The *Pravargya* is the year and the year means everything and so *Pravargya* is everything. When it is placed on the fire, it is the spring season; when it becomes red-hot, it is summer; when it over-flows it is the rainy season. Thus, all these three are depended upon by all gods and all beings; and verily the rains pour down in abundance to the one who knows this.

19. The *Pravargya* is indeed all these worlds and all these worlds means everything and hence *Pravargya* is everything when it is placed on the fire, it is thus terrestrial world, when it is red-hot, it is the aerial region and when it overflows it is yonder world. But indeed when the yonder world (heaven) overflows, all the gods and all beings depend upon it and surely the heaven overflows for him who know this.

20. The *Pravargya* is these Gods; namely Agni, Vāyu, and Āditya. These Gods are everything and hence *Pravargya* is everything. When it is set on the fire it is Agni; when it is red-hot it is Vāyu and when it overflows it is Āditya. But indeed all the gods and all beings subsist upon that overflowing Āditya, the yonder sun. Verily the yonder sun overflows for him who knows this.

21. The *Pravargya* is of course the Yajamāna, his self, his offspring and cattle. The Yajamāna is everything and hence *Pravargya* is everything. When it is set on fire, it is the self of Yajamāna; when it is red-hot it is his offspring and when it overflows it is his cattle. When the cattle overflow (with milk) all the gods and all beings subsist thereon. Verily, the cows overflow with milk for him who know this.

22. The *Pravargya* is *Agnihotra* and *Agnihotra* is everything and hence *Pravargya* is everything. When it (*Gharma*) is set on fire it is placing the *Agnihotra* milk on the fire; when it is red-hot, it is the sterring of the *Agnihotra* milk and when it over flows it is the offering of *Agnihotra* milk. All the gods and all beings subsist on the overflowing of *Agnihotra* milk. Verily the *Agnihotra* overflows for the one who knows this.

23. The *Pravargya* is the twin sacrifice of *Darśa* and *Pūrṇamāsa.* The *Darśa* and *Pūrṇmāsa* are everything and hence *Pravargya* is everything. The placing of *Pravargya* on the fire is the placing of *Haviṣ* on the fire; when it is red-hot, the *Haviṣ* is standing ready and when the *Pravargya* overflows it is offering of the *Haviṣ.* All the gods and all beings subsist on the overflow of *Darśa* and *Pūrṇamāsa* sacrifices. Verily the *Darśa* and *Pūrṇamāsa* sacrifices overflow for him who knows this.

24. The *Pravargya* is indeed the *Cāturmāsya* (seasonal sacrifices) *Cāturmāsyas* are everything and hence *Pravargya* is everything. The placing of *Pravargya* on the fire is to put the *Haviṣ* on fire; the red-hot *Pravargya* is the *Havis* ready for the offering and the overflowing *Gharma* is the actual offering of *Haviṣ* ; when the seasonal sacrifices overflow then all the gods and all beings subsist thereon. Verily the *Cāturmāsyas* overflow for the one who knows this.

25. The *Pravargya* is indeed *Paśubandha* (animal sacrifice) and *Paśubandha* is everything and hence *Pravargya* is everything. Placing of *Pravargya* on the fire is to put the *Haviṣ* on fire; the red-hot *Pravargya* is the *Haviṣ* ready for offering and the overflowing *Gharma* is the actual offering of *Haviṣ* . When the *Paśubandha* sacrifice overflows then all the gods and all beings subsist thereon. Verily the *Paśubandha* overflows for the one who knows this.

26. The *Pravargya* is indeed the *Soma Yāga. Soma* is everything and hence *Pravargya* is everything. Placing of *Pravargya* on the fire is to put the *Haviṣ* on fire; the red-hot *Pravargya* is the *Haviṣ* ready for offering and the overflowing *Gharma* is the actual offering of *Haviṣ*; when the *Soma* sacrifice overflows then all the gods and all beings subsist thereon. Verily the *Soma Yāga* overflows for the one who know this.

No Sacrifice becomes performed whatsoever without this *Pravargya* in the case of a person who knows this. He who either teaches or partakes of this *Pravargya,* enters long life and that (supreme) effulgence. The observance of the rule thereof is the same as at the creation. (Fourth Brāhmaṇa Ends.)

(Chapter Two Ends.)

(PRAVARGYA KĀṆḌA ENDS)

B*RI*HADÂRA*N*YAKA-UPANISHAD.

FIRST ADHYÂYA[1].

First Brâhma*n*a.

1. Verily[2] the dawn is the head of the horse which is fit for sacrifice, the sun its eye, the wind its breath, the mouth the Vai*s*vânara[3] fire, the year the body of the sacrificial horse. Heaven is the back, the sky the belly, the earth the chest[4], the quarters the two sides, the intermediate quarters the ribs, the members the seasons, the joints the months and half-months, the feet days and nights, the bones the stars, the

[1] It is the third Adhyâya of the Âra*n*yaka, but the first of the Upanishad.

[2] This Brâhma*n*a is found in the Mâdhyandina text of the *S*atapatha, ed. Weber, X, 6, 4. Its object is there explained by the commentary to be the meditative worship of Virâ*g*, as represented metaphorically in the members of the horse. Sâya*n*a dispenses with its explanation, because, as part of the B*ri*hadâra*n*yaka-upanishad, according to the Kâ*n*va-*s*âkhâ, it had been enlarged on by the Vârttikakâra and explained.

[3] Agni or fire, as pervading everything, as universally present in nature.

[4] Pâ*g*asya is doubtful. The commentator suggests pâd-asya, the place of the feet, i. e. the hoof. The Greek Pēgasos, or ἵπποι πηγοί, throws no light on the word. The meaning of hoof would hardly be appropriate here, and I prefer chest on account of uras in I, 2, 3. Deussen (Vedânta, p. 8) translates, die Erde seiner Füsse Schemel; but we want some part of the horse.

flesh the clouds. The half-digested food is the sand, the rivers the bowels[1], the liver and the lungs[2] the mountains, the hairs the herbs and trees. As the sun rises, it is the forepart, as it sets, the hindpart of the horse. When the horse shakes itself[3], then it lightens; when it kicks, it thunders; when it makes water, it rains; voice[4] is its voice.

2. Verily Day arose after the horse as the (golden) vessel[5], called Mahiman (greatness), which (at the sacrifice) is placed before the horse. Its place is in the Eastern sea. The Night arose after the horse as the (silver) vessel, called Mahiman, which (at the sacrifice) is placed behind the horse. Its place is in the Western sea. Verily, these two vessels (or greatnesses) arose to be on each side of the horse.

As a racer he carried the Devas, as a stallion the Gandharvas, as a runner the Asuras, as a horse men. The sea is its kin, the sea is its birthplace.

SECOND BRÂHMANA[6].

1. In the beginning there was nothing (to be per-

[1] Guda, being in the plural, is explained by nâdî, channel, and sirâh; for we ought to read sirâ or hirâgrahane for sirâ, p. 22, l. 16.

[2] Klomânah is explained as a plurale tantum (nityam bahuvakanam ekasmin), and being described as a lump below the heart, on the opposite side of the liver, it is supposed to be the lungs.

[3] 'When it yawns.' Ânandagiri.

[4] Voice is sometimes used as a personified power of thunder and other aerial sounds, and this is identified with the voice of the horse.

[5] Two vessels, to hold the sacrificial libations, are placed at the Asvamedha before and behind the horse, the former made of gold, the latter made of silver. They are called Mahiman in the technical language of the ceremonial. The place in which these vessels are set, is called their yoni. Cf. Vâgas. Samhitâ XXIII, 2.

[6] Called the Agni-brâhmana, and intended to teach the origin of

ceived) here whatsoever. By Death indeed all this was concealed,—by hunger; for death is hunger. Death (the first being) thought, 'Let me have a body.' Then he moved about, worshipping. From him thus worshipping water was produced. And he said: 'Verily, there appeared to me, while I worshipped (ar*k*ate), water (ka).' This is why water is called ar-ka[1]. Surely there is water (or pleasure) for him who thus knows the reason why water is called arka.

2. Verily water is arka. And what was there as the froth of the water, that was hardened, and became the earth. On that earth he (Death) rested, and from him, thus resting and heated, Agni (Virâ*g*) proceeded, full of light.

3. That being divided itself threefold, Âditya (the sun) as the third, and Vâyu (the air) as the third[2]. That spirit (prâ*n*a)[3] became threefold. The head was the Eastern quarter, and the arms this and that quarter

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Agni, the fire, which is here used for the Horse-sacrifice. It is found in the *S*atapatha-brâhma*n*a, Mâdhyandina-*s*âkhâ X, 6, 5, and there explained as a description of Hira*n*yagarbha.

[1] We ought to read arkasyârkatvam, as in Poley's edition, or ark-kasyârkkatvam, to make the etymology still clearer. The commentator takes arka in the sense of fire, more especially the sacrificial fire employed at the Horse-sacrifice. It may be so, but the more natural interpretation seems to me to take arka here as water, from which indirectly fire is produced. From water springs the earth; on that earth he (M*ri*tyu or Pra*g*âpati) rested, and from him, while resting there, fire (Virâ*g*) was produced. That fire assumed three forms, fire, sun, and air, and in that threefold form it is called prâ*n*a, spirit.

[2] As Agni, Vâyu, and Âditya.

[3] Here Agni (Virâ*g*) is taken as representing the fire of the altar at the Horse-sacrifice, which is called Arka. The object of the whole Brâhma*n*a was to show the origin and true character of that fire (arka).

(i.e. the N. E. and S. E., on the left and right sides). Then the tail was the Western quarter, and the two legs this and that quarter (i.e. the N.W. and S.W.) The sides were the Southern and Northern quarters, the back heaven, the belly the sky, the dust the earth. Thus he (Mrityu, as arka) stands firm in the water, and he who knows this stands firm wherever he goes.

4. He desired[1], 'Let a second body be born of me,' and he (Death or Hunger) embraced Speech in his mind. Then the seed became the year. Before that time there was no year. Speech[2] bore him so long as a year, and after that time sent him forth. Then when he was born, he (Death) opened his mouth, as if to swallow him. He cried Bhân! and that became speech[3].

5. He thought, 'If I kill him, I shall have but little food.' He therefore brought forth by that speech and by that body (the year) all whatsoever exists, the *Rik*, the Yagus, the Sâman, the metres, the sacrifices, men, and animals.

And whatever he (Death) brought forth, that he resolved to eat (ad). Verily because he eats everything, therefore is Aditi (Death) called Aditi. He who thus knows why Aditi is called Aditi, becomes an eater of everything, and everything becomes his food[4].

[1] He is the same as what was before called mrityu, death, who, after becoming self-conscious, produced water, earth, fire, &c. He now wishes for a second body, which is the year, or the annual sacrifice, the year being dependent on the sun (Âditya).

[2] The commentator understands the father, instead of Speech, the mother.

[3] The interjectional theory.

[4] All these are merely fanciful etymologies of asvamedha and arka.

6. He desired to sacrifice again with a greater sacrifice. He toiled and performed penance. And while he toiled and performed penance, glorious power[1] went out of him. Verily glorious power means the senses (prâ*n*a). Then when the senses had gone out, the body took to swelling (*s*va-yitum), and mind was in the body.

7. He desired that this body should be fit for sacrifice (medhya), and that he should be embodied by it. Then he became a horse (a*s*va), because it swelled (a*s*vat), and was fit for sacrifice (medhya); and this is why the horse-sacrifice is called A*s*va-medha.

Verily he who knows him thus, knows the A*s*va-medha. Then, letting the horse free, he thought[2], and at the end of a year he offered it up for himself, while he gave up the (other) animals to the deities. Therefore the sacrificers offered up the purified horse belonging to Pra*g*âpati, (as dedicated) to all the deities.

Verily the shining sun is the A*s*vamedha-sacrifice, and his body is the year; Agni is the sacrificial fire (arka), and these worlds are his bodies. These two are the sacrificial fire and the A*s*vamedha-sacrifice, and they are again one deity, viz. Death. He (who knows this) overcomes another death, death does not reach him, death is his Self, he becomes one of those deities.

[1] Or glory (senses) and power. Comm.

[2] He considered himself as the horse. Roer.

THIRD BRÂHMANA[1].

1. There were two kinds of descendants of Pragâpati, the Devas and the Asuras[2]. Now the Devas were indeed the younger, the Asuras the elder ones[3]. The Devas, who were struggling in these worlds, said: 'Well, let us overcome the Asuras at the sacrifices (the *G*yotish*t*oma) by means of the udgîtha.'

2. They said to speech (Vâ*k*): 'Do thou sing out for us (the udgîtha).' 'Yes,' said speech, and sang (the udgîtha). Whatever delight there is in speech, that she obtained for the Devas by singing (the three pavamânas); but that she pronounced well (in the other nine pavamânas), that was for herself. The Asuras knew: 'Verily, through this singer they will overcome us.' They therefore rushed at the singer and pierced her with evil. That evil which consists in saying what is bad, that is that evil.

3. Then they (the Devas) said to breath (scent): 'Do thou sing out for us.' 'Yes,' said breath, and sang. Whatever delight there is in breath (smell), that he obtained for the Devas by singing; but that he smelled well, that was for himself. The Asuras knew: 'Verily, through this singer they will overcome us.' They therefore rushed at the singer, and

[1] Called the Udgîtha-brâhma*n*a. In the Mâdhyandina-*s*âkhâ, the Upanishad, which consists of six adhyâyas, begins with this Brâhma*n*a (cf. Weber's edition, p. 1047; Commentary, p. 1109).

[2] The Devas and Asuras are explained by the commentator as the senses, inclining either to sacred or to worldly objects, to good or evil.

[3] According to the commentator, the Devas were the less numerous and less strong, the Asuras the more numerous and more powerful.

pierced him with evil. That evil which consists in smelling what is bad, that is that evil.

4. Then they said to the eye: 'Do thou sing out for us.' 'Yes,' said the eye, and sang. Whatever delight there is in the eye, that he obtained for the Devas by singing; but that he saw well, that was for himself. The Asuras knew: 'Verily, through this singer they will overcome us.' They therefore rushed at the singer, and pierced him with evil. That evil which consists in seeing what is bad, that is that evil.

5. Then they said to the ear: 'Do thou sing out for us.' 'Yes,' said the ear, and sang. Whatever delight there is in the ear, that he obtained for the Devas by singing; but that he heard well, that was for himself. The Asuras knew: 'Verily, through this singer they will overcome us.' They therefore rushed at the singer, and pierced him with evil. That evil which consists in hearing what is bad, that is that evil.

6. Then they said to the mind: 'Do thou sing out for us.' 'Yes,' said the mind, and sang. Whatever delight there is in the mind, that he obtained for the Devas by singing; but that he thought well, that was for himself. The Asuras knew: 'Verily, through this singer they will overcome us.' They therefore rushed at the singer, and pierced him with evil. That evil which consists in thinking what is bad, that is that evil.

Thus they overwhelmed these deities with evils, thus they pierced them with evil.

7. Then they said to the breath in the mouth[1]: 'Do thou sing for us.' 'Yes,' said the breath, and sang. The Asuras knew: 'Verily, through this singer

[1] This is the chief or vital breath, sometimes called mukhya.

they will overcome us.' They therefore rushed at him and pierced him with evil. Now as a ball of earth will be scattered when hitting a stone, thus they perished, scattered in all directions. Hence the Devas rose, the Asuras fell. He who knows this, rises by his self, and the enemy who hates him falls.

8. Then they (the Devas) said: 'Where was he then who thus stuck to us[1]?' It was (the breath) within the mouth (âsye 'ntar[2]), and therefore called Ayâsya; he was the sap (rasa) of the limbs (aṅga), and therefore called Âṅgirasa.

9. That deity was called Dûr, because Death was far (dûran) from it. From him who knows this, Death is far off.

10. That deity, after having taken away the evil of those deities, viz. death, sent it to where the end of the quarters of the earth is. There he deposited their sins. Therefore let no one go to a man, let no one go to the end (of the quarters of the earth[3]), that he may not meet there with evil, with death.

11. That deity, after having taken away the evil of those deities, viz. death, carried them beyond death.

12. He carried speech across first. When speech had become freed from death, it became (what it had been before) Agni (fire). That Agni, after having stepped beyond death, shines.

13. Then he carried breath (scent) across. When breath had become freed from death, it became

[1] Asakta from sañg, to embrace; cf. Rig-veda I, 33, 3. Here it corresponds to the German anhänglich.

[2] See Deussen, Vedânta, p. 359.

[3] To distant people.

Vâyu (air). That Vâyu, after having stepped beyond death, blows.

14. Then he carried the eye across. When the eye had become freed from death, it became Âditya (the sun). That Âditya, after having stepped beyond death, burns.

15. Then he carried the ear across. When the ear had become freed from death, it became the quarters (space). These are our quarters (space), which have stepped beyond death.

16. Then he carried the mind across. When the mind had become freed from death, it became the moon (*K*andramas). That moon, after having stepped beyond death, shines. Thus does that deity carry him, who knows this, across death.

17. Then breath (vital), by singing, obtained for himself eatable food. For whatever food is eaten, is eaten by breath alone, and in it breath rests[1].

The Devas said: 'Verily, thus far, whatever food there is, thou hast by singing acquired it for thyself. Now therefore give us a share in that food.' He said: 'You there, enter into me.' They said Yes, and entered all into him. Therefore whatever food is eaten by breath, by it the other senses are satisfied.

18. If a man knows this, then his own relations come to him in the same manner; he becomes their supporter, their chief leader, their strong ruler[2]. And if ever any one tries to oppose[3] one who is possessed of such knowledge among his own relatives, then he

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[1] This is done by the last nine Pavamânas, while the first three were used for obtaining the reward common to all the prâ*n*as.

[2] Here annâda is well explained by anâmayâvin, and vyâdhirahita, free from sickness, strong.

[3] Read pratiprati*h*; see Poley, and Weber, p. 1180.

will not be able to support his own belongings. But he who follows the man who is possessed of such knowledge, and who with his permission wishes to support those whom he has to support, he indeed will be able to support his own belongings.

19. He was called Ayâsya Âṅgirasa, for he is the sap (rasa) of the limbs (aṅga). Verily, breath is the sap of the limbs. Yes, breath is the sap of the limbs. Therefore from whatever limb breath goes away, that limb withers, for breath verily is the sap of the limbs.

20. He (breath) is also B*ri*haspati, for speech is B*ri*hatî (Rig-veda), and he is her lord; therefore he is B*ri*haspati.

21. He (breath) is also Brahma*n*aspati, for speech is Brahman (Ya*g*ur-veda), and he is her lord; therefore he is Brahma*n*aspati.

He (breath) is also Sâman (the Udgîtha), for speech is Sâman (Sâma-veda), and that is both speech (sâ) and breath (ama)[1]. This is why Sâman is called Sâman.

22. Or because he is equal (sama) to a grub, equal to a gnat, equal to an elephant, equal to these three worlds, nay, equal to this universe, therefore he is Sâman. He who thus knows this Sâman, obtains union and oneness with Sâman.

23. He (breath) is Udgîtha[2]. Breath verily is Ut, for by breath this universe is upheld (uttabdha); and speech is Gîthâ, song. And because he is ut and gîthâ, therefore he (breath) is Udgîtha.

[1] Cf. *Kh*ând. Up. V, 2, 6.

[2] Not used here in the sense of song or hymn, but as an act of worship connected with the Sâman. Comm.

24. And thus Brahmadatta *K*aikitâneya (the grandson of *K*ikitâna), while taking Soma (râ*g*an), said: 'May this Soma strike my head off, if Ayâsya Âṅgirasa sang another Udgîtha than this. He sang it indeed as speech and breath.'

25. He who knows what is the property of this Sâman, obtains property. Now verily its property is tone only. Therefore let a priest, who is going to perform the sacrificial work of a Sâma-singer, desire that his voice may have a good tone, and let him perform the sacrifice with a voice that is in good tone. Therefore people (who want a priest) for a sacrifice, look out for one who possesses a good voice, as for one who possesses property. He who thus knows what is the property of that Sâman, obtains property.

26. He who knows what is the gold of that Sâman, obtains gold. Now verily its gold is tone only. He who thus knows what is the gold of that Sâman, obtains gold.

27. He who knows what is the support of that Sâman, he is supported. Now verily its support is speech only. For, as supported in speech, that breath is sung as that Sâman. Some say the support is in food.

Next follows the Abhyâroha[1] (the ascension) of the Pavamâna verses. Verily the Prastot*ri* begins to sing the Sâman, and when he begins, then let him (the sacrificer) recite these (three Ya*g*us-verses):

'Lead me from the unreal to the real! Lead me

[1] The ascension is a ceremony by which the performer reaches the gods, or becomes a god. It consists in the recitation of three Ya*g*us, and is here enjoined to take place when the Prastot*ri* priest begins to sing his hymn.

from darkness to light! Lead me from death to immortality!'

Now when he says, 'Lead me from the unreal to the real,' the unreal is verily death, the real immortality. He therefore says, 'Lead me from death to immortality, make me immortal.'

When he says, 'Lead me from darkness to light,' darkness is verily death, light immortality. He therefore says, 'Lead me from death to immortality, make me immortal.'

When he says, 'Lead me from death to immortality,' there is nothing there, as it were, hidden (obscure, requiring explanation)[1].

28. Next come the other Stotras with which the priest may obtain food for himself by singing them. Therefore let the sacrificer, while these Stotras are being sung, ask for a boon, whatever desire he may desire. An Udgâtri priest who knows this obtains by his singing whatever desire he may desire either for himself or for the sacrificer. This (knowledge) indeed is called the conqueror of the worlds. He who thus knows this Sâman[2], for him there is no fear of his not being admitted to the worlds[3].

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[1] See Deussen, Vedânta, p. 86.

[2] He knows that he is the Prâna, which Prâna is the Sâman. That Prâna cannot be defeated by the Asuras, i. e. by the senses which are addicted to evil; it is pure, and the five senses finding refuge in him, recover there their original nature, fire, &c. The Prâna is the Self of all things, also of speech (Rig-yaguh-sâmodgîtha), and of the Sâman that has to be sung and well sung. The Prâna pervades all creatures, and he who identifies himself with that Prâna, obtains the rewards mentioned in the Brâhmana. Comm.

[3] In connection with lokagit, lokyatâ is here explained, and may probably have been intended, as worthiness to be admitted to the highest world. Originally lokyatâ and alokyatâ meant right and wrong. See also I, 5, 17.

FOURTH BRÂHMA*N*A[1].

1. In the beginning this was Self alone, in the shape of a person (purusha). He looking round saw nothing but his Self. He first said, 'This is I;' therefore he became I by name. Therefore even now, if a man is asked, he first says, 'This is I,' and then pronounces the other name which he may have. And because before (pûrva) all this, he (the Self) burnt down (ush) all evils, therefore he was a person (pur-usha). Verily he who knows this, burns down every one who tries to be before him.

2. He feared, and therefore any one who is lonely fears. He thought, 'As there is nothing but myself, why should I fear?' Thence his fear passed away. For what should he have feared? Verily fear arises from a second only.

3. But he felt no delight. Therefore a man who is lonely feels no delight. He wished for a second. He was so large as man and wife together. He then made this his Self to fall in two (pat), and thence arose husband (pati) and wife (patnî). Therefore Yâ*gñ*avalkya said: 'We two[2] are thus (each of us) like half a shell[3].' Therefore the void which was

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[1] Called Purushavidhabrâhma*n*a (Mâdhyandina-*s*âkhâ, p. 1050). See Muir, Original Sanskrit Texts, vol. i, p. 24.

[2] The Comm. explains sva*h* by âtmana*h*, of himself. But see Boehtlingk, Sanskrit Chrestomathie, p. 357.

[3] Roer translates: 'Therefore was this only one half of himself, as a split pea is of a whole.' B*ri*gala is a half of anything. Muir (Orig. Sansk. Texts, vol. i, p. 25) translates: 'Yâ*gñ*avalkya has said that this one's self is like the half of a split pea.' I have translated the sentence according to Professor Boehtlingk's conjecture (Chrestomathie, 2nd ed. p. 357), though the singular after the dual (sva*h*) is irregular.

there, is filled by the wife. He embraced her, and men were born.

4. She thought, 'How can he embrace me, after having produced me from himself? I shall hide myself.'

She then became a cow, the other became a bull and embraced her, and hence cows were born. The one became a mare, the other a stallion; the one a male ass, the other a female ass. He embraced her, and hence one-hoofed animals were born. The one became a she-goat, the other a he-goat; the one became a ewe[1], the other a ram. He embraced her, and hence goats and sheep were born. And thus he created everything that exists in pairs, down to the ants.

5. He knew, 'I indeed am this creation, for I created all this.' Hence he became the creation, and he who knows this lives in this his creation.

6. Next he thus produced fire by rubbing. From the mouth, as from the fire-hole, and from the hands he created fire[2]. Therefore both the mouth and the hands are inside without hair, for the fire-hole is inside without hair.

And when they say, 'Sacrifice to this or sacrifice to that god,' each god is but his manifestation, for he is all gods.

Now, whatever there is moist, that he created from seed; this is Soma. So far verily is this universe either food or eater. Soma indeed is food, Agni eater. This is the highest creation of Brah-

[1] The reading avir itaro, i. e. itarâ u, is not found in the Kânva text. See Boehtlingk, Chrestomathie, p. 357.

[2] He blew with the mouth while he rubbed with the hands.

man, when he created the gods from his better part[1], and when he, who was (then) mortal[2], created the immortals. Therefore it was the highest creation. And he who knows this, lives in this his highest creation.

7. Now all this was then undeveloped. It became developed by form and name, so that one could say, 'He, called so and so, is such a one[3].' Therefore at present also all this is developed by name and form, so that one can say, 'He, called so and so, is such a one.'

He (Brahman or the Self) entered thither, to the very tips of the finger-nails, as a razor might be fitted in a razor-case, or as fire in a fire-place[4].

He cannot be seen, for, in part only, when breathing, he is breath by name; when speaking, speech by name; when seeing, eye by name; when hearing, ear by name; when thinking, mind by name. All these are but the names of his acts. And he who worships (regards) him as the one or the other, does not know him, for he is apart from this (when qualified) by the one or the other (predicate). Let men worship him as Self, for in the Self all these are one. This Self is the footstep of everything, for through it one knows everything[5]. And as one can find again by footsteps what was lost, thus he who knows this finds glory and praise.

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[1] Or, when he created the best gods.

[2] As man and sacrificer. Comm.

[3] The Comm. takes asau-nâmâ as a compound, instead of ida*m*-nâmâ. I read asau nâma, he is this by name, viz. Devadatta, &c. Dr. Boehtlingk, who in his Chrestomathie (2nd ed. p. 31) had accepted the views of the Commentator, informs me that he has changed his view, and thinks that we should read asaú nā́ma.

[4] Cf. Kaush. Br. Up. VI, 19.

[5] 'As one finds lost cattle again by following their footsteps, thus one finds everything, if one has found out the Self.' Comm.

8. This, which is nearer to us than anything, this Self, is dearer than a son, dearer than wealth, dearer than all else.

And if one were to say to one who declares another than the Self dear, that he will lose what is dear to him, very likely it would be so. Let him worship the Self alone as dear. He who worships the Self alone as dear, the object of his love will never perish[1].

9. Here they say: 'If men think that by knowledge of Brahman they will become everything, what then did that Brahman know, from whence all this sprang?'

10. Verily in the beginning this was Brahman, that Brahman knew (its) Self only, saying, 'I am Brahman.' From it all this sprang. Thus, whatever Deva was awakened (so as to know Brahman), he indeed became that (Brahman); and the same with *Ri*shis and men. The *Ri*shi Vâmadeva saw and understood it, singing, 'I was Manu (moon), I was the sun.' Therefore now also he who thus knows that he is Brahman, becomes all this, and even the Devas cannot prevent it, for he himself is their Self.

Now if a man worships another deity, thinking the deity is one and he another, he does not know. He is like a beast for the Devas. For verily, as many beasts nourish a man, thus does every man nourish the Devas. If only one beast is taken away, it is not pleasant; how much more when many are taken! Therefore it is not pleasant to the Devas that men should know this.

11. Verily in the beginning this was Brahman, one

[1] On rudh, to lose, see Taitt. Sa*m*h. II, 6, 8, 5, pp. 765, 771, as pointed out by Dr. Boehtlingk. On îsvaro (yat) tathaiva syât, see Boehtlingk, s.v.

only. That being one, was not strong enough. It created still further the most excellent Kshatra (power), viz. those Kshatras (powers) among the Devas,—Indra, Varuna, Soma, Rudra, Parganya, Yama, Mrityu, Îsâna. Therefore there is nothing beyond the Kshatra, and therefore at the Râgasûya sacrifice the Brâhmana sits down below the Kshatriya. He confers that glory on the Kshatra alone. But Brahman is (nevertheless) the birth-place of the Kshatra. Therefore though a king is exalted, he sits down at the end (of the sacrifice) below the Brahman, as his birth-place. He who injures him, injures his own birth-place. He becomes worse, because he has injured one better than himself.

12. He[1] was not strong enough. He created the Vis (people), the classes of Devas which in their different orders are called Vasus, Rudras, Âdityas, Visve Devas, Maruts.

13. He was not strong enough. He created the Sûdra colour (caste), as Pûshan (as nourisher). This earth verily is Pûshan (the nourisher); for the earth nourishes all this whatsoever.

14. He was not strong enough. He created still further the most excellent Law (dharma). Law is the Kshatra (power) of the Kshatra[2], therefore there is nothing higher than the Law. Thenceforth even a weak man rules a stronger with the help of the Law, as with the help of a king. Thus the Law is what is called the true. And if a man declares what is true, they say he declares the Law; and if he declares the Law, they say he declares what is true. Thus both are the same.

[1] Observe the change from tad, it, to sa, he.

[2] More powerful than the Kshatra or warrior caste. Comm.

15. There are then this Brahman, Kshatra, Vis, and Sûdra. Among the Devas that Brahman existed as Agni (fire) only, among men as Brâhmana, as Kshatriya through the (divine) Kshatriya, as Vaisya through the (divine) Vaisya, as Sûdra through the (divine) Sûdra. Therefore people wish for their future state among the Devas through Agni (the sacrificial fire) only; and among men through the Brâhmana, for in these two forms did Brahman exist.

Now if a man departs this life without having seen his true future life (in the Self), then that Self, not being known, does not receive and bless him, as if the Veda had not been read, or as if a good work had not been done. Nay, even if one who does not know that (Self), should perform here on earth some great holy work, it will perish for him in the end. Let a man worship the Self only as his true state. If a man worships the Self only as his true state, his work does not perish, for whatever he desires that he gets from that Self.

16. Now verily this Self (of the ignorant man) is the world[1] of all creatures. In so far as man sacrifices and pours out libations, he is the world of the Devas; in so far as he repeats the hymns, &c., he is the world of the *Ri*shis; in so far as he offers cakes to the Fathers and tries to obtain offspring, he is the world of the Fathers; in so far as he gives shelter and food to men, he is the world of men; in so far as he finds fodder and water for the animals, he is the world of the animals; in so far as quadrupeds, birds, and even ants live in his houses, he is their world. And as every one wishes his own world not to be injured,

[1] Is enjoyed by them all. Comm.

thus all beings wish that he who knows this should not be injured. Verily this is known and has been well reasoned.

17. In the beginning this was Self alone, one only. He desired, 'Let there be a wife for me that I may have offspring, and let there be wealth for me that I may offer sacrifices.' Verily this is the whole desire, and, even if wishing for more, he would not find it. Therefore now also a lonely person desires, 'Let there be a wife for me that I may have offspring, and let there be wealth for me that I may offer sacrifices.' And so long as he does not obtain either of these things, he thinks he is incomplete. Now his completeness (is made up as follows): mind is his self (husband); speech the wife; breath the child; the eye all worldly wealth, for he finds it with the eye; the ear his divine wealth, for he hears it with the ear. The body (âtman) is his work, for with the body he works. This is the fivefold[1] sacrifice, for fivefold is the animal, fivefold man, fivefold all this whatsoever. He who knows this, obtains all this.

Fifth Brâhmana[2].

1. 'When the father (of creation) had produced by knowledge and penance (work) the seven kinds of food, one of his (foods) was common to all beings, two he assigned to the Devas, (1)

'Three he made for himself, one he gave to the animals. In it all rests, whatsoever breathes and breathes not. (2)

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[1] Fivefold, as consisting of mind, speech, breath, eye, and ear. See Taitt. Up. I, 7, 1.

[2] Mâdhyandina text, p. 1054.

'Why then do these not perish, though they are always eaten? He who knows this imperishable one, he eats food with his face. (3)

'He goes even to the Devas, he lives on strength.' (4)

2. When it is said, that 'the father produced by knowledge and penance the seven kinds of food,' it is clear that (it was he who) did so. When it is said, that 'one of his (foods) was common,' then that is that common food of his which is eaten. He who worships (eats) that (common food), is not removed from evil, for verily that food is mixed (property)[1]. When it is said, that 'two he assigned to the Devas,' that is the huta, which is sacrificed in fire, and the prahuta, which is given away at a sacrifice. But they also say, the new-moon and full-moon sacrifices are here intended, and therefore one should not offer them as an ishti or with a wish.

When it is said, that 'one he gave to animals,' that is milk. For in the beginning (in their infancy) both men and animals live on milk. And therefore they either make a new-born child lick ghrita (butter), or they make it take the breast. And they call a new-born creature 'atrinâda,' i. e., not eating herbs. When it is said, that 'in it all rests, whatsoever breathes and breathes not,' we see that all this, whatsoever breathes and breathes not, rests and depends on milk.

And when it is said (in another Brâhmana), that a man who sacrifices with milk a whole year[2], overcomes death again, let him not think so. No, on

[1] It belongs to all beings.

[2] This would imply 360 sacrificial days, each with two oblations, i. e. 720 oblations.

the very day on which he sacrifices, on that day he overcomes death again; for he who knows this, offers to the gods the entire food (viz. milk).

When it is said, 'Why do these not perish, though they are always eaten,' we answer, Verily, the Person is the imperishable, and he produces that food again and again[1].

When it is said, 'He who knows this imperishable one,' then, verily, the Person is the imperishable one, for he produces this food by repeated thought, and whatever he does not work by his works, that perishes.

When it is said, that 'he eats food with his face,' then face means the mouth, he eats it with his mouth.

When it is said, that 'he goes even to the Devas, he lives on strength,' that is meant as praise.

3. When it is said, that 'he made three for himself,' that means that he made mind, speech, and breath for himself. As people say, 'My mind was elsewhere, I did not see; my mind was elsewhere, I did not hear,' it is clear that a man sees with his mind and hears with his mind[2]. Desire, representation, doubt, faith, want of faith, memory[3], forgetfulness, shame, reflexion, fear, all this is mind. Therefore even if a man is touched on the back, he knows it through the mind.

Whatever sound there is, that is speech. Speech indeed is intended for an end or object, it is nothing by itself.

[1] Those who enjoy the food, become themselves creators. Comm.

[2] See Deussen, Vedânta, p. 358.

[3] Firmness, strength. Comm.

The up-breathing, the down-breathing, the back-breathing, the out-breathing, the on-breathing, all that is breathing is breath (prâna) only. Verily that Self consists of it; that Self consists of speech, mind, and breath.

4. These are the three worlds: earth is speech, sky mind, heaven breath.

5. These are the three Vedas: the Rig-veda is speech, the Yagur-veda mind, the Sâma-veda breath.

6. These are the Devas, Fathers, and men: the Devas are speech, the Fathers mind, men breath.

7. These are father, mother, and child: the father is mind, the mother speech, the child breath.

8. These are what is known, what is to be known, and what is unknown.

What is known, has the form of speech, for speech is known. Speech, having become this, protects man[1].

9. What is to be known, has the form of mind, for mind is what is to be known. Mind, having become this, protects man.

10. What is unknown, has the form of breath, for breath is unknown. Breath, having become this, protects man[2].

11. Of that speech (which is the food of Pragâpati) earth is the body, light the form, viz. this fire. And so far as speech extends, so far extends the earth, so far extends fire.

12. Next, of this mind heaven is the body, light the form, viz. this sun. And so far as this mind

[1] 'The food (speech), having become known, can be consumed.' Comm.

[2] This was adhibhautika, with reference to bhûtas, beings. Next follows the adhidaivika, with reference to the devas, gods. Comm.

extends, so far extends heaven, so far extends the sun. If they (fire and sun) embrace each other, then wind is born, and that is Indra, and he is without a rival. Verily a second is a rival, and he who knows this, has no rival.

13. Next, of this breath water is the body, light the form, viz. this moon. And so far as this breath extends, so far extends water, so far extends the moon.

These are all alike, all endless. And he who worships them as finite, obtains a finite world, but he who worships them as infinite, obtains an infinite world.

14. That Pragâpati is the year, and he consists of sixteen digits. The nights[1] indeed are his fifteen digits, the fixed point[2] his sixteenth digit. He is increased and decreased by the nights. Having on the new-moon night entered with the sixteenth part into everything that has life, he is thence born again in the morning. Therefore let no one cut off the life of any living thing on that night, not even of a lizard, in honour (pûgârtham) of that deity.

15. Now verily that Pragâpati, consisting of sixteen digits, who is the year, is the same as a man who knows this. His wealth constitutes the fifteen digits, his Self the sixteenth digit. He is increased and decreased by that wealth. His Self is the nave, his wealth the felly. Therefore even if he loses everything, if he lives but with his Self, people say, he lost the felly (which can be restored again).

16. Next there are verily three worlds, the world of men, the world of the Fathers, the world of the Devas. The world of men can be gained by a son

[1] Meant for nychthemera.

[2] When he is just invisible at the new moon.

only, not by any other work. By sacrifice the world of the Fathers, by knowledge the world of the Devas is gained. The world of the Devas is the best of worlds, therefore they praise knowledge.

17. Next follows the handing over. When a man thinks he is going to depart, he says to his son: 'Thou art Brahman (the Veda, so far as acquired by the father); thou art the sacrifice (so far as performed by the father); thou art the world.' The son answers: 'I am Brahman, I am the sacrifice, I am the world.' Whatever has been learnt (by the father) that, taken as one, is Brahman. Whatever sacrifices there are, they, taken as one, are the sacrifice. Whatever worlds there are, they, taken as one, are the world. Verily here ends this (what has to be done by a father, viz. study, sacrifice, &c.) 'He (the son), being all this, preserved me from this world[1],' thus he thinks. Therefore they call a son who is instructed (to do all this), a world-son (lokya), and therefore they instruct him.

When a father who knows this, departs this world, then he enters into his son together with his own spirits (with speech, mind, and breath). If there is anything done amiss by the father, of all that the son delivers him, and therefore he is called Putra, son[2]. By help of his son the father stands firm in this world[3]. Then these divine immortal spirits (speech, mind, and breath) enter into him.

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[1] Roer seems to have read samnaya, 'all this multitude.' I read, etan mâ sarvam sann ayam ito 'bhunagad iti.

[2] The Comm. derives putra from pu (pûr), to fill, and tra (trâ), to deliver, a deliverer who fills the holes left by the father, a stop-gap. Others derive it from put, a hell, and trâ, to protect; cf. Manu IX, 138.

[3] 'The manushya-loka, not the pitri-loka and deva-loka.' Comm.

18. From the earth and from fire, divine speech enters into him. And verily that is divine speech whereby, whatever he says, comes to be.

19. From heaven and the sun, divine mind enters into him. And verily that is divine mind whereby he becomes joyful, and grieves no more.

20. From water and the moon, divine breath (spirit) enters into him. And verily that is divine breath which, whether moving or not moving, does not tire, and therefore does not perish. He who knows this, becomes the Self of all beings. As that deity (Hira*n*yagarbha) is, so does he become. And as all beings honour that deity (with sacrifice, &c.), so do all beings honour him who knows this.

Whatever grief these creatures suffer, that is all one[1] (and therefore disappears). Only what is good approaches him; verily, evil does not approach the Devas.

21. Next follows the consideration of the observances[2] (acts). Pra*g*âpati created the actions (active senses). When they had been created, they strove among themselves. Voice held, I shall speak; the eye held, I shall see; the ear held, I shall hear; and thus the other actions too, each according to its own act. Death, having become weariness, took them and seized them. Having seized them, death held them back (from their work). Therefore speech grows weary, the eye grows weary, the ear grows weary. But death did not seize the central breath. Then the others tried to know him, and

[1] 'Individuals suffer, because one causes grief to another. But in the universal soul, where all individuals are one, their sufferings are neutralised.' Comm.

[2] The upâsana or meditative worship.

said: 'Verily, he is the best of us, he who, whether moving or not, does not tire and does not perish. Well, let all of us assume his form.' Thereupon they all assumed his form, and therefore they are called after him 'breaths' (spirits).

In whatever family there is a man who knows this, they call that family after his name. And he who strives with one who knows this, withers away and finally dies. So far with regard to the body.

22. Now with regard to the deities.

Agni (fire) held, I shall burn; Âditya (the sun) held, I shall warm; *K*andramas (the moon) held, I shall shine; and thus also the other deities, each according to the deity. And as it was with the central breath among the breaths, so it was with Vâyu, the wind among those deities. The other deities fade, not Vâyu. Vâyu is the deity that never sets.

23. And here there is this *S*loka:

'He from whom the sun rises, and into whom it sets' (he verily rises from the breath, and sets in the breath)

'Him the Devas made the law, he only is to-day, and he to-morrow also' (whatever these Devas determined then, that they perform to-day also[1]).

Therefore let a man perform one observance only, let him breathe up and let him breathe down, that the evil death may not reach him. And when he performs it, let him try to finish it. Then he obtains through it union and oneness with that deity (with prâ*n*a).

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[1] The prâ*n*a-vrata and vâyu-vrata. Comm.

SIXTH BRÂHMAṆA[1].

1. Verily this is a triad, name, form, and work. Of these names, that which is called Speech is the Uktha (hymn, supposed to mean also origin), for from it all names arise. It is their Sâman (song, supposed to mean also sameness), for it is the same as all names. It is their Brahman (prayer, supposed to mean also support), for it supports all names.

2. Next, of the forms, that which is called Eye is the Uktha (hymn), for from it all forms arise. It is their Sâman (song), for it is the same as all forms. It is their Brahman (prayer), for it supports all forms.

3. Next, of the works, that which is called Body is the Uktha (hymn), for from it all works arise. It is their Sâman (song), for it is the same as all works. It is their Brahman (prayer), for it supports all works.

That being a triad is one, viz. this Self; and the Self, being one, is that triad. This is the immortal, covered by the true. Verily breath is the immortal, name and form are the true, and by them the immortal is covered.

[1] Mâdhyandina text, p. 1058.

SECOND ADHYÂYA[1].

FIRST BRÂHMANA[2].

1. There[3] was formerly the proud Gârgya Bâlâki[4], a man of great reading. He said to Agâtasatru of Kâsi, 'Shall I tell you Brahman?' Agâtasatru said: 'We give a thousand (cows) for that speech (of yours), for verily all people run away, saying, Ganaka (the king of Mithilâ) is our father (patron)[5].'

2. Gârgya said: 'The person that is in the sun[6], that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him

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[1] Mâdhyandina text, p. 1058.

[2] Whatever has been taught to the end of the third (according to the counting of the Upanishad, the first) Adhyâya, refers to avidyâ, ignorance. Now, however, vidyâ, the highest knowledge, is to be taught, and this is done, first of all, by a dialogue between Gârgya Driptabâlâki and king Agâtasatru, the former, though a Brâhmana, representing the imperfect, the latter, though a Kshatriya, the perfect knowledge of Brahman. While Gârgya worships the Brahman as the sun, the moon, &c., as limited, as active and passive, Agâtasatru knows the Brahman as the Self.

[3] Compare with this the fourth Adhyâya of the Kaushîtaki-upanishad, Sacred Books of the East, vol. i, p. 300; Gough, Philosophy of the Upanishads, p. 144.

[4] Son of Balâkâ, of the race of the Gârgyas.

[5] Ganaka, known as a wise and liberal king. There is a play on his name, which means father, and is understood in the sense of patron, or of teacher of wisdom. The meaning is obscure; and in the Kaush. Up. IV. 1, the construction is still more difficult. What is intended seems to be that Agâtasatru is willing to offer any reward to a really wise man, because all the wise men are running after Ganaka and settling at his court.

[6] The commentator expatiates on all these answers and brings them more into harmony with Vedânta doctrines. Thus he adds that the person in the sun is at the same time the person in the eye, who is both active and passive in the heart, &c.

verily as the supreme, the head of all beings, the king. Whoso adores him thus, becomes supreme, the head of all beings, a king.'

3. Gârgya said: 'The person that is in the moon (and in the mind), that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him verily as the great, clad in white raiment, as Soma, the king.' Whoso adores him thus, Soma is poured out and poured forth for him day by day, and his food does not fail[1].

4. Gârgya said: 'The person that is in the lightning (and in the heart), that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him verily as the luminous.' Whoso adores him thus, becomes luminous, and his offspring becomes luminous.

5. Gârgya said: 'The person that is in the ether (and in the ether of the heart), that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him as what is full, and quiescent.' Whoso adores him thus, becomes filled with offspring and cattle, and his offspring does not cease from this world.

6. Gârgya said: 'The person that is in the wind (and in the breath), that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him as Indra Vaiku*nth*a, as the unconquerable army (of the Maruts).' Whoso adores him thus, becomes victorious, unconquerable, conquering his enemies.

[1] We miss the annasyâtmâ, the Self of food, mentioned in the Kaush. Up., and evidently referred to in the last sentence of our paragraph. Suta and prasuta, poured out and poured forth, are explained as referring to the principal and the secondary sacrifices.

7. Gârgya said: 'The person that is in the fire (and in the heart), that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him as powerful.' Whoso adores him thus, becomes powerful, and his offspring becomes powerful.

8. Gârgya said: 'The person that is in the water (in seed, and in the heart), that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him as likeness.' Whoso adores him thus, to him comes what is likely (or proper), not what is improper; what is born from him, is like unto him[1].

9. Gârgya said: 'The person that is in the mirror, that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him verily as the brilliant.' Whoso adores him thus, he becomes brilliant, his offspring becomes brilliant, and with whomsoever he comes together, he outshines them.

10. Gârgya said: 'The sound that follows a man while he moves, that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him verily as life.' Whoso adores him thus, he reaches his full age in this world, breath does not leave him before the time.

11. Gârgya said: 'The person that is in space, that I adore as Brahman.' Agâtasatru said to him: 'No, no! Do not speak to me on this. I adore him verily as the second who never leaves us.'

[1] Here the Kaush. Up. has the Self of the name, instead of pratirûpa, likeness. The commentator thinks that they both mean the same thing, because a name is the likeness of a thing. Another text of the Kaush. Up. gives here the Self of light. Pratirûpa in the sense of likeness comes in later in the Kaush. Up., § 11.

Whoso adores him thus, becomes possessed of a second, his party is not cut off from him.

12. Gârgya said: 'The person that consists of the shadow, that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him verily as death.' Whoso adores him thus, he reaches his whole age in this world, death does not approach him before the time.

13. Gârgya said: 'The person that is in the body[1], that I adore as Brahman.' A*g*âta*s*atru said to him: 'No, no! Do not speak to me on this. I adore him verily as embodied.' Whoso adores him thus, becomes embodied, and his offspring becomes embodied[2].

Then Gârgya became silent.

14. A*g*âta*s*atru said: 'Thus far only?' 'Thus far only,' he replied. A*g*âta*s*atru said: 'This does not suffice to know it (the true Brahman).' Gârgya replied: 'Then let me come to you, as a pupil.'

15. A*g*âta*s*atru said: 'Verily, it is unnatural that a Brâhma*n*a should come to a Kshatriya, hoping that he should tell him the Brahman. However, I shall make you know him clearly,' thus saying he took him by the hand and rose.

And the two together came to a person who was asleep. He called him by these names, 'Thou, great one, clad in white raiment, Soma, King[3].' He

[1] 'In the Âtman, in Pra*g*âpati, in the Buddhi, and in the heart.' Comm.

[2] It is difficult to know what is meant here by âtman and âtmanvin. In the Kaush. Up. A*g*âta*s*atru refers to Pra*g*âpati, and the commentator here does the same, adding, however, buddhi and h*ri*d. Gough translates âtmanvin by 'having peace of mind.' Deussen, p. 195, passes it over.

[3] These names are given here as they occur in the Kaushîtaki-upanishad, not as in the B*ri*hadâra*n*yaka-upanishad, where the

did not rise. Then rubbing him with his hand, he woke him, and he arose.

16. Agâtasatru said: 'When this man was thus asleep, where was then the person (purusha), the intelligent? and from whence did he thus come back?' Gârgya did not know this?

17. Agâtasatru said: 'When this man was thus asleep, then the intelligent person (purusha), having through the intelligence of the senses (prânas) absorbed within himself all intelligence, lies in the ether, which is in the heart[1]. When he takes in these different kinds of intelligence, then it is said that the man sleeps (svapiti)[2]. Then the breath is kept in, speech is kept in, the ear is kept in, the eye is kept in, the mind is kept in.

18. But when he moves about in sleep (and dream), then these are his worlds. He is, as it were, a great king; he is, as it were, a great Brâhmana; he rises, as it were, and he falls. And as a great king might keep in his own subjects, and move about, according to his pleasure, within his own domain, thus does that person (who is endowed with intelligence) keep in the various senses (prânas) and move about, according to his pleasure, within his own body (while dreaming).

19. Next, when he is in profound sleep, and knows

first name was atishthâh sarveshâm bhûtânâm mûrdhâ râgâ. This throws an important light on the composition of the Upanishads.

[1] The ether in the heart is meant for the real Self. He has come to himself, to his Self, i.e. to the true Brahman.

[2] Svapiti, he sleeps, is explained as sva, his own Self, and apiti for apyeti, he goes towards, so that 'he sleeps' must be interpreted as meaning 'he comes to his Self.' In another passage it is explained by svam apîto bhavati. See Sankara's Commentary on the Brih. Âr. Up. vol. i, p. 372.

nothing, there are the seventy-two thousand arteries called Hita, which from the heart spread through the body[1]. Through them he moves forth and rests in the surrounding body. And as a young man, or a great king, or a great Brâhmaṇa, having reached the summit of happiness, might rest, so does he then rest.

20. As the spider comes out with its thread, or as small sparks come forth from fire, thus do all senses, all worlds, all Devas, all beings come forth from that Self. The Upanishad (the true name and doctrine) of that Self is 'the True of the True.' Verily the senses are the true, and he is the true of the true.

SECOND BRÂHMAṆA[2].

1. Verily he who knows the babe[3] with his place[4], his chamber[5], his post[6], and his rope[7], he keeps off the seven relatives[8] who hate him. Verily by the young is meant the inner life, by his place this (body)[9], by his chamber this (head), by his post the vital breath, by his rope the food.

2. Then the seven imperishable ones[10] approach him. There are the red lines in the eye, and by them Rudra clings to him. There is the water

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[1] 'Not the pericardium only, but the whole body.' Comm.

[2] Mâdhyandina text, p. 1061.

[3] The liṅgâtman, or subtle body which has entered this body in five ways. Comm.

[4] The body. [5] The head. [6] The vital breath.

[7] Food, which binds the subtle to the coarse body.

[8] The seven organs of the head through which man perceives and becomes attached to the world.

[9] The commentator remarks that while saying this, the body and the head are pointed out by touching them with the hand (pâṇipeshapratibodhanena).

[10] See before, I, 5, 1, 2. They are called imperishable, because they produce imperishableness by supplying food for the prâṇa, here called the babe.

in the eye, and by it Parganya clings to him. There is the pupil, and by it Âditya (sun) clings to him. There is the dark iris, and by it Agni clings to him. There is the white eye-ball, and by it Indra clings to him. With the lower eye-lash the earth, with the upper eye-lash the heaven clings to him. He who knows this, his food does never perish.

3. On this there is this *S*loka:

'There[1] is a cup having its mouth below and its bottom above. Manifold glory has been placed into it. On its lip sit the seven *Ri*shis, the tongue as the eighth communicates with Brahman.' What is called the cup having its mouth below and its bottom above is this head, for its mouth (the mouth) is below, its bottom (the skull) is above. When it is said that manifold glory has been placed into it, the senses verily are manifold glory, and he therefore means the senses. When he says that the seven *Ri*shis sit on its lip, the *Ri*shis are verily the (active) senses, and he means the senses. And when he says that the tongue as the eighth communicates with Brahman, it is because the tongue, as the eighth, does communicate with Brahman.

4. These two (the two ears) are the *Ri*shis Gautama and Bharadvâ*g*a; the right Gautama, the left Bharadvâ*g*a. These two (the eyes) are the *Ri*shis Vi*s*vâmitra and *G*amadagni; the right Vi*s*vâmitra, the left *G*amadagni. These two (the nostrils) are the *Ri*shis Vasish*th*a and Ka*s*yapa; the right Vasish*th*a, the left Ka*s*yapa. The tongue is Atri, for with the tongue food is eaten, and Atri is meant for Atti, eating. He who knows this, becomes an eater of everything, and everything becomes his food.

[1] Cf. Atharva-veda-sa*m*h. X, 8, 9.

THIRD BRÂHMANA[1].

1. There are two forms of Brahman, the material and the immaterial, the mortal and the immortal, the solid and the fluid, sat (being) and tya (that), (i.e. sat-tya, true)[2].

2. Everything except air and sky is material, is mortal, is solid, is definite. The essence of that which is material, which is mortal, which is solid, which is definite is the sun that shines, for he is the essence of sat (the definite).

3. But air and sky are immaterial, are immortal, are fluid, are indefinite. The essence of that which is immaterial, which is immortal, which is fluid, which is indefinite is the person in the disk of the sun, for he is the essence of tyad (the indefinite). So far with regard to the Devas.

4. Now with regard to the body. Everything except the breath and the ether within the body is material, is mortal, is solid, is definite. The essence of that which is material, which is mortal, which is solid, which is definite is the Eye, for it is the essence of sat (the definite).

5. But breath and the ether within the body are immaterial, are immortal, are fluid, are indefinite. The essence of that which is immaterial, which is immortal, which is fluid, which is indefinite is the person in the right eye, for he is the essence of tyad (the indefinite).

6. And what is the appearance of that person? Like a saffron-coloured raiment, like white wool,

[1] Mâdhyandina text, p. 1062.

[2] Sat is explained by definite, tya or tyad by indefinite.

like cochineal, like the flame of fire, like the white lotus, like sudden lightning. He who knows this, his glory is like unto sudden lightning.

Next follows the teaching (of Brahman) by No, no[1]! for there is nothing else higher than this (if one says): 'It is not so.' Then comes the name 'the True of the True,' the senses being the True, and he (the Brahman) the True of them.

FOURTH BRÂHMANA[2].

1. Now when Yâgñavalkya was going to enter upon another state, he said: 'Maitreyî[3], verily I am going away from this my house (into the forest[4]). Forsooth, let me make a settlement between thee and that Kâtyâyanî (my other wife).'

2. Maitreyî said: 'My Lord, if this whole earth, full of wealth, belonged to me, tell me, should I be immortal by it[5]?'

[1] See III, 9, 26; IV, 2, 4; IV, 4, 22; IV, 5, 15.

[2] Mâdhyandina text, p. 1062. To the end of the third Brâhmana of the second Adhyâya, all that has been taught does not yet impart the highest knowledge, the identity of the personal and the true Self, the Brahman. In the fourth Brâhmana, in which the knowledge of the true Brahman is to be set forth, the Samnyâsa, the retiring from the world, is enjoined, when all desires cease, and no duties are to be performed (Samnyâsa, pârivrâgya). The story is told again with slight variations in the Brihadâranyaka-upanishad IV, 5. The more important variations, occurring in IV, 5, are added here, marked with B. There are besides the various readings of the Mâdhyandina-sâkhâ of the Satapatha-brâhmana. See also Deussen, Vedânta, p. 185.

[3] In Brih. Up. IV, 5, the story begins: Yâgñavalkya had two wives, Maitreyî and Kâtyâyanî. Of these Maitreyî was conversant with Brahman, but Kâtyâyanî possessed such knowledge only as women possess.

[4] Instead of udyâsyan, B. gives pravragishyan, the more technical term.

[5] Should I be immortal by it, or no? B.

'No,' replied Yâgñavalkya; 'like the life of rich people will be thy life. But there is no hope of immortality by wealth.'

3. And Maitreyî said: 'What should I do with that by which I do not become immortal? What my Lord knoweth (of immortality), tell that to me[1].'

4. Yâgñavalkya replied: 'Thou who art truly dear to me, thou speakest dear words[2]. Come, sit down, I will explain it to thee, and mark well what I say.'

5. And he said: 'Verily, a husband is not dear, that you may love the husband; but that you may love the Self, therefore a husband is dear.

'Verily, a wife is not dear, that you may love the wife; but that you may love the Self, therefore a wife is dear.

'Verily, sons are not dear, that you may love the sons; but that you may love the Self, therefore sons are dear.

'Verily, wealth is not dear, that you may love wealth; but that you may love the Self, therefore wealth is dear[3].

'Verily, the Brahman-class is not dear, that you may love the Brahman-class; but that you may love the Self, therefore the Brahman-class is dear.

'Verily, the Kshatra-class is not dear, that you may love the Kshatra-class; but that you may love the Self, therefore the Kshatra-class is dear.

'Verily, the worlds are not dear, that you may love the worlds; but that you may love the Self, therefore the worlds are dear.

[1] Tell that clearly to me. B.

[2] Thou who art dear to me, thou hast increased what is dear (to me in this). B.

[3] B. adds, Verily, cattle are not dear, &c.

'Verily, the Devas are not dear, that you may love the Devas; but that you may love the Self, therefore the Devas are dear[1].

'Verily, creatures are not dear, that you may love the creatures; but that you may love the Self, therefore are creatures dear.

'Verily, everything is not dear that you may love everything; but that you may love the Self, therefore everything is dear.

'Verily, the Self is to be seen, to be heard, to be perceived, to be marked, O Maitreyî! When we see, hear, perceive, and know the Self[2], then all this is known.

6. 'Whosoever looks for the Brahman-class elsewhere than in the Self, was[3] abandoned by the Brahman-class. Whosoever looks for the Kshatra-class elsewhere than in the Self, was abandoned by the Kshatra-class. Whosoever looks for the worlds elsewhere than in the Self, was abandoned by the worlds. Whosoever looks for the Devas elsewhere than in the Self, was abandoned by the Devas[4]. Whosoever looks for creatures elsewhere than in the Self, was abandoned by the creatures. Whosoever looks for anything elsewhere than in the Self, was abandoned by everything. This Brahman-class, this Kshatra-class, these worlds, these Devas[5], these[6] creatures, this everything, all is that Self.

7. 'Now as[7] the sounds of a drum, when beaten,

[1] B. inserts, Verily, the Vedas are not dear, &c.

[2] When the Self has been seen, heard, perceived, and known. B.

[3] The commentator translates, 'should be abandoned.'

[4] B. inserts, Whosoever looks for the Vedas, &c.

[5] B. adds, these Vedas.

[6] B. has, all these creatures.

[7] I construe sa yathâ with evam vai in § 12, looking upon

cannot be seized externally (by themselves), but the sound is seized, when the drum is seized or the beater of the drum;

8. 'And as the sounds of a conch-shell, when blown, cannot be seized externally (by themselves), but the sound is seized, when the shell is seized or the blower of the shell;

9. 'And as the sounds of a lute, when played, cannot be seized externally (by themselves), but the sound is seized, when the lute is seized or the player of the lute;

10. 'As clouds of smoke proceed by themselves out of a lighted fire kindled with damp fuel, thus, verily, O Maitreyî, has been breathed forth from this great Being what we have as *Ri*g-veda, Ya*g*ur-veda, Sâma-veda, Atharvâṅgirasas, Itihâsa (legends), Purâ*n*a (cosmogonics), Vidyâ (knowledge), the Upanishads, *S*lokas (verses), Sûtras (prose rules), Anuvyâkhyânas (glosses), Vyâkhyânas (commentaries)[1]. From him alone all these were breathed forth.

11. 'As all waters find their centre in the sea, all touches in the skin, all tastes in the tongue, all smells in the nose, all colours in the eye, all sounds in the ear, all percepts in the mind, all knowledge in the heart, all actions in the hands, all movements in the feet, and all the Vedas in speech,—

12. 'As a lump of salt[2], when thrown into water, becomes dissolved into water, and could not be taken

§ 11 as probably a later insertion. The sa is not the pronoun, but a particle, as in sa yadi, sa *k*et, &c.

[1] B. adds, what is sacrificed, what is poured out, food, drink, this world and the other world, and all creatures.

[2] See *Kh*ând. Up. VI, 13.

out again, but wherever we taste (the water) it is salt,—thus verily, O Maitreyî, does this great Being, endless, unlimited, consisting of nothing but knowledge[1], rise from out these elements, and vanish again in them. When he has departed, there is no more knowledge (name), I say, O Maitreyî.' Thus spoke Yâgñavalkya.

13. Then Maitreyî said: 'Here thou hast bewildered me, Sir, when thou sayest that having departed, there is no more knowledge[2].'

But Yâgñavalkya replied: 'O Maitreyî, I say nothing that is bewildering. This is enough, O beloved, for wisdom[3].

'For when there is as it were duality, then one sees the other, one smells the other, one hears the other[4], one salutes the other[5], one perceives the other[6], one knows the other; but when the Self only is all this, how should he smell another[7], how should he see[8] another[9], how should he hear[10] another, how should he salute[11] another, how should he perceive another[12], how should he know another? How should he know Him by whom he knows all this?

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[1] As a mass of salt has neither inside nor outside, but is altogether a mass of taste, thus indeed has that Self neither inside nor outside, but is altogether a mass of knowledge. B.

[2] 'Here, Sir, thou hast landed me in utter bewilderment. Indeed, I do not understand him.' B.

[3] Verily, beloved, that Self is imperishable, and of an indestructible nature. B.

[4] B. inserts, one tastes the other.

[5] B. inserts, one hears the other.

[6] B. inserts, one touches the other.

[7] See, B.

[8] Smell, B.

[9] B. inserts taste.

[10] Salute, B.

[11] Hear, B.

[12] B. inserts, how should he touch another?

How, O beloved, should he know (himself), the Knower[1]?'

FIFTH BRÂHMA*N*A[2].

1. This earth is the honey[3] (madhu, the effect) of all beings, and all beings are the honey (madhu, the effect) of this earth. Likewise this bright, immortal person in this earth, and that bright immortal person incorporated in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

2. This water is the honey of all beings, and all beings are the honey of this water. Likewise this bright, immortal person in this water, and that bright, immortal person, existing as seed in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

[1] Instead of the last line, B. adds (IV, 5, 15): 'That Self is to be described by No, no! He is incomprehensible, for he cannot be comprehended; he is imperishable, for he cannot perish; he is unattached, for he does not attach himself; unfettered, he does not suffer, he does not fail. How, O beloved, should he know the Knower? Thus, O Maitreyî, thou hast been instructed. Thus far goes immortality.' Having said so, Yâ*g*ñavalkya went away (into the forest). 15. See also *Kh*ând. Up. VII, 24, 1.

[2] Mâdhyandina text, p. 1064.

[3] Madhu, honey, seems to be taken here as an instance of something which is both cause and effect, or rather of things which are mutually dependent on each other, or cannot exist without one other. As the bees make the honey, and the honey makes or supports the bees, bees and honey are both cause and effect, or at all events are mutually dependent on one other. In the same way the earth and all living beings are looked upon as mutually dependent, living beings presupposing the earth, and the earth presupposing living beings. This at all events seems to be the general idea of what is called the Madhuvidyâ, the science of honey, which Dadhya*k* communicated to the A*s*vins.

3. This fire is the honey of all beings, and all beings are the honey of this fire. Likewise this bright, immortal person in this fire, and that bright, immortal person, existing as speech in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

4. This air is the honey of all beings, and all beings are the honey of this air. Likewise this bright, immortal person in this air, and that bright, immortal person existing as breath in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

5. This sun is the honey of all beings, and all beings are the honey of this sun. Likewise this bright, immortal person in this sun, and that bright, immortal person existing as the eye in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

6. This space (*disah*, the quarters) is the honey of all beings, and all beings are the honey of this space. Likewise this bright, immortal person in this space, and that bright, immortal person existing as the ear in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

7. This moon is the honey of all beings, and all beings are the honey of this moon. Likewise this bright, immortal person in this moon, and that bright, immortal person existing as mind in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

8. This lightning is the honey of all beings, and all beings are the honey of this lightning. Likewise this bright, immortal person in this lightning, and

that bright, immortal person existing as light in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

9. This thunder[1] is the honey of all beings, and all beings are the honey of this thunder. Likewise this bright, immortal person in this thunder, and that bright, immortal person existing as sound and voice in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

10. This ether is the honey of all beings, and all beings are the honey of this ether. Likewise this bright, immortal person in this ether, and that bright, immortal person existing as heart-ether in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

11. This law (dharma*h*) is the honey of all beings, and all beings are the honey of this law. Likewise this bright, immortal person in this law, and that bright, immortal person existing as law in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

12. This true[2] (satyam) is the honey of all beings, and all beings are the honey of this true. Likewise this bright, immortal person in what is true, and that bright, immortal person existing as the true in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

13. This mankind is the honey of all beings, and all beings are the honey of this mankind. Likewise

[1] Stanayitnu, thunder, is explained by the commentator as Parganya.

[2] Satyam, the true, the real, not, as it is generally translated, the truth.

this bright, immortal person in mankind, and that bright, immortal person existing as man in the body (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

14. This Self is the honey of all beings, and all beings are the honey of this Self. Likewise this bright, immortal person in this Self, and that bright, immortal person, the Self (both are madhu). He indeed is the same as that Self, that Immortal, that Brahman, that All.

15. And verily this Self is the lord of all beings, the king of all beings. And as all spokes are contained in the axle and in the felly of a wheel, all beings, and all those selfs (of the earth, water, &c.) are contained in that Self.

16. Verily Dadhyak Âtharvana proclaimed this honey (the madhu-vidyâ) to the two Asvins, and a *Ri*shi, seeing this, said (Rv. I, 116, 12):

'O ye two heroes (Asvins), I make manifest that fearful deed of yours (which you performed) for the sake of gain[1], like as thunder[2] makes manifest the rain. The honey (madhu-vidyâ) which Dadhyak Âtharvana proclaimed to you through the head of a horse,' . . .

17. Verily Dadhyak Âtharvana[3] proclaimed this honey to the two Asvins, and a *Ri*shi, seeing this, said (Rv. I, 117, 22):

'O Asvins, you fixed a horse's head on Âtharvana Dadhyak, and he, wishing to be true (to his promise),

[1] The translation here follows the commentary.

[2] Tanyatu, here explained as Parganya.

[3] Sankara distinguishes here between Atharvana and Âtharvana, if the text is correct.

proclaimed to you the honey, both that of Tvash*t*ri[1] and that which is to be your secret, O ye strong ones.'

18. Verily Dadhya*k* Âtharva*n*a proclaimed this honey to the two A*s*vins, and a *Ri*shi, seeing this, said:

'He (the Lord) made bodies with two feet, he made bodies with four feet. Having first become a bird, he entered the bodies as purusha (as the person).' This very purusha is in all bodies the puri*s*aya, i.e. he who lies in the body (and is therefore called purusha). There is nothing that is not covered by him, nothing that is not filled by him.

19. Verily Dadhya*k* Âtharva*n*a proclaimed this honey to the two A*s*vins, and a *Ri*shi, seeing this, said (Rv. VI, 47, 18):

'He (the Lord) became like unto every form[2], and this is meant to reveal the (true) form of him (the Âtman). Indra (the Lord) appears multiform through the Mâyâs (appearances), for his horses (senses) are yoked, hundreds and ten.'

This (Âtman) is the horses, this (Âtman) is the ten, and the thousands, many and endless. This is the Brahman, without cause and without effect, without anything inside or outside; this Self is Brahman, omnipresent and omniscient. This is the teaching (of the Upanishads).

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[1] *S*aṅkara explains Tvash*t*ri as the sun, and the sun as the head of the sacrifice which, having been cut off, was to be replaced by the pravargya rite. The knowledge of this rite forms the honey of Tvash*t*ri. The other honey which is to be kept secret is the knowledge of the Self, as taught before in the Madhu-brâhma*n*a.

[2] He assumed all forms, and such forms, as two-footed or four-footed animals, remained permanent. Comm.

Sixth Brâhmana.

1. Now follows the stem[1]:

1. Pautimâshya from Gaupavana,
2. Gaupavana from Pautimâshya,
3. Pautimâshya from Gaupavana,
4. Gaupavana from Kausika,
5. Kausika from Kaundinya,
6. Kaundinya from *S*ândilya,
7. *S*ândilya from Kausika and Gautama,
8. Gautama from Âgnivesya,
9. Âgnivesya from *S*ândilya and Ânabhimlâta,
10. *S*ândilya and Ânabhimlâta from Ânabhimlâta,
11. Ânabhimlâta from Ânabhimlâta,
12. Ânabhimlâta from Gautama,
13. Gautama from Saitava and Prâkînayogya,
14. Saitava and Prâkînayogya from Pârasarya,
15. Pârasarya from Bhâradvâga,
16. Bhâradvâga from Bhâradvâga and Gautama,
17. Gautama from Bhâradvâga,

[1] The line of teachers and pupils by whom the Madhukânda (the fourth Brâhmana) was handed down. The Mâdhyandina-sâkhâ begins with ourselves, then 1. *S*aurpanâyya, 2. Gautama, 3. Vâtsya, 4. Vâtsya and Pârâsarya, 5. Sâṅkritya and Bhâradvâga, 6. Audavâhi and *S*ândilya, 7. Vaigavâpa and Gautama, 8. Vaigavâpâyana and Vaishtapureya, 9. *S*ândilya and Rauhinâyana, 10. *S*aunaka, Âtreya, and Raibhya, 11. Pautimâshyâyana and Kaundinyâyana, 12. Kaundinya, 13. Kaundinya, 14. Kaundinya and Âgnivesya, 15. Saitava, 16. Pârâsarya, 17. *G*âtukarnya, 18. Bhâradvâga, 19. Bhâradvâga, Âsurâyana, and Gautama, 20. Bhâradvâga, 21. Vaigavâpâyana. Then the same as the Kânvas to *G*âtukarnya, who learns from Bhâradvâga, who learns from Bhâradvâga, Âsurâyana, and Yâska. Then Traivani &c. as in the Kânva-vamsa.

18. Bhâradvâga from Pârâsarya,
19. Pârâsarya from Vaigavâpâyana,
20. Vaigavâpâyana from Kausikâyani,
21[1]. Kausikâyani

3. from Ghritakausika,
22. Ghritakausika from Pârâsaryâyana,
23. Pârâsaryâyana from Pârâsarya,
24. Pârâsarya from *G*âtûkarnya[2],
25. *G*âtûkarnya from Âsurâyana and Yâska[3],
26. Âsurâyana and Yâska from Traivani,
27. Traivani from Aupagandhani,
28. Aupagandhani from Âsuri,
29. Âsuri from Bhâradvâga,
30. Bhâradvâga from Âtreya,
31. Âtreya from Mânti,
32. Mânti from Gautama,
33. Gautama from Gautama,
34. Gautama from Vâtsya,
35. Vâtsya from *S*ândilya,
36. *S*ândilya from Kaisorya Kâpya,
37. Kaisorya Kâpya from Kumârahârita,
38. Kumârahârita from Gâlava,
39. Gâlava from Vidarbhî-kaundinya,
40. Vidarbhî-kaundinya from Vatsanapât Bâbhrava,
41. Vatsanapât Bâbhrava from Pathi Saubhara,
42. Pathi Saubhara from Ayâsya Âṅgirasa,
43. Ayâsya Âṅgirasa from Âbhûti Tvâshtra,
44. Âbhûti Tvâshtra from Visvarûpa Tvâshtra,
45. Visvarûpa Tvâshtra from Asvinau,

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[1] From here the Vamsa agrees with the Vamsa at the end of IV, 6.

[2] Bhâradvâga, in Mâdhyandina text.

[3] Bhâradvâga, Âsurâyana, and Yâska, in Mâdhyandina text.

46. Asvinau from Dadhyak Âtharvana,
47. Dadhyak Âtharvana from Atharvan Daiva,
48. Atharvan Daiva from Mrityu Prâdhvamsana,
49. Mrityu Prâdhvamsana from Pradhvamsana,
50. Pradhvamsana from Ekarshi,
51. Ekarshi from Viprakitti[1],
52. Viprakitti from Vyashti,
53. Vyashti from Sanâru,
54. Sanâru from Sanâtana,
55. Sanâtana from Sanaga,
56. Sanaga from Parameshthin,
57. Parameshthin from Brahman,
58. Brahman is Svayambhu, self-existent.

Adoration to Brahman[2].

[1] Vipragitti, in Mâdhyandina text.
[2] Similar genealogies are found Brih. Âr. Up. IV, 6, and VI, 5.

THIRD ADHYÂYA.

FIRST BRÂHMA*N*A[1].

Adoration to the Highest Self (Paramâtman)!

1. *G*anaka Vaideha (the king of the Videhas) sacrificed with a sacrifice at which many presents were offered to the priests of (the A*s*vamedha). Brâhma*n*as of the Kurus and the Pâ*ñk*âlas had come thither, and *G*anaka Vaideha wished to know, which of those Brâhma*n*as was the best read. So he enclosed a thousand cows, and ten pâdas (of gold)[2] were fastened to each pair of horns.

2. And *G*anaka spoke to them: 'Ye venerable Brâhma*n*as, he who among you is the wisest, let him drive away these cows.'

Then those Brâhma*n*as durst not, but Yâ*gñ*avalkya said to his pupil: 'Drive them away, my dear.'

He replied: 'O glory of the Sâman[3],' and drove them away.

The Brâhma*n*as became angry and said: 'How could he call himself the wisest among us?'

Now there was A*s*vala, the Hot*ri* priest of *G*anaka Vaideha. He asked him: 'Are you indeed the

[1] Mâdhyandina text, p. 1067.

[2] Pala*k*aturbhâga*h* pâda*h* suvar*n*asya. Comm.

[3] One expects iti after uda*g*a, but Sâma*s*ravas is applied to Yâ*gñ*avalkya, and not to the pupil. Yâ*gñ*avalkya, as the commentator observes, was properly a teacher of the Ya*g*ur-veda, but as the pupil calls him Sâma*s*ravas, he shows that Yâ*gñ*avalkya knew all the four Vedas, because the Sâmans are taken from the Rig-veda, and the Atharva-veda is contained in the other three Vedas. Regnaud, however, refers it to the pupil, and translates, 'Ô toi qui apprends le Sâma-veda.'

wisest among us, O Yâgñavalkya?' He replied: 'I bow before the wisest (the best knower of Brahman), but I wish indeed to have these cows.'

Then Asvala, the Hotri priest, undertook to question him.

3. 'Yâgñavalkya,' he said, 'everything here (connected with the sacrifice) is reached by death, everything is overcome by death. By what means then is the sacrificer freed beyond the reach of death?'

Yâgñavalkya said: 'By the Hotri priest, who is Agni (fire), who is speech. For speech is the Hotri of the sacrifice (or the sacrificer), and speech is Agni, and he is the Hotri. This constitutes freedom, and perfect freedom (from death).'

4. 'Yâgñavalkya,' he said, 'everything here is reached by day and night, everything is overcome by day and night. By what means then is the sacrificer freed beyond the reach of day and night?'

Yâgñavalkya said: 'By the Adhvaryu priest, who is the eye, who is Âditya (the sun)[1]. For the eye is the Adhvaryu of the sacrifice, and the eye is the sun, and he is the Adhvaryu. This constitutes freedom, and perfect freedom.'

5. 'Yâgñavalkya,' he said, 'everything here is reached by the waxing and waning of the moon, everything is overcome by the waxing and waning of the moon. By what means then is the sacrificer freed beyond the reach of the waxing and waning of the moon?'

Yâgñavalkya said: 'By the Udgâtri priest, who is Vâyu (the wind), who is the breath. For the

[1] One expects âdityena kakshushâ, instead of kakshushâdityena, but see § 6.

breath is the Udgât*ri* of the sacrifice, and the breath is the wind, and he is the Udgât*ri*. This constitutes freedom, and perfect freedom.'

6. 'Yâ*gñ*avalkya,' he said, 'this sky is, as it were, without an ascent (staircase.) By what approach does the sacrificer approach the Svarga world?'

Yâ*gñ*avalkya said: 'By the Brahman priest, who is the mind (manas), who is the moon. For the mind is the Brahman of the sacrifice, and the mind is the moon, and he is the Brahman. This constitutes freedom, and perfect freedom. These are the complete deliverances (from death).'

Next follow the achievements.

7. 'Yâ*gñ*avalkya,' he said, 'how many *Rik* verses will the Hot*ri* priest employ to-day at this sacrifice?'

'Three,' replied Yâ*gñ*avalkya.

'And what are these three?'

'Those which are called Puronuvâkyâ, Yâ*g*yâ, and, thirdly, *S*asyâ [1].'

'What does he gain by them?'

'All whatsoever has breath.'

8. 'Yâ*gñ*avalkya,' he said, 'how many oblations (âhuti) will the Adhvaryu priest employ to-day at this sacrifice?'

'Three,' replied Yâ*gñ*avalkya.

'And what are these three?'

'Those which, when offered, flame up; those which, when offered, make an excessive noise; and those which, when offered, sink down [2].'

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[1] The Puronuvâkyâs are hymns employed before the actual sacrifice, the Yâ*g*yâs accompany the sacrifice, the *S*asyâs are used for the *S*astra. All three are called Stotriyâs.

[2] These oblations are explained as consisting of wood and oil, of flesh, and of milk and Soma. The first, when thrown on the

'What does he gain by them?'

'By those which, when offered, flame up, he gains the Deva (god) world, for the Deva world flames up, as it were. By those which, when offered, make an excessive noise, he gains the Pitri (father) world, for the Pitri world is excessively (noisy)[1]. By those which, when offered, sink down, he gains the Manushya (man) world, for the Manushya world is, as it were, down below.'

9. 'Yâgñavalkya,' he said, 'with how many deities does the Brahman priest on the right protect to-day this sacrifice?'

'By one,' replied Yâgñavalkya.

'And which is it?'

'The mind alone; for the mind is endless, and the Visvedevas are endless, and he thereby gains the endless world.'

10. 'Yâgñavalkya,' he said, 'how many Stotriyâ hymns will the Udgâtri priest employ to-day at this sacrifice?'

'Three,' replied Yâgñavalkya.

'And what are these three?'

'Those which are called Puronuvâkyâ, Yâgyâ, and, thirdly, Sasyâ.'

'And what are these with regard to the body (adhyâtmam)?'

'The Puronuvâkyâ is Prâna (up-breathing), the Yâgyâ the Apâna (down-breathing), the Sasyâ the Vyâna (back-breathing).'

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fire, flame up. The second, when thrown on the fire, make a loud hissing noise. The third, consisting of milk, Soma, &c., sink down into the earth.

[1] On account of the cries of those who wish to be delivered out of it. Comm.

'What does he gain by them?'

'He gains the earth by the Puronuvâkyâ, the sky by the Yâ*g*yâ, heaven by the *S*asyâ.'

After that A*s*vala held his peace.

SECOND BRÂHMA*N*A[1].

1. Then *G*âratkârava Ârtabhâga[2] asked. 'Yâ*gñ*avalkya,' he said, 'how many Grahas are there, and how many Atigrahas[3]?'

'Eight Grahas,' he replied, 'and eight Atigrahas.'

'And what are these eight Grahas and eight Atigrahas?'

2. 'Prâ*n*a (breath) is one Graha, and that is seized by Apâna (down-breathing) as the Atigrâha[4], for one smells with the Apâna.'

3. 'Speech (vâ*k*) is one Graha, and that is seized by name (nâman) as the Atigrâha, for with speech one pronounces names.'

4. 'The tongue is one Graha, and that is seized by taste as the Atigrâha, for with the tongue one perceives tastes.'

5. 'The eye is one Graha, and that is seized by form as the Atigrâha, for with the eye one sees forms.'

6. 'The ear is one Graha, and that is seized by sound as the Atigrâha, for with the ear one hears sounds.'

7. 'The mind is one Graha, and that is seized by

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[1] Mâdhyandina text, p. 1069.

[2] A descendant of *Ri*tabhâga of the family of *G*aratkâru.

[3] Graha is probably meant originally in its usual sacrificial sense, as a vessel for offering oblations. But its secondary meaning, in which it is here taken, is a taker, a grasper, i. e. an organ of sense, while atigraha is intended for that which is grasped, i. e. an object of sense.

[4] Here the â is long, *kh*ândasatvât.

desire as the Atigrâha, for with the mind one desires desires.'

8. 'The arms are one Graha, and these are seized by work as the Atigrâha, for with the arms one works work.'

9. 'The skin is one Graha, and that is seized by touch as the Atigrâha, for with the skin one perceives touch. These are the eight Grahas and the eight Atigrahas.'

10. 'Yâgñavalkya,' he said, 'everything is the food of death. What then is the deity to whom death is food?'

'Fire (agni) is death, and that is the food of water. Death is conquered again.'

11. 'Yâgñavalkya,' he said, 'when such a person (a sage) dies, do the vital breaths (prânas) move out of him or no?'

'No,' replied Yâgñavalkya; 'they are gathered up in him, he swells, he is inflated, and thus inflated the dead lies at rest.'

12. 'Yâgñavalkya,' he said, 'when such a man dies, what does not leave him?'

'The name,' he replied; 'for the name is endless, the Visvedevas are endless, and by it he gains the endless world.'

13. 'Yâgñavalkya,' he said, 'when the speech of this dead person enters into the fire[1], breath into the air, the eye into the sun, the mind into the moon, the hearing into space, into the earth the body, into the ether the self, into the shrubs the hairs of the body, into the trees the hairs of the head, when the

[1] The commentator explains purusha here by asamyagdarsin, one who does not know the whole truth. See also Deussen, Vedânta, p. 405, and p. 399, note.

blood and the seed are deposited in the water, where is then that person?'

Yâgñavalkya said: 'Take my hand, my friend. We two alone shall know of this; let this question of ours not be (discussed) in public.' Then these two went out and argued, and what they said was karman (work), what they praised was karman[1], viz. that a man becomes good by good work, and bad by bad work. After that Gâratkârava Ârtabhâga held his peace.

THIRD BRÂHMANA[2].

1. Then Bhugyu Lâhyâyani asked. 'Yâgñavalkya,' he said, 'we wandered about as students[3], and came to the house of Patañkala Kâpya. He had a daughter who was possessed by a Gandharva. We asked him, 'Who art thou?' and he (the Gandharva) replied: 'I am Sudhanvan, the Âṅgirasa.' And when we asked him about the ends of the world, we said to him, 'Where were the Pârikshitas[4]? Where then were the Pârikshitas, I ask thee, Yâgñavalkya, where were the Pârikshitas?'

2. Yâgñavalkya said: 'He said to thee, I suppose, that they went where those go who have performed a horse-sacrifice.'

He said: 'And where do they go who have performed a horse-sacrifice?'

[1] What is intended is that the samsâra continues by means of karman, while karman by itself never leads to moksha.

[2] Mâdhyandina text, p. 1070.

[3] The commentator explains karakâh as adhyayanârtham vratakaranâk karakâh, adhvaryavo vâ.' See Professor R. G. Bhandarkar, in Indian Antiquary, 1883, p. 145.

[4] An old royal race, supposed to have vanished from the earth.

Yâgñavalkya replied: 'Thirty-two journeys of the car of the sun is this world. The earth surrounds it on every side, twice as large, and the ocean surrounds this earth on every side, twice as large. Now there is between[1] them a space as large as the edge of a razor or the wing of a mosquito. Indra, having become a bird, handed them (through the space) to Vâyu (the air), and Vâyu (the air), holding them within himself, conveyed them to where they dwell who have performed a horse-sacrifice. Somewhat in this way did he praise Vâyu indeed. Therefore Vâyu (air) is everything by itself, and Vâyu is all things together. He who knows this, conquers death.' After that Bhugyu Lâhyâyani held his peace.

Fourth Brâhmana[2].

1. Then Ushasta *K*âkrâya*n*a asked. 'Yâgñavalkya,' he said, 'tell me the Brahman which is visible, not invisible[3], the Self (âtman), who is within all.'

Yâgñavalkya replied: 'This, thy Self, who is within all.'

'Which Self, O Yâgñavalkya, is within all?'

Yâgñavalkya replied: 'He who breathes in the up-breathing, he is thy Self, and within all. He who breathes in the down-breathing, he is thy Self, and within all. He who breathes in the on-breathing, he is thy Self, and within all. He who breathes in

[1] The commentator explains that this small space or hole is between the two halves of the mundane egg.

[2] Mâdhyandina text, p. 1071. It follows after what is here the fifth Brâhma*n*a, treating of Kaho*d*a Kaushîtakeya.

[3] Deussen, Vedânta, p. 163, translates, 'das immanente, nicht transcendente Brahman,' which is right, but too modern.

the out-breathing, he is thy Self, and within all. This is thy Self, who is within all.'

2. Ushasta *K*âkrâya*n*a said: 'As one might say, this is a cow, this is a horse, thus has this been explained by thee. Tell me the Brahman which is visible, not invisible, the Self, who is within all.'

Yâ*gñ*avalkya replied: 'This, thy Self, who is within all.'

'Which Self, O Yâ*gñ*avalkya, is within all?'

Yâ*gñ*avalkya replied: 'Thou couldst not see the (true) seer of sight, thou couldst not hear the (true) hearer of hearing, nor perceive the perceiver of perception, nor know the knower of knowledge. This is thy Self, who is within all. Everything also is of evil.' After that Ushasta *K*âkrâya*n*a held his peace.

Fifth Brâhmana[1].

1. Then Kahola Kaushîtakeya asked. 'Yâ*gñ*avalkya,' he said, 'tell me the Brahman which is visible, not invisible, the Self (âtman), who is within all.'

Yâ*gñ*avalkya replied: 'This, thy Self, who is within all.'

'Which Self, O Yâ*gñ*avalkya, is within all?'

Yâ*gñ*avalkya replied: 'He who overcomes hunger and thirst, sorrow, passion, old age, and death. When Brâhma*n*as know that Self, and have risen above the desire for sons[2], wealth, and (new) worlds[3], they wander about as mendicants. For a desire for sons is desire for wealth, a desire for wealth is desire for worlds. Both these are indeed desires. Therefore let a Brâhma*n*a, after he has done with learning,

[1] Mâdhyandina text, p. 1071, standing before the fourth Brâhma*n*a.

[2] See B*r*h. Âr. Up. IV, 4, 22.

[3] Life in the world of the Fathers, or in the world of the Gods.

wish to stand by real strength[1]; after he has done with that strength and learning, he becomes a Muni (a Yogin); and after he has done with what is not the knowledge of a Muni, and with what is the knowledge of a Muni, he is a Brâhmana. By whatever means he has become a Brâhmana, he is such indeed[2]. Everything else is of evil.' After that Kahola Kaushîtakeya held his peace.

Sixth Brâhmana[3].

1. Then Gârgî Vâkaknavî asked. 'Yâgñavalkya,' she said, 'everything here is woven, like warp and woof, in water. What then is that in which water is woven, like warp and woof?'

'In air, O Gârgî,' he replied.

'In what then is air woven, like warp and woof?'

'In the worlds of the sky, O Gârgî,' he replied.

'In what then are the worlds of the sky woven, like warp and woof?'

'In the worlds of the Gandharvas, O Gârgî,' he replied.

[1] Knowledge of the Self, which enables us to dispense with all other knowledge.

[2] Mr. Gough proposes as an alternative rendering: 'Let a Brâhmana renounce learning and become as a child; and after renouncing learning and a childlike mind, let him become a quietist; and when he has made an end of quietism and non-quietism, he shall become a Brâhmana, a Brâhmana indeed.' Deussen takes a similar view, but I doubt whether 'the knowledge of babes' is not a Christian rather than an Indian idea, in spite of Sankara's remarks on Ved. Sûtra, III, 4, 50, which are strangely at variance with his commentary here. Possibly the text may be corrupt, for tishthâset too is a very peculiar form. We might conjecture balyena, as we have abalyam, in IV, 4, 1. In Kaush. Up. III, 3, âbâlyam stands for âbălyam, possibly for ăbălyam. The construction of kena syâd yena syât tenedrisa eva, however, is well known.

[3] Mâdhyandina text, p. 1072.

'In what then are the worlds of the Gandharvas woven, like warp and woof?'

'In the worlds of Âditya (sun), O Gârgî,' he replied.

'In what then are the worlds of Âditya (sun) woven, like warp and woof?'

'In the worlds of *K*andra (moon), O Gârgî,' he replied.

'In what then are the worlds of *K*andra (moon) woven, like warp and woof?'

'In the worlds of the Nakshatras (stars), O Gârgî,' he replied.

'In what then are the worlds of the Nakshatras (stars) woven, like warp and woof?'

'In the worlds of the Devas (gods), O Gârgî,' he replied.

'In what then are the worlds of the Devas (gods) woven, like warp and woof?'

'In the worlds of Indra, O Gârgî,' he replied.

'In what then are the worlds of Indra woven, like warp and woof?'

'In the worlds of Pra*g*âpati, O Gârgî,' he replied.

'In what then are the worlds of Pra*g*âpati woven, like warp and woof?'

'In the worlds of Brahman, O Gârgî,' he replied.

'In what then are the worlds of Brahman woven, like warp and woof?'

Yâ*gñ*avalkya said: 'O Gârgî, Do not ask too much, lest thy head should fall off. Thou askest too much about a deity about which we are not to ask too much[1]. Do not ask too much, O Gârgî.' After that Gârgî Vâ*k*aknavî held her peace.

[1] According to the commentator questions about Brahman are to be answered from the Scriptures only, and not to be settled by argument.

SEVENTH BRÂHMANA[1].

1. Then Uddâlaka Âruni[2] asked. 'Yâgñavalkya,' he said, 'we dwelt among the Madras in the houses of Patañkala Kâpya, studying the sacrifice. His wife was possessed of a Gandharva, and we asked him: "Who art thou?" He answered: "I am Kabandha Âtharvana." And he said to Patañkala Kâpya and to (us) students: "Dost thou know, Kâpya, that thread by which this world and the other world, and all beings are strung together?" And Patañkala Kâpya replied: "I do not know it, Sir." He said again to Patañkala Kâpya and to (us) students: "Dost thou know, Kâpya, that puller (ruler) within (antaryâmin), who within pulls (rules) this world and the other world and all beings?" And Patañkala Kâpya replied: "I do not know it, Sir." He said again to Patañkala Kâpya and to (us) students: "He, O Kâpya, who knows that thread and him who pulls (it) within, he knows Brahman, he knows the worlds, he knows the Devas, he knows the Vedas, he knows the Bhûtas (creatures), he knows the Self, he knows everything." Thus did he (the Gandharva) say to them, and I know it. If thou, O Yâgñavalkya, without knowing that string and the puller within, drivest away those Brahma-cows (the cows offered as a prize to him who best knows Brahman), thy head will fall off.'

Yâgñavalkya said: 'O Gautama, I believe I know that thread and the puller within.'

[1] Mâdhyandina text, p. 1072.

[2] Afterwards addressed as Gautama; see before, p. 1, note.

The other said: 'Anybody may say, I know, I know. Tell what thou knowest.'

2. Yâ*gñ*avalkya said: 'Vâyu (air) is that thread, O Gautama. By air, as by a thread, O Gautama, this world and the other world, and all creatures are strung together. Therefore, O Gautama, people say of a dead person that his limbs have become unstrung; for by air, as by a thread, O Gautama, they were strung together.'

The other said: 'So it is, O Yâ*gñ*avalkya. Tell now (who is) the puller within.'

3. Yâ*gñ*avalkya said: 'He who dwells in the earth, and within the earth[1], whom the earth does not know, whose body the earth is, and who pulls (rules) the earth within, he is thy Self, the puller (ruler) within, the immortal.'

4. 'He who dwells in the water, and within the water, whom the water does not know, whose body the water is, and who pulls (rules) the water within, he is thy Self, the puller (ruler) within, the immortal.'

5. 'He who dwells in the fire, and within the fire, whom the fire does not know, whose body the fire is, and who pulls (rules) the fire within, he is thy Self, the puller (ruler) within, the immortal.'

6. 'He who dwells in the sky, and within the sky, whom the sky does not know, whose body the sky is, and who pulls (rules) the sky within, he is thy Self, the puller (ruler) within, the immortal.'

7. 'He who dwells in the air (vâyu), and within the air, whom the air does not know, whose body the

[1] I translate antara by 'within,' according to the commentator, who explains it by abhyantara, but I must confess that I should prefer to translate it by 'different from,' as Deussen does, l. c. p. 160, particularly as it governs an ablative.

air is, and who pulls (rules) the air within, he is thy Self, the puller (ruler) within, the immortal.'

8. 'He who dwells in the heaven (dyu), and within the heaven, whom the heaven does not know, whose body the heaven is, and who pulls (rules) the heaven within, he is thy Self, the puller (ruler) within, the immortal.'

9. 'He who dwells in the sun (âditya), and within the sun, whom the sun does not know, whose body the sun is, and who pulls (rules) the sun within, he is thy Self, the puller (ruler) within, the immortal.'

10. 'He who dwells in the space (disah), and within the space, whom the space does not know, whose body the space is, and who pulls (rules) the space within, he is thy Self, the puller (ruler) within, the immortal.'

11. 'He who dwells in the moon and stars (kandra-târakam), and within the moon and stars, whom the moon and stars do not know, whose body the moon and stars are, and who pulls (rules) the moon and stars within, he is thy Self, the puller (ruler) within, the immortal.'

12. 'He who dwells in the ether (âkâsa), and within the ether, whom the ether does not know, whose body the ether is, and who pulls (rules) the ether within, he is thy Self, the puller (ruler) within, the immortal.'

13. 'He who dwells in the darkness (tamas), and within the darkness, whom the darkness does not know, whose body the darkness is, and who pulls (rules) the darkness within, he is thy Self, the puller (ruler) within, the immortal.'

14. 'He who dwells in the light (tegas), and within the light, whom the light does not know, whose

body the light is, and who pulls (rules) the light within, he is thy Self, the puller (ruler) within, the immortal.'

So far with respect to the gods (adhidaivatam); now with respect to beings (adhibhûtam).

15. Yâgñavalkya said: 'He who dwells in all beings, and within all beings, whom all beings do not know, whose body all beings are, and who pulls (rules) all beings within, he is thy Self, the puller (ruler) within, the immortal.'

16. 'He who dwells in the breath (prâṇa), and within the breath, whom the breath does not know, whose body the breath is, and who pulls (rules) the breath within, he is thy Self, the puller (ruler) within, the immortal.'

17. 'He who dwells in the tongue (vâk), and within the tongue, whom the tongue does not know, whose body the tongue is, and who pulls (rules) the tongue within, he is thy Self, the puller (ruler) within, the immortal.'

18. 'He who dwells in the eye, and within the eye, whom the eye does not know, whose body the eye is, and who pulls (rules) the eye within, he is thy Self, the puller (ruler) within, the immortal.'

19. 'He who dwells in the ear, and within the ear, whom the ear does not know, whose body the ear is, and who pulls (rules) the ear within, he is thy Self, the puller (ruler) within, the immortal.'

20. 'He who dwells in the mind, and within the mind, whom the mind does not know, whose body the mind is, and who pulls (rules) the mind within, he is thy Self, the puller (ruler) within, the immortal.'

21. 'He who dwells in the skin, and within the skin, whom the skin does not know, whose body the

skin is, and who pulls (rules) the skin within, he is thy Self, the puller (ruler) within, the immortal.'

22. 'He who dwells in knowledge[1], and within knowledge, whom knowledge does not know, whose body knowledge is, and who pulls (rules) knowledge within, he is thy Self, the puller (ruler) within, the immortal.'

23. 'He who dwells in the seed, and within the seed, whom the seed does not know, whose body the seed is, and who pulls (rules) the seed within, he is thy Self, the puller (ruler) within, the immortal; unseen, but seeing; unheard, but hearing; unperceived, but perceiving; unknown, but knowing. There is no other seer but he, there is no other hearer but he, there is no other perceiver but he, there is no other knower but he. This is thy Self, the ruler within, the immortal. Everything else is of evil.' After that Uddâlaka Âruni held his peace.

Eighth Brâhmana[2].

1. Then Vâkaknavî[3] said: 'Venerable Brâhmanas, I shall ask him two questions. If he will answer them, none of you, I think, will defeat him in any argument concerning Brahman.'

Yâgñavalkya said: 'Ask, O Gârgî.'

2. She said: 'O Yâgñavalkya, as the son of a warrior from the Kâsîs or Videhas might string his loosened bow, take two pointed foe-piercing arrows in his hand and rise to do battle, I have risen to

[1] Self, i.e. the individual Self, according to the Mâdhyandina school; see Deussen, p. 161.
[2] Mâdhyandina text, p. 1075.
[3] Gârgî, not the wife of Yâgñavalkya.

fight thee with two questions. Answer me these questions.'

Yâgñavalkya said: 'Ask, O Gârgî.'

3. She said: 'O Yâgñavalkya, that of which they say that it is above the heavens, beneath the earth, embracing heaven and earth[1], past, present, and future, tell me in what is it woven, like warp and woof?'

4. Yâgñavalkya said: 'That of which they say that it is above the heavens, beneath the earth, embracing heaven and earth, past, present, and future, that is woven, like warp and woof, in the ether (âkâsa).'

5. She said: 'I bow to thee, O Yâgñavalkya, who hast solved me that question. Get thee ready for the second.'

Yâgñavalkya said[2]: 'Ask, O Gârgî.'

6. She said: 'O Yâgñavalkya, that of which they say that it is above the heavens, beneath the earth, embracing heaven and earth, past, present, and future, tell me in what is it woven, like warp and woof?'

7. Yâgñavalkya said: 'That of which they say that it is above the heavens, beneath the earth, embracing heaven and earth, past, present, and future, that is woven, like warp and woof, in the ether.'

Gârgî said: 'In what then is the ether woven, like warp and woof?'

8. He said: 'O Gârgî, the Brâhmanas call this the Akshara (the imperishable). It is neither coarse nor fine, neither short nor long, neither red (like fire) nor fluid (like water); it is without shadow, without darkness, without air, without ether, without

[1] Deussen, p. 143, translates, 'between heaven and earth,' but that would be the antariksha.

[2] This repetition does not occur in the Mâdhyandina text.

attachment[1], without taste, without smell, without eyes, without ears, without speech, without mind, without light (vigour), without breath, without a mouth (or door), without measure, having no within and no without, it devours nothing, and no one devours it.'

9. 'By the command of that Akshara (the imperishable), O Gârgî, sun and moon stand apart[2]. By the command of that Akshara, O Gârgî, heaven and earth stand apart. By the command of that Akshara, O Gârgî, what are called moments (nimesha), hours (muhûrta), days and nights, half-months, months, seasons, years, all stand apart. By the command of that Akshara, O Gârgî, some rivers flow to the East from the white mountains, others to the West, or to any other quarter. By the command of that Akshara, O Gârgî, men praise those who give, the gods follow the sacrificer, the fathers the Darvî-offering.'

10. 'Whosoever, O Gârgî, without knowing that Akshara (the imperishable), offers oblations in this world, sacrifices, and performs penance for a thousand years, his work will have an end. Whosoever, O Gârgî, without knowing this Akshara, departs this world, he is miserable (like a slave)[3]. But he, O Gârgî, who departs this world, knowing this Akshara, he is a Brâhma*n*a.'

11. 'That Brahman,' O Gârgî, 'is unseen, but seeing; unheard, but hearing; unperceived, but perceiving; unknown, but knowing. There is nothing

[1] Not adhering to anything, like lac or gum.

[2] Each follows its own course.

[3] 'He stores up the effects from work, like a miser his riches,' Roer. 'He is helpless,' Gough.

that sees but it, nothing that hears but it, nothing that perceives but it, nothing that knows but it. In that Akshara then, O Gârgî, the ether is woven, like warp and woof.'

12. Then said Gârgî: 'Venerable Brâhmans, you may consider it a great thing, if you get off by bowing before him. No one, I believe, will defeat him in any argument concerning Brahman.' After that Vâ*k*aknavî held her peace.

NINTH BRÂHMA*N*A[1].

1. Then Vidagdha *S*âkalya asked him[2]: 'How many gods are there, O Yâ*gñ*avalkya?' He replied with this very Nivid[3]: 'As many as are mentioned in the Nivid of the hymn of praise addressed to the Vi*s*vedevas, viz. three and three hundred, three and three thousand[4].'

'Yes,' he said, and asked again: 'How many gods are there really, O Yâ*gñ*avalkya?'

'Thirty-three,' he said.

[1] Mâdhyandina text, p. 1076.

[2] This disputation between Yâ*gñ*avalkya and Vidagdha *S*âkalya occurs in a simpler form in the *S*atapatha-brâhma*n*a, XI, p. 873. He is here represented as the first who defies Yâ*gñ*avalkya, and whom Yâ*gñ*avalkya asks at once, whether the other Brâhmans had made him the ulmukâvakshaya*n*a, the cat's paw, literally one who has to take a burning piece of wood out of the fire (ardhadagdhakâsh*th*am ulmukam; tasya vahirnirasanam avakshaya*n*am vinâ*s*a*h*). The end, however, is different, for on asking the nature of the one god, the Prâ*n*a, he is told by Yâ*gñ*avalkya that he has asked for what he ought not to ask, and that therefore he will die and thieves will carry away his bones.

[3] Nivid, old and short invocations of the gods; devatâsaṅkhyâvâ*k*akâni mantrapadâni kâni*k*id vai*s*vadeve *s*astre *s*asyante. *S*aṅkara and Dvivedagaṅga.

[4] This would make 3306 devatâs.

'Yes,' he said, and asked again: 'How many gods are there really, O Yâgñavalkya?'

'Six,' he said.

'Yes,' he said, and asked again: 'How many gods are there really, O Yâgñavalkya?'

'Three,' he said.

'Yes,' he said, and asked again: 'How many gods are there really, O Yâgñavalkya?'

'Two,' he said.

'Yes,' he said, and asked again: 'How many gods are there really, O Yâgñavalkya?'

'One and a half (adhyardha),' he said.

'Yes,' he said, and asked again: 'How many gods are there really, O Yâgñavalkya?'

'One,' he said.

'Yes,' he said, and asked: 'Who are these three and three hundred, three and three thousand?'

2. Yâgñavalkya replied: 'They are only the various powers of them, in reality there are only thirty-three gods [1].'

He asked: 'Who are those thirty-three?'

Yâgñavalkya replied: 'The eight Vasus, the eleven Rudras, the twelve Âdityas. They make thirty-one, and Indra and Pragâpati make the thirty-three [2].'

3. He asked: 'Who are the Vasus.'

Yâgñavalkya replied: 'Agni (fire), Prithivî (earth), Vâyu (air), Antariksha (sky), Âditya (sun), Dyu (heaven), Kandramas (moon), the Nakshatras (stars), these are the Vasus, for in them all that dwells (this world) [3] rests; and therefore they are called Vasus.'

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[1] 'The glories of these are three and thirty.' Gough, p. 172.

[2] Trayastrimsau, i.e. trayastrimsatah pûranau.

[3] The etymological explanation of Vasu is not quite clear, and

4. He asked: 'Who are the Rudras?'

Yâ*gñ*avalkya replied: 'These ten vital breaths (prâ*n*as, the senses, i.e. the five *gñ*ânendriyas, and the five karmendriyas), and Âtman[1], as the eleventh. When they depart from this mortal body, they make us cry (rodayanti), and because they make us cry, they are called Rudras.'

5. He asked: 'Who are the Âdityas?'

Yâ*gñ*avalkya replied: 'The twelve months of the year, and they are Âdityas, because they move along (yanti), taking up everything[2] (âdadânâ*h*). Because they move along, taking up everything, therefore they are called Âdityas.'

6. He asked: 'And who is Indra, and who is Pra*g*âpati?'

Yâ*gñ*avalkya replied: 'Indra is thunder, Pra*g*âpati is the sacrifice.'

He asked: 'And what is the thunder?'

Yâ*gñ*avalkya replied: 'The thunderbolt.'

He asked: 'And what is the sacrifice?'

Yâ*gñ*avalkya replied: 'The (sacrificial) animals.'

7. He asked: 'Who are the six?'

Yâ*gñ*avalkya replied: 'Agni (fire), P*ri*thivî (earth), Vâyu (air), Antariksha (sky), Âditya (sun), Dyu (heaven), they are the six, for they are all[3] this, the six.'

8. He asked: 'Who are the three gods?'

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the commentator hardly explains our text. Perhaps vasu is meant for the world or the dwellers therein. The more usual explanation occurs in the *S*atap. Brâh. p. 1077, ete hîda*m* sarva*m* vâsayante tadyad ida*m* sarva*m* vâsayante tasmâd vasava iti; or on p. 874, where we read te yad ida*m* sarvam &c.

[1] Âtman is here explained as manas, the common sensory.

[2] The life of men, and the fruits of their work.

[3] They are the thirty-three gods.

Yâgñavalkya replied: 'These three worlds, for in them all these gods exist.'

He asked: 'Who are the two gods?'

Yâgñavalkya replied: 'Food and breath.'

He asked: 'Who is the one god and a half?'

Yâgñavalkya replied: 'He that blows.'

9. Here they say: 'How is it that he who blows like one only, should be called one and a half (adhyardha)?' And the answer is: 'Because, when the wind was blowing, everything grew (adhyardhnot).'

He asked: 'Who is the one god?'

Yâgñavalkya replied: 'Breath (prâna), and he is Brahman (the Sûtrâtman), and they call him That (tyad).'

10. Sâkalya said[1]: 'Whosoever knows that person (or god) whose dwelling (body) is the earth, whose sight (world) is fire[2], whose mind is light,—the prin-

[1] I prefer to attribute this to Sâkalya, who is still the questioner, and not Yâgñavalkya; but I am not quite satisfied that I am right in this, or in the subsequent distribution of the parts, assigned to each speaker. If Sâkalya is the questioner, then the sentence, veda vâ aham tam purusham sarvasyâtmanah parâyanam yam âttha, must belong to Yâgñavalkya, because he refers to the words of another speaker. Lastly, the sentence vadaiva has to be taken as addressed to Sâkalya. The commentator remarks that, he being the questioner, one expects prikkha instead of vada. But Yâgñavalkya may also be supposed to turn round on Sâkalya and ask him a question in turn, more difficult than the question addressed by Sâkalya to Yâgñavalkya, and in that case the last sentence must be taken as an answer, though an imperfect one, of Sâkalya's. The commentator seems to think that after Yâgñavalkya told Sâkalya to ask this question, Sâkalya was frightened and asked it, and that then Yâgñavalkya answered in turn.

[2] The Mâdhyandina text varies considerably. It has the first time, kashur lokah for agnir lokah. I keep to the same construction throughout, taking mano gyotih, not as a compound, but like agnir loko yasya, as a sentence, i. e. mano gyotir yasya.

ciple of every (living) self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya said: 'I know that person, the principle of every self, of whom thou speakest. This corporeal (material, earthy) person, "he is he." But tell me[1], Sâkalya, who is his devatâ[2] (deity)?'

Sâkalya replied: 'The Immortal[3].'

11. Sâkalya said: 'Whosoever knows that person whose dwelling is love (a body capable of sensual love), whose sight is the heart, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. This love-made (loving) person, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'The women[4].'

12. Sâkalya said: 'Whosoever knows that person whose dwelling are the colours, whose sight is the eye, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. That person in the sun, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'The True[5].'

13. Sâkalya said: 'Whosoever knows that person

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[1] Ask me. Comm.

[2] That from which he is produced, that is his devatâ. Comm.

[3] According to the commentator, the essence of food, which produces blood, from which the germ receives life and becomes an embryo and a living being.

[4] Because they excite the fire of love. Comm.

[5] The commentator explains satya, the true, by the eye, because the sun owes its origin to the eye.

whose dwelling is ether, whose sight is the ear, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. The person who hears[1] and answers, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'Space.'

14. Sâkalya said: 'Whosoever knows that person whose dwelling is darkness, whose sight is the heart, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. The shadowy[2] person, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'Death.'

15. Sâkalya said: 'Whosoever knows that person whose dwelling are (bright) colours, whose sight is the eye, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. The person in the looking-glass, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'Vital breath' (asu).

16. Sâkalya said: 'Whosoever knows that person whose dwelling is water, whose sight is the heart, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

[1] Read srautra instead of srotra; see Brih. Âr. Up. II, 5, 6.

[2] Shadow, khâyâ, is explained here by agñâna, ignorance, not by gñâna, knowledge.

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. The person in the water, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'Varuna.'

17. Sâkalya said: 'Whosoever knows that person whose dwelling is seed, whose sight is the heart, whose mind is light,—the principle of every self, he indeed is a teacher, O Yâgñavalkya.'

Yâgñavalkya replied: 'I know that person, the principle of every self, of whom thou speakest. The filial person, "he is he." But tell me, Sâkalya, who is his devatâ?'

Sâkalya replied: 'Pragâpati.'

18. Yâgñavalkya said: 'Sâkalya, did those Brâhmanas (who themselves shrank from the contest) make thee the victim[1]?'

Sâkalya said: 'Yâgñavalkya, because thou hast decried the Brâhmanas of the Kuru-Pañkâlas, what[2] Brahman dost thou know?'

19. Yâgñavalkya said: 'I know the quarters with their deities and their abodes.'

[1] Aṅgârâvakshayana is explained as a vessel in which coals are extinguished, and Ânandagiri adds that Yâgñavalkya, in saying that Sâkalya was made an aṅgârâvakshayana by his fellow Brâhmans, meant that he was given up by them as a victim, in fact that he was being burnt or consumed by Yâgñavalkya. I should prefer to take aṅgârâvakshayana in the sense of ulmukâvakshayana, an instrument with which one takes burning coals from the fire to extinguish them, a pair of tongs. Read sandamsa instead of sandesa. Kshi with ava means to remove, to take away. We should call an aṅgârâvakshayana a cat's paw. The Brâhmanas used Sâkalya as a cat's paw.

[2] It seems better to take kim as the interrogative pronoun than as an interrogative particle.

*S*âkalya said: 'If thou knowest the quarters with their deities and their abodes,

20. 'Which is thy deity in the Eastern quarter?'

Yâ*gñ*avalkya said: 'Âditya (the sun).'

*S*âkalya said: 'In what does that Âditya abide?'

Yâ*gñ*avalkya said: 'In the eye.'

*S*âkalya said: 'In what does the eye abide?'

Yâ*gñ*avalkya said: 'In the colours, for with the eye he sees the colours.'

*S*âkalya said: 'And in what then do the colours abide?'

Yâ*gñ*avalkya said: 'In the heart[1], for we know colours by the heart, for colours abide in the heart[2].'

*S*âkalya said: 'So it is indeed, O Yâ*gñ*avalkya.'

21. *S*âkalya said: 'Which is thy deity in the Southern quarter?'

Yâ*gñ*avalkya said: 'Yama.'

*S*âkalya said: 'In what does that Yama abide?'

Yâ*gñ*avalkya said: 'In the sacrifice.'

*S*âkalya said: 'In what does the sacrifice abide?'

Yâ*gñ*avalkya said: 'In the Dakshi*n*â (the gifts to be given to the priests).'

*S*âkalya said: 'In what does the Dakshi*n*â abide?'

Yâ*gñ*avalkya said: 'In *S*raddhâ (faith), for if a man believes, then he gives Dakshi*n*â, and Dakshi*n*â truly abides in faith.'

*S*âkalya said: 'And in what then does faith abide?'

Yâ*gñ*avalkya said: 'In the heart, for by the heart faith knows, and therefore faith abides in the heart.'

*S*âkalya said: 'So it is indeed, O Yâ*gñ*avalkya.'

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[1] Heart stands here for buddhi and manas together. Comm.

[2] In the text, published by Dr. Roer in the Bibliotheca Indica, a sentence is left out, viz. h*ri*daya ity uvâ*k*a, h*ri*dayena hi rûpâ*n*i *g*ânâti, h*ri*daye hy eva rûpâ*n*i pratish*th*itâni bhavantîty.

22. *S*âkalya said: 'Which is thy deity in the Western quarter?'

Yâ*gñ*avalkya said: 'Varu*n*a.'

*S*âkalya said: 'In what does that Varu*n*a abide?'

Yâ*gñ*avalkya said: 'In the water.'

*S*âkalya said: 'In what does the water abide?'

Yâ*gñ*avalkya said: 'In the seed.'

*S*âkalya said: 'And in what does the seed abide?'

Yâ*gñ*avalkya said: 'In the heart. And therefore also they say of a son who is like his father, that he seems as if slipt from his heart, or made from his heart; for the seed abides in the heart.'

*S*âkalya said: 'So it is indeed, O Yâ*gñ*avalkya.'

23. *S*âkalya said: 'Which is thy deity in the Northern quarter?'

Yâ*gñ*avalkya said: 'Soma.'

*S*âkalya said: 'In what does that Soma abide?'

Yâ*gñ*avalkya said: 'In the Dîkshâ[1].'

*S*âkalya said: 'In what does the Dîkshâ abide?'

Yâ*gñ*avalkya said: 'In the True; and therefore they say to one who has performed the Dîkshâ, Speak what is true, for in the True indeed the Dîkshâ abides.'

*S*âkalya said: 'And in what does the True abide?'

Yâ*gñ*avalkya said: 'In the heart, for with the heart do we know what is true, and in the heart indeed the True abides.'

*S*âkalya said: 'So it is indeed, O Yâ*gñ*avalkya.'

24. *S*âkalya said: 'Which is thy deity in the zenith?'

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[1] Dîkshâ is the initiatory rite for the Soma sacrifice. Having sacrificed with Soma which has to be bought, the sacrificer becomes endowed with wisdom, and wanders to the North, which is the quarter of Soma.

Yâgñavalkya said: 'Agni.'

Sâkalya said: 'In what does that Agni abide.'

Yâgñavalkya said: 'In speech.'

Sâkalya said: 'And in what does speech abide?'

Yâgñavalkya said: 'In the heart.'

Sâkalya said: 'And in what does the heart abide?'

25. Yâgñavalkya said: 'O Ahallika[1], when you think the heart could be anywhere else away from us, if it were away from us, the dogs might eat it, or the birds tear it.'

26. Sâkalya said: 'And in what dost thou (thy body) and the Self (thy heart) abide?'

Yâgñavalkya said: 'In the Prâna (breath).'

Sâkalya said: 'In what does the Prâna abide?'

Yâgñavalkya said: 'In the Apâna (down-breathing)[2].'

Sâkalya said: 'In what does the Apâna abide?'

Yâgñavalkya said: 'In the Vyâna (back-breathing)[3].'

Sâkalya said: 'In what does the Vyâna abide?'

Yâgñavalkya said: 'In the Udâna (the out-breathing)[4].'

Sâkalya said: 'In what does the Udâna abide?'

Yâgñavalkya said: 'In the Samâna[5]. That Self

[1] A term of reproach, it may be a ghost or preta, because ahani lîyate, it disappears by day.

[2] Because the prâna would run away, if it were not held back by the apâna.

[3] Because the apâna would run down, and the prâna up, if they were not held back by the vyâna.

[4] Because all three, the prâna, apâna, and vyâna, would run away in all directions, if they were not fastened to the udâna.

[5] The Samâna can hardly be meant here for one of the five prânas, generally mentioned before the udâna, but, as explained by Dvivedaganga, stands for the Sûtrâtman. This Sûtrâtman abides in the Antaryâmin, and this in the Brahman (Kûtastha), which is

(âtman) is to be described by No, no[1]! He is incomprehensible, for he cannot be (is not) comprehended; he is imperishable, for he cannot perish; he is unattached, for he does not attach himself; unfettered, he does not suffer, he does not fail.'

'These are the eight abodes (the earth, &c.), the eight worlds (fire, &c.), the eight gods (the immortal food, &c.), the eight persons (the corporeal, &c.) He who after dividing and uniting these persons[2], went beyond (the Samâna), that person, taught in the Upanishads, I now ask thee (to teach me). If thou shalt not explain him to me, thy head will fall.'

*S*âkalya did not know him, and his head fell, nay, thieves took away his bones, mistaking them for something else.

27. Then Yâ*gñ*avalkya said: 'Reverend Brâhma*n*as, whosoever among you desires to do so, may now question me. Or question me, all of you. Or whosoever among you desires it, I shall question him, or I shall question all of you.

But those Brâhma*n*as durst not (say anything).

28. Then Yâ*gñ*avalkya questioned them with these *S*lokas:

1. 'As a mighty tree in the forest, so in truth is man, his hairs are the leaves, his outer skin is the bark.

2. 'From his skin flows forth blood, sap from the skin (of the tree); and thus from the wounded

therefore described next. Could Samâna be here the same as in IV, 3, 7?

[1] See before, II, 3, 6; also IV, 2, 4; IV, 4, 22; IV, 5, 15.

[2] Dividing them according to the different abodes, worlds, and persons, and uniting them at last in the heart.

man[1] comes forth blood, as from a tree that is struck.

3. 'The lumps of his flesh are (in the tree) the layers of wood, the fibre is strong like the tendons[2]. The bones are the (hard) wood within, the marrow is made like the marrow of the tree.

4. 'But, while the tree, when felled, grows up again more young from the root, from what root, tell me, does a mortal grow up, after he has been felled by death?

5. 'Do not say, "from seed," for seed is produced from the living[3]; but a tree, springing from a grain, clearly[4] rises again after death[5].

6. 'If a tree is pulled up with the root, it will not grow again; from what root then, tell me, does a mortal grow up, after he has been felled by death?

7. 'Once born, he is not born (again); for who should create him again[6]?'

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[1] In the Mâdhyandina-*s*âkhâ, p. 1080, tasmât tadâtunnât, instead of tasmât tadât*rinn*ât.

[2] *S*a*n*kara seems to have read snâvavat, instead of snâva tat sthiram, as we read in both *S*âkhâs.

[3] Here the Mâdhyandinas (p. 1080) add, *g*âta eva na *g*âyate, ko nv ena*m* *g*anayet puna*h*, which the Kâ*n*vas place later.

[4] Instead of a*ñg*asâ, the Mâdhyandinas have anyata*h*.

[5] The Mâdhyandinas have dhânâruha u vai, which is better than iva vai, the iva being, according to *S*a*n*kara's own confession, useless. The thread of the argument does not seem to have been clearly perceived by the commentators. What the poet wants to say is, that a man, struck down by death, does not come to life again from seed, because human seed comes from the living only, while trees, springing from grain, are seen to come to life after the tree (which yielded the grain or the seed) is dead. Pretya-sambhava, like pretya-bhâva, means life after death, and pretyasambhava, as an adjective, means coming to life after death.

[6] This line too is taken in a different sense by the commentator. According to him, it would mean: 'If you say, He has been born

'Brahman, who is knowledge and bliss, he is the principle, both to him who gives gifts[1], and also to him who stands firm, and knows.'

(and there is an end of all questioning), I say, No; he is born again, and the question is, How?' This is much too artificial. The order of the verses in the Mâdhyandina-*s*âkhâ is better on the whole, leading up more naturally to the question, 'From what root then does a mortal grow up, after he has been felled by death?' When the Brâhmans cannot answer, Yâ*gñ*avalkya answers, or the *S*ruti declares, that the root from whence a mortal springs again, after death, is Brahman.

[1] *S*aṅkara explains râtir dâtu*h* as râter dâtu*h*, a reading adopted by the Mâdhyandinas. He then arrives at the statement that Brahman is the principle or the last source, also the root of a new life, both for those who practise works and for those who, having relinquished works, stand firm in knowledge. Regnaud (II, p. 138) translates: 'C'est Brahma (qui est) l'intelligence, le bonheur, la richesse, le but suprême de celui qui offre (des sacrifices), et de celui qui réside (en lui), de celui qui connaît.'

FOURTH ADHYÂYA.

FIRST BRÂHMANA.

1. When *G*anaka Vaideha was sitting (to give audience), Yâ*gñ*avalkya approached, and *G*anaka Vaideha said: 'Yâ*gñ*avalkya, for what object did you come, wishing for cattle, or for subtle questions[1]?'

Yâ*gñ*avalkya replied: 'For both, Your Majesty;

2. 'Let us hear what anybody may have told you.'

*G*anaka Vaideha replied: '*G*itvan *S*ailini told me that speech (vâ*k*) is Brahman.'

Yâ*gñ*avalkya said: 'As one who had (the benefit of a good) father, mother, and teacher might tell, so did *S*ailini[2] tell you, that speech is Brahman; for what is the use of a dumb person? But did he tell you the body (âyatana) and the resting-place (pratish*th*â) of that Brahman?'

*G*anaka Vaideha said: 'He did not tell me.'

Yâ*gñ*avalkya said: 'Your Majesty, this (Brahman) stands on one leg only[3].'

*G*anaka Vaideha said: 'Then tell me, Yâ*gñ*avalkya.'

[1] A*n*v-anta, formed like Sûtrânta, Siddhânta, and probably Vedânta, means subtle questions.

[2] Roer and Poley give here *S*ailina; Weber also (pp. 1080 and 1081) has twice *S*ailina (*S*ilinasyâpatyam).

[3] This seems to mean that *G*itvan's explanation of Brahman is lame or imperfect, because there are four pâdas of that Brahman, and he taught one only. The other three are its body, its place, and its form of worship (pra*gñ*etîyam upanishad brahma*n*a*s* *k*aturtha*h* pâda*h*). See also Maitr. Up. VII, p. 221.

Yâ*gñ*avalkya said: 'The tongue is its body, ether its place, and one should worship it as knowledge.'

*G*anaka Vaideha said: 'What is the nature of that knowledge?'

Yâ*gñ*avalkya replied: 'Your Majesty, speech itself (is knowledge). For through speech, Your Majesty, a friend is known (to be a friend), and likewise the *Ri*g-veda, Ya*g*ur-veda, Sâma-veda, the Atharvâṅgirasas, the Itihâsa (tradition), Purâ*n*a-vidyâ (knowledge of the past), the Upanishads, *S*lokas (verses), Sûtras (rules), Anuvyâkhyânas and Vyâkhyânas (commentaries[1], &c.); what is sacrificed, what is poured out, what is (to be) eaten and drunk, this world and the other world, and all creatures. By speech alone, Your Majesty, Brahman is known, speech indeed, O King, is the Highest Brahman. Speech does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

*G*anaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâ*gñ*avalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

3. Yâ*gñ*avalkya said: 'Let us hear what anybody may have told you.'

*G*anaka Vaideha replied: 'Udaṅka *S*aulbâyana told me that life (prâ*n*a)[2] is Brahman.'

Yâ*gñ*avalkya said: 'As one who had (the benefit of a good) father, mother, and teacher might tell, so did

[1] See before, II, 4, 10; and afterwards, IV, 5, 11.
[2] See Taitt. Up. III, 3.

Udaṅka *S*aulbâyana tell you that life is Brahman; for what is the use of a person without life? But did he tell you the body and the resting-place of that Brahman?'

*G*anaka Vaideha said: 'He did not tell me.'

Yâ*g*ñavalkya said: 'Your Majesty, this (Brahman) stands on one leg only.'

*G*anaka Vaideha said: 'Then tell me, Yâ*g*ñavalkya.'

Yâ*g*ñavalkya said: 'Breath is its body, ether its place, and one should worship it as what is dear.'

*G*anaka Vaideha said: 'What is the nature of that which is dear?'

Yâ*g*ñavalkya replied: 'Your Majesty, life itself (is that which is dear);' because for the sake of life, Your Majesty, a man sacrifices even for him who is unworthy of sacrifice, he accepts presents from him who is not worthy to bestow presents, nay, he goes to a country, even when there is fear of being hurt[1], for the sake of life. Life, O King, is the Highest Brahman. Life does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

*G*anaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâ*g*ñavalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

4. Yâ*g*ñavalkya said: 'Let us hear what anybody may have told you.'

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[1] Or it may mean, he is afraid of being hurt, to whatever country he goes, for the sake of a livelihood.

*G*anaka Vaideha replied: 'Barku Vârsh*n*a told me that sight (*k*akshus) is Brahman.'

Yâ*gñ*avalkya said: 'As one who had (the benefit of a good) father, mother, and teacher might tell, so did Barku Vârsh*n*a tell you that sight is Brahman; for what is the use of a person who cannot see? But did he tell you the body and the resting-place of that Brahman?'

*G*anaka Vaideha said: 'He did not tell me.'

Yâ*gñ*avalkya said: 'Your Majesty, this (Brahman) stands on one leg only.'

*G*anaka Vaideha said: 'Then tell me, Yâ*gñ*avalkya.'

Yâ*gñ*avalkya said: 'The eye is its body, ether its place, and one should worship it as what is true.'

*G*anaka Vaideha said: 'What is the nature of that which is true?'

Yâ*gñ*avalkya replied: 'Your Majesty, sight itself (is that which is true); for if they say to a man who sees with his eye, "Didst thou see?" and he says, "I saw," then it is true. Sight, O King, is the Highest Brahman. Sight does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

*G*anaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâ*gñ*avalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

5. Yâ*gñ*avalkya said: 'Let us hear what anybody may have told you.'

*G*anaka Vaideha replied: 'Gardabhîvibhîta Bhâradvâ*g*a told me that hearing (*s*rotra) is Brahman.'

Yâgñavalkya said: 'As one who had (the benefit of a good) father, mother, and teacher might tell, so did Gardabhîvibhîta Bhâradvâga tell you that hearing is Brahman; for what is the use of a person who cannot hear? But did he tell you the body and the resting-place of that Brahman?'

Ganaka Vaideha said: 'He did not tell me.'

Yâgñavalkya said: 'Your Majesty, this (Brahman) stands on one leg only.'

Ganaka Vaideha said: 'Then tell me, Yâgñavalkya.'

Yâgñavalkya said: 'The ear is its body, ether its place, and we should worship it as what is endless.'

Ganaka Vaideha said: 'What is the nature of that which is endless?'

Yâgñavalkya replied: 'Your Majesty, space (disah) itself (is that which is endless), and therefore to whatever space (quarter) he goes, he never comes to the end of it. For space is endless. Space indeed, O King, is hearing[1], and hearing indeed, O King, is the Highest Brahman. Hearing does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

Ganaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâgñavalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

6. Yâgñavalkya said: 'Let us hear what anybody may have told you.'

[1] Dvivedagaṅga states, digbhâgo hi pârthivâdhishthânâvakkhinnah srotram ity ukyate, atas tayor ekatvam.

*G*anaka Vaideha replied: 'Satyakâma *G*âbâla told me that mind[1] (manas) is Brahman.'

Yâ*gñ*avalkya said: 'As one who had (the benefit of a good) father, mother, and teacher might tell, so did Satyakâma *G*âbâla tell you that mind is Brahman; for what is the use of a person without mind? But did he tell you the body and the resting-place of that Brahman?'

*G*anaka Vaideha said: 'He did not tell me.'

Yâ*gñ*avalkya said: 'Your Majesty, this (Brahman) stands on one leg only.'

*G*anaka Vaideha said: 'Then tell me, Yâ*gñ*avalkya.'

Yâ*gñ*avalkya said: 'Mind itself is its body, ether its place, and we should worship it as bliss.'

*G*anaka Vaideha said: 'What is the nature of bliss?'

Yâ*gñ*avalkya replied: 'Your Majesty, mind itself; for with the mind does a man desire a woman, and a like son is born of her, and he is bliss. Mind indeed, O King, is the Highest Brahman. Mind does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

*G*anaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâ*gñ*avalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

7. Yâ*gñ*avalkya said: 'Let us hear what anybody may have told you.'

*G*anaka Vaideha replied: 'Vidagdha *S*âkalya told me that the heart (h*ri*daya) is Brahman.'

Yâ*gñ*avalkya said: 'As one who had (the benefit

[1] See also Taitt. Up. III, 4.

of a good) father, mother, and teacher might tell, so did Vidagdha *S*âkalya tell you that the heart is Brahman; for what is the use of a person without a heart? But did he tell you the body and the resting-place of that Brahman?'

*G*anaka Vaideha said: 'He did not tell me.'

Yâ*gñ*avalkya said: 'Your Majesty, this (Brahman) stands on one leg only.'

*G*anaka Vaideha said: 'Then tell me, Yâ*gñ*avalkya.'

Yâ*gñ*avalkya said: 'The heart itself is its body, ether its place, and we should worship it as certainty (sthiti).'

*G*anaka Vaideha said: 'What is the nature of certainty?'

Yâ*gñ*avalkya replied: 'Your Majesty, the heart itself; for the heart indeed, O King, is the body of all things, the heart is the resting-place of all things, for in the heart, O King, all things rest. The heart indeed, O King, is the Highest Brahman. The heart does not desert him who worships that (Brahman) with such knowledge, all creatures approach him, and having become a god, he goes to the gods.'

*G*anaka Vaideha said: 'I shall give you (for this) a thousand cows with a bull as big as an elephant.'

Yâ*gñ*avalkya said: 'My father was of opinion that one should not accept a reward without having fully instructed a pupil.'

SECOND BRÂHMA*N*A.

1. *G*anaka Vaideha, descending from his throne, said: 'I bow to you, O Yâ*gñ*avalkya, teach me.'

Yâ*gñ*avalkya said: 'Your Majesty, as a man who wishes to make a long journey, would furnish himself with a chariot or a ship, thus is your mind well

furnished by these Upanishads[1]. You are honourable, and wealthy, you have learnt the Vedas and been told the Upanishads. Whither then will you go when departing hence?'

*G*anaka Vaideha said: 'Sir, I do not know whither I shall go.'

Yâ*gñ*avalkya said: 'Then I shall tell you this, whither you will go.'

*G*anaka Vaideha said: 'Tell it, Sir.'

2. Yâ*gñ*avalkya said: 'That person who is in the right eye[2], he is called Indha, and him who is Indha they call indeed[3] Indra mysteriously, for the gods love what is mysterious, and dislike what is evident.

3. 'Now that which in the shape of a person is in the right eye, is his wife, Virâ*g*[4]. Their meeting-place[5] is the ether within the heart, and their food the red lump within the heart. Again, their covering[6] is that which is like net-work within the heart, and the road on which they move (from sleep to waking) is the artery that rises upwards from the heart. Like a hair divided into a thousand parts, so are the veins of it, which are called Hita[7], placed

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[1] This refers to the preceding doctrines which had been communicated to *G*anaka by other teachers, and particularly to the upâsanas of Brahman as knowledge, dear, true, endless, bliss, and certainty.

[2] See also Maitr. Up. VII, p. 216.

[3] The Mâdhyandinas read parokshe*n*eva, but the commentator explains iva by eva. See also Ait. Up. I, 3, 14.

[4] Indra is called by the commentator Vai*s*vânara, and his wife Virâ*g*. This couple, in a waking state, is Vi*s*va; in sleep, Tai*g*asa.

[5] Sa*m*stâva, lit. the place where they sing praises together, that is, where they meet.

[6] Prâvara*n*a may also mean hiding-place, retreat.

[7] Hita, a name frequently given to these nâ*d*îs; see IV, 3, 20; *Kh*ând. Up. VI, 5, 3, comm.; Kaush. Up. IV, 20. See also Ka*th*a Up. VI, 16.

firmly within the heart. Through these indeed that (food) flows on flowing, and he (the Taigasa) receives as it were purer food[1] than the corporeal Self (the Vaisvânara).

4. 'His (the Taigasa's) Eastern quarter are the prânas (breath) which go to the East;

'His Southern quarter are the prânas which go to the South;

'His Western quarter are the prânas which go to the West;

'His Northern quarter are the prânas which go to the North;

'His Upper (Zenith) quarter are the prânas which go upward;

'His Lower (Nadir) quarter are the prânas which go downward;

'All the quarters are all the prânas. And he (the Âtman in that state) can only be described by No[2], no! He is incomprehensible, for he cannot be comprehended; he is undecaying, for he cannot decay; he is not attached, for he does not attach himself; he is unbound, he does not suffer, he does not perish. O Ganaka, you have indeed reached fearlessness,'—thus said Yâgñavalkya.

Then Ganaka said: 'May that fearlessness come to you also who teachest us fearlessness. I bow to you. Here are the Videhas, and here am I (thy slave).'

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[1] Dvivedaganga explains that food, when it is eaten, is first of all changed into the coarse food, which goes away downward, and into the subtler food. This subtler food is again divided into the middle juice that feeds the body, and the finest, which is called the red lump.

[2] See Brih. Up. II, 3, 6; IV, 9, 26.

THIRD BRÂHMAṆA.

1. Yâgñavalkya came to Ganaka Vaideha, and he did not mean to speak with him[1]. But when formerly

[1] The introduction to this Brâhmaṇa has a very peculiar interest, as showing the close coherence of the different portions which together form the historical groundwork of the Upanishads. Ganaka Vaideha and Yâgñavalkya are leading characters in the Bṛihadâraṇyaka-upanishad, and whenever they meet they seem to converse quite freely, though each retains his own character, and Yâgñavalkya honours Ganaka as king quite as much as Ganaka honours Yâgñavalkya as a Brâhmaṇa. Now in our chapter we read that Yâgñavalkya did not wish to enter on a discussion, but that Ganaka was the first to address him (pûrvam papraḱḱha). This was evidently considered not quite correct, and an explanation is given, that Ganaka took this liberty because on a former occasion Yâgñavalkya had granted him permission to address questions to him, whenever he liked. It might be objected that such an explanation looks very much like an after-thought, and we find indeed that in India itself some of the later commentators tried to avoid the difficulty by dividing the words sa mene na vadishya iti, into sam enena vadishya iti, so that we should have to translate, 'Yâgñavalkya came to Ganaka intending to speak with him.' (See Dvivedagaṅga's Comm. p. 1141.) This is, no doubt, a very ingenious conjecture, which might well rouse the envy of European scholars. But it is no more. The accents decide nothing, because they are changed by different writers, according to their different views of what the Pada text ought to be. What made me prefer the reading which is supported by Saṅkara and Dvivedagaṅga, though the latter alludes to the other padaḱḱheda, is that the tmesis, sam enena vadishye, does not occur again, while sa mene is a common phrase. But the most interesting point, as I remarked before, is that this former disputation between Ganaka and Yâgñavalkya and the permission granted to the King to ask any question he liked, is not a mere invention to account for the apparent rudeness by which Yâgñavalkya is forced to enter on a discussion against his will, but actually occurs in a former chapter. In Satap. Br. XI, 6, 2, 10, we read: tasmai ha Yâgñavalkyo varam dadau; sa hovâḱa, kâma-

Ganaka Vaideha and Yâgñavalkya had a disputation on the Agnihotra, Yâgñavalkya had granted him a boon, and he chose (for a boon) that he might be free to ask him any question he liked. Yâgñavalkya granted it, and thus the King was the first to ask him a question.

2. 'Yâgñavalkya,' he said, 'what is the light of man[1]?'

Yâgñavalkya replied: 'The sun, O King; for, having the sun alone for his light, man sits, moves about, does his work, and returns.'

Ganaka Vaideha said: 'So indeed it is, O Yâgñavalkya.'

3. Ganaka Vaideha said: 'When the sun has set, O Yâgñavalkya, what is then the light of man?'

Yâgñavalkya replied: 'The moon indeed is his light; for, having the moon alone for his light, man sits, moves about, does his work, and returns.'

Ganaka Vaideha said: 'So indeed it is, O Yâgñavalkya.'

4. Ganaka Vaideha said: 'When the sun has set, O Yâgñavalkya, and the moon has set, what is the light of man?'

Yâgñavalkya replied: 'Fire indeed is his light;

prasna eva me tvayi Yâgñavalkyâsad iti, tato brahmâ Ganaka âsa. This would show that Ganaka was considered almost like a Brâhmana, or at all events enjoyed certain privileges which were supposed to belong to the first caste only. See, for a different view, Deussen, Vedânta, p. 203; Regnaud (Matériaux pour servir à l'histoire de la philosophie de l'Inde), Errata; and Sacred Books of the East, vol. i, p. lxxiii.

[1] Read kimgyotir as a Bahuvrîhi. Purusha is difficult to translate. It means man, but also the true essence of man, the soul, as we should say, or something more abstract still, the person, as I generally translate it, though a person beyond the Ego.

for, having fire alone for his light, man sits, moves about, does his work, and returns.'

5. *G*anaka Vaideha said: 'When the sun has set, O Yâ*gñ*avalkya, and the moon has set, and the fire is gone out, what is then the light of man?'

Yâ*gñ*avalkya replied: 'Sound indeed is his light; for, having sound alone for his light, man sits, moves about, does his work, and returns. Therefore, O King, when one cannot see even one's own hand, yet when a sound is raised, one goes towards it.'

*G*anaka Vaideha said: 'So indeed it is, O Yâ*gñ*avalkya.'

6. *G*anaka Vaideha said: 'When the sun has set, O Yâ*gñ*avalkya, and the moon has set, and the fire is gone out, and the sound hushed, what is then the light of man?'

Yâ*gñ*avalkya said: 'The Self indeed is his light; for, having the Self alone as his light, man sits, moves about, does his work, and returns.'

7. *G*anaka Vaideha said: 'Who is that Self?'

Yâ*gñ*avalkya replied: 'He who is within the heart, surrounded by the Prâ*n*as[1] (senses), the person of light, consisting of knowledge. He, remaining the same, wanders along the two worlds[2], as if[3] thinking, as if moving. During sleep (in dream) he transcends this world and all the forms of death (all that falls under the sway of death, all that is perishable).

8. 'On being born that person, assuming his body,

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[1] Sâmîpyalaksha*n*â saptamî, Dvivedagaṅga. See B*ri*h. Up. IV, 4, 22.

[2] In this world, while awake or dreaming; in the other world, while in deep sleep.

[3] The world thinks that he thinks, but in reality he does not, he only witnesses the acts of buddhi, or thought.

becomes united with all evils; when he departs and dies, he leaves all evils behind.

9. 'And there are two states for that person, the one here in this world, the other in the other world, and as a third[1] an intermediate state, the state of sleep. When in that intermediate state, he sees both those states together, the one here in this world, and the other in the other world. Now whatever his admission to the other world may be, having gained that admission, he sees both the evils and the blessings[2].

'And when he falls asleep, then after having taken away with him the material from the whole world, destroying[3] and building it up again, he sleeps (dreams) by his own light. In that state the person is self-illuminated.

10. 'There are no (real) chariots in that state, no horses, no roads, but he himself sends forth (creates) chariots, horses, and roads. There are no blessings there, no happiness, no joys, but he himself sends forth (creates) blessings, happiness, and joys. There

[1] There are really two sthânas or states only; the place where they meet, like the place where two villages meet, belongs to both, but it may be distinguished as a third. Dvivedagaṅga (p. 1141) uses a curious argument in support of the existence of another world. In early childhood, he says, our dreams consist of the impressions of a former world, later on they are filled with the impressions of our senses, and in old age they contain visions of a world to come.

[2] By works, by knowledge, and by remembrance of former things; see Br*i*h. Up. IV, 4, 2.

[3] Dividing and separating the material, i. e. the impressions received from this world. The commentator explains mâtrâ as a portion of the impressions which are taken away into sleep. 'Destroying' he refers to the body, which in sleep becomes senseless, and 'building up' to the imaginations of dreams.

are no tanks there, no lakes, no rivers, but he himself sends forth (creates) tanks, lakes, and rivers. He indeed is the maker.

11. 'On this there are these verses:

'After having subdued by sleep all that belongs to the body, he, not asleep himself, looks down upon the sleeping (senses). Having assumed light, he goes again to his place, the golden person[1], the lonely bird. (1)

12. 'Guarding with the breath (prâna, life) the lower nest, the immortal moves away from the nest; that immortal one goes wherever he likes, the golden person, the lonely bird. (2)

13. 'Going up and down in his dream, the god makes manifold shapes for himself, either rejoicing together with women, or laughing (with his friends), or seeing terrible sights. (3)

14. 'People may see his playground[2], but himself no one ever sees. Therefore they say, "Let no one wake a man suddenly, for it is not easy to remedy, if he does not get back (rightly to his body)."

'Here some people (object and) say: "No, this (sleep) is the same as the place of waking, for what he sees while awake, that only he sees when asleep[3]."

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[1] The Mâdhyandinas read paurusha, as an adjective to ekahamsa, but Dvivedaganga explains paurusha as a synonym of purusha, which is the reading of the Kânvas.

[2] Cf. Susruta III, 7, 1.

[3] I have translated this according to the commentator, who says: 'Therefore the Self is self-illuminated during sleep. But others say the state of waking is indeed the same for him as sleep; there is no other intermediate place, different from this and from the other world.... And if sleep is the same as the state of waking, then is this Self not separate, not cause and effect, but mixed with them, and the Self therefore not self-illuminated. What he means

No, here (in sleep) the person is self-illuminated (as we explained before).'

Ganaka Vaideha said: 'I give you, Sir, a thousand. Speak on for the sake of (my) emancipation.'

15. Yâgñavalkya said: 'That (person) having enjoyed himself in that state of bliss (samprasâda, deep sleep), having moved about and seen both good and evil, hastens back again as he came, to the place from which he started (the place of sleep), to dream [1]. And whatever he may have seen there, he is not followed (affected) by it, for that person is not attached o anything.'

Ganaka Vaideha said: 'So it is indeed, Yâgña-

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is that others, in order to disprove the self-illumination, say that this sleep is the same as the state of waking, giving as their reason that we see in sleep or in dreams exactly what we see in waking. But this is wrong, because the senses have stopped, and only when the senses have stopped does one see dreams. Therefore there is no necessity for admitting another light in sleep, but only the light inherent in the Self. This has been proved by all that went before.' Dr. Roer takes the same view in his translation, but Deussen (Vedânta, p. 205) takes an independent view, and translates: 'Therefore it is said: It (sleep) is to him a place of waking only, for what he sees waking, the same he sees in sleep. Thus this spirit serves there for his own light.' Though the interpretations of Sankara and Dvivedaganga sound artificial, still Dr. Deussen's version does not remove all difficulties. If the purusha saw in sleep no more than what he had seen before in waking, then the whole argument in favour of the independent action, or the independent light of the purusha, would go; anyhow it would be no argument on Yâgñavalkya's side. See also note to paragraph 9, before.

[1] The Mâdhyandinas speak only of his return from svapnânta to buddhânta, from sleep to waking, instead of his going from samprasâda (deep sleep) to svapnâ (dream), from svapnâ to buddhânta, and from buddhânta again to svapnânta, as the Kânvas have it. In § 18 the Kânvas also mention svapnânta and buddhânta only, but the next paragraph refers to sushupti.

valkya. I give you, Sir, a thousand. Speak on for the sake of emancipation.'

16. Yâgñavalkya said: 'That (person) having enjoyed himself in that sleep (dream), having moved about and seen both good and evil, hastens back again as he came, to the place from which he started, to be awake. And whatever he may have seen there, he is not followed (affected) by it, for that person is not attached to anything.'

*G*anaka Vaideha said: 'So it is indeed, Yâgñavalkya. I give you, Sir, a thousand. Speak on for the sake of emancipation.'

17. Yâgñavalkya said: 'That (person) having enjoyed himself in that state of waking, having moved about and seen both good and evil, hastens back again as he came, to the place from which he started, to the state of sleeping (dream).

18. 'In fact, as a large fish moves along the two banks of a river, the right and the left, so does that person move along these two states, the state of sleeping and the state of waking.

19. 'And as a falcon, or any other (swift) bird, after he has roamed about here in the air, becomes tired, and folding his wings is carried to his nest, so does that person hasten to that state where, when asleep, he desires no more desires, and dreams no more dreams.

20. 'There are in his body the veins called Hitâ, which are as small as a hair divided a thousandfold, full of white, blue, yellow, green, and red[1]. Now

[1] Dvivedaganga explains that if phlegm predominates, qualified by wind and bile, the juice in the veins is white; if wind predominates, qualified by phlegm and bile, it is blue; if bile predominates, qualified by wind and phlegm, it is yellow; if wind and phlegm

when, as it were, they kill him, when, as it were, they overcome him, when, as it were, an elephant chases him, when, as it were, he falls into a well, he fancies, through ignorance, that danger which he (commonly) sees in waking. But when he fancies that he is, as it were, a god, or that he is, as it were, a king[1], or "I am this altogether," that is his highest world[2].

21. 'This indeed is his (true) form, free from desires, free from evil, free from fear[3]. Now as a man, when embraced by a beloved wife, knows nothing that is without, nothing that is within, thus this person, when embraced by the intelligent (prâgña) Self, knows nothing that is without, nothing that is within. This indeed is his (true) form, in which his wishes are fulfilled, in which the Self (only) is

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predominate, with little bile only, it is green; and if the three elements are equal, it is red. See also Ânandagiri's gloss, where Susruta is quoted. Why this should be inserted here, is not quite clear, except that in sleep the purusha is supposed to move about in the veins.

[1] Here, again, the commentator seems to be right, but his interpretation does violence to the context. The dangers which a man sees in his sleep are represented as mere imaginations, so is his idea of being of god or a king, while the idea that he is all this (aham evedam sarvah, i. e. idam sarvam, see Sankara, p. 873, l. 11) is represented as the highest and real state. But it is impossible to begin a new sentence with aham evedam sarvam, and though it is true that all the preceding fancies are qualified by iva, I prefer to take deva and râgan as steps leading to the sarvâtmatva.

[2] The Mâdhyandinas repeat here the sentence from yatra supto to pasyati, from the end of § 19.

[3] The Kânva text reads atikkhandâ apahatapâpmâ. Sankara explains atikkhandâ by atikkhandam, and excuses it as svâdhyâyadharmah pâthah. The Mâdhyandinas read atikkhando, but place the whole sentence where the Kânvas put âptakâmam &c., at the end of § 21.

his wish, in which no wish is left,—free from any sorrow[1].

22. 'Then a father is not a father, a mother not a mother, the worlds not worlds, the gods not gods, the Vedas not Vedas. Then a thief is not a thief, a murderer not a murderer[2], a *K*â*nd*âla[3] not a *K*â*nd*âla, a Paulkasa[4] not a Paulkasa, a *S*rama*n*a[5] not a *S*rama*n*a, a Tâpasa[6] not a Tâpasa. He is not followed by good, not followed by evil, for he has then overcome all the sorrows of the heart[7].

23. 'And when (it is said that) there (in the Sushupti) he does not see, yet he is seeing, though he does not see[8]. For sight is inseparable from the

[1] The Kâ*n*vas read *s*okântaram, the Mâdhyandinas a*s*okântaram, but the commentators arrive at the same result, namely, that it means *s*oka*s*ûnyam, free from grief. *S*aṅkara says: *s*okântara*m* *s*oka*kkh*idra*m* *s*oka*s*ûnyam ityeta*k*, *kh*okamadhyaman iti vâ; sarvathâpy a*s*okam. Dvivedagaṅga says: na vidyate *s*oko 'ntare madhye yasya tad a*s*okântara*m* (ra, Weber) *s*oka*s*ûnyam.

[2] Bhrû*n*ahan, varish*th*abrahmahantâ.

[3] The son of a *S*ûdra father and a Brâhma*n*a mother.

[4] The son of a *S*ûdra father and a Kshatriya mother.

[5] A mendicant.

[6] A Vânaprastha, who performs penances.

[7] I have translated as if the text were ananvâgata*h* pu*n*yena ananvâgata*h* pâpena. We find anvâgata used in a similar way in §§ 15, 16, &c. But the Kâ*n*vas read ananvâgatam pu*n*yena ananvâgatam pâpena, and *S*aṅkara explains the neuter by referring it to rûpam (rûpaparatvân napu*m*sakaliṅgam). The Mâdhyandinas, if we may trust Weber's edition, read ananvâgata*h* pu*n*yenânvâgata*h* pâpena. The second anvâgata*h* may be a mere misprint, but Dvivedagaṅga seems to have read ananvâgatam, like the Kâ*n*vas, for he says: ananvâgatam iti rûpavishayo napu*m*sakanirde*s*a*h*.

[8] This is the old Upanishad argument that the true sense is the Self, and not the eye. Although therefore in the state of profound sleep, where the eye and the other senses rest, it might be said that the purusha does not see, yet he is a seer all the time, though he does not see with the eye. The seer cannot lose his character

seer, because it cannot perish. But there is then no second, nothing else different from him that he could see.

24. 'And when (it is said that) there (in the Sushupti) he does not smell, yet he is smelling, though he does not smell. For smelling is inseparable from the smeller, because it cannot perish. But there is then no second, nothing else different from him that he could smell.

25. 'And when (it is said that) there (in the Sushupti) he does not taste, yet he is tasting, though he does not taste. For tasting is inseparable from the taster, because it cannot perish. But there is then no second, nothing else different from him that he could taste.

26. 'And when (it is said that) there (in the Sushupti) he does not speak, yet he is speaking, though he does not speak. For speaking is inseparable from the speaker, because it cannot perish. But there is then no second, nothing else different from him that he could speak.

27. 'And when (it is said that) there (in the Sushupti) he does not hear, yet he is hearing, though he does not hear. For hearing is inseparable from the hearer, because it cannot perish. But there is then no second, nothing else different from him that he could hear.

28. 'And when (it is said that) there (in the Sushupti) he does not think, yet he is thinking, though he does not think. For thinking is inseparable from the thinker, because it cannot perish.

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of seeing, as little as the fire can lose its character of burning, so long as it is fire. The Self sees by its own light, like the sun, even where there is no second, no object but the Self, that could be seen.

But there is then no second, nothing else different from him that he could think.

29. 'And when (it is said that) there (in the Sushupti) he does not touch, yet he is touching, though he does not touch. For touching is inseparable from the toucher, because it cannot perish. But there is then no second, nothing else different from him that he could think.

30. 'And when (it is said that) there (in the Sushupti) he does not know, yet he is knowing, though he does not know. For knowing is inseparable from the knower, because it cannot perish. But there is then no second, nothing else different from him that he could know.

31. 'When (in waking and dreaming) there is, as it were, another, then can one see the other, then can one smell the other, then can one speak to the other, then can one hear the other, then can one think the other, then can one touch the other, then can one know the other.

32. 'An ocean[1] is that one seer, without any duality; this is the Brahma-world[2], O King.' Thus did Yâ*gñ*avalkya teach him. This is his highest goal, this is his highest success, this is his highest world, this is his highest bliss. All other creatures live on a small portion of that bliss.

33. 'If a man is healthy, wealthy, and lord of others, surrounded by all human enjoyments, that

[1] Salila is explained as salilavat, like the ocean, the seer being one like the ocean, which is one only. Dr. Deussen takes salila as a locative, and translates it 'In dem Gewoge,' referring to *S*vetâ*s*vatara-upanishad VI, 15.

[2] Or this seer is the Brahma-world, dwells in Brahman, or is Brahman.

is the highest blessing of men. Now a hundred of these human blessings make one blessing of the fathers who have conquered the world (of the fathers). A hundred blessings of the fathers who have conquered this world make one blessing in the Gandharva world. A hundred blessings in the Gandharva world make one blessing of the Devas by merit (work, sacrifice), who obtain their godhead by merit. A hundred blessings of the Devas by merit make one blessing of the Devas by birth, also (of) a *S*rotriya[1] who is without sin, and not overcome by desire. A hundred blessings of the Devas by birth make one blessing in the world of Pra*g*âpati, also (of) a *S*rotriya who is without sin, and not overcome by desire. A hundred blessings in the world of Pra*g*âpati make one blessing in the world of Brahman, also (of) a *S*rotriya who is without sin, and not overcome by desire. And this is the highest blessing[2].

'This is the Brahma-world, O king,' thus spake Yâ*gñ*avalkya.

*G*anaka Vaideha said: 'I give you, Sir, a thousand. Speak on for the sake of (my) emancipation.'

Then Yâ*gñ*avalkya was afraid lest the King, having become full of understanding, should drive him from all his positions[3].

34. And Yâ*gñ*avalkya said: 'That (person), having enjoyed himself in that state of sleeping (dream),

[1] An accomplished student of the Veda.

[2] See Taitt. Up. II, 8, p. 59; *Kh*ând. Up. VIII, 2, 1–10; Kaush. Up. I, 3–5; Regnaud, II, p. 33 seq.

[3] *S*aṅkara explains that Yâ*gñ*avalkya was not afraid that his own knowledge might prove imperfect, but that the king, having the right to ask him any question he liked, might get all his knowledge from him.

having moved about and seen both good and bad, hastens back again as he came, to the place from which he started, to the state of waking[1].

35. 'Now as a heavy-laden carriage moves along groaning, thus does this corporeal Self, mounted by the intelligent Self, move along groaning, when a man is thus going to expire[2].

36. 'And when (the body) grows weak through old age, or becomes weak through illness, at that time that person, after separating himself from his members, as an Amra (mango), or Udumbara (fig), or Pippala-fruit is separated from the stalk, hastens back again as he came, to the place from which he started, to (new) life.

37. 'And as policemen, magistrates, equerries, and governors wait for a king who is coming back, with food and drink, saying, "He comes back, he approaches," thus do all the elements wait on him who knows this, saying, "That Brahman comes, that Brahman approaches."

38. 'And as policemen, magistrates, equerries, and governors gather round a king who is departing, thus do all the senses (prâ*n*as) gather round the Self at the time of death, when a man is thus going to expire.'

FOURTH BRÂHMA*N*A.

1. Yâ*gñ*avalkya continued: 'Now when that Self, having sunk into weakness[3], sinks, as it were, into

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[1] See § 17, before.

[2] *S*aṅkara seems to take u*kkh*vâsî as a noun. He writes: yatraitad bhavati; etad iti kriyâvi*s*esha*n*am ûrdhvô*kkh*vâsî yatrordhvo*kkh*vâsitvam asya bhavatîtyartha*h*.

[3] In the Kaush. Up. III, 3, we read yatraitat purusha ârto

unconsciousness, then gather those senses (prâ*n*as) around him, and he, taking with him those elements of light, descends into the heart. When that person in the eye[1] turns away, then he ceases to know any forms.

2. '"He has become one," they say, "he does not see[2]." "He has become one," they say, "he does not smell." "He has become one," they say, "he does not taste." "He has become one," they say, "he does not speak." "He has become one," they say, "he does not hear." "He has become one," they say, "he does not think." "He has become one," they say, "he does not touch." "He has become one," they say, "he does not know." The point of his heart[3] becomes lighted up, and by that light the Self departs, either through the eye[4], or through the skull[5], or through other places of the body. And when he thus departs, life (the chief prâ*n*a) departs after him, and when life thus departs, all the other

marishyan âbâlyam etya sammohati. Here âbâlyam should certainly be âbălyam, as in the commentary; but should it not be ăbălyam, as here. See also B*ri*h. Up. III, 5, 1, note.

[1] *K*âkshusha purusha is explained as that portion of the sun which is in the eye, while it is active, but which, at the time of death, returns to the sun.

[2] Ekîbhavati is probably a familiar expression for dying, but it is here explained by *S*ankara, and probably was so intended, as meaning that the organs of the body have become one with the Self (liṅgâtman). The same thoughts are found in the Kaush. Up. III, 3, prâ*n*a ekadhâ bhavati.

[3] The point where the nâ*d*îs or veins go out from the heart.

[4] When his knowledge and deeds qualify him to proceed to the sun. *S*ankara.

[5] When his knowledge and deeds qualify him to proceed to the Brahma-world.

vital spirits (prâ*n*as) depart after it. He is conscious, and being conscious he follows[1] and departs.

'Then both his knowledge and his work take hold of him, and his acquaintance with former things[2].'

3. 'And as a caterpillar, after having reached the end of a blade of grass, and after having made another approach (to another blade)[3], draws itself together towards it, thus does this Self, after having thrown off this body[4] and dispelled all ignorance, and after making another approach (to another body), draw himself together towards it.

4. 'And as a goldsmith, taking a piece of gold, turns it into another, newer and more beautiful shape, so does this Self, after having thrown off this body

[1] This is an obscure passage, and the different text of the Mâdhyandinas shows that the obscurity was felt at an early time. The Mâdhyandinas read: Sa*m*g*ñ*ânam anvavakrâmati sa esha *g*ñ*a*h savi*g*ñâno bhavati. This would mean, 'Consciousness departs after. He the knowing (Self) is self-conscious.' The Kâ*n*vas read: Savi*g*ñâno bhavati, savi*g*ñânam evânvavakrâmati. Roer translates: 'It is endowed with knowledge, endowed with knowledge it departs;' and he explains, with *S*ankara, that the knowledge here intended is such knowledge as one has in a dream, a knowledge of impressions referring to their respective objects, a knowledge which is the effect of actions, and not inherent in the self. Deussen translates: 'Sie (die Seele) ist von Erkenntnissart, und was von Erkenntnissart ist, ziehet ihr nach.' The Persian translator evidently thought that self-consciousness was implied, for he writes: 'Cum quovis corpore addictionem sumat . . . . in illo corpore aham est, id est, ego sum.'

[2] This acquaintance with former things is necessary to explain the peculiar talents or deficiencies which we observe in children. The three words vidyâ, karman, and pûrvapra*g*ñâ often go together (see *S*ankara on B*ri*h. Up. IV, 3, 9). Deussen's conjecture, apûrvapra*g*ñâ, is not called for.

[3] See B*ri*h. Up. IV, 3, 9, a passage which shows how difficult it would be always to translate the same Sanskrit words by the same words in English; see also Brahmopanishad, p. 245.

[4] See B*ri*h. Up. IV, 3, 9, and IV, 3, 13.

and dispelled all ignorance, make unto himself another, newer and more beautiful shape, whether it be like the Fathers, or like the Gandharvas, or like the Devas, or like Pragâpati, or like Brahman, or like other beings.

5. 'That Self is indeed Brahman, consisting of knowledge, mind, life, sight, hearing, earth, water, wind, ether, light and no light, desire and no desire, anger and no anger, right or wrong, and all things. Now as a man is like this or like that[1], according as he acts and according as he behaves, so will he be:—a man of good acts will become good, a man of bad acts, bad. He becomes pure by pure deeds, bad by bad deeds.

'And here they say that a person consists of desires. And as is his desire, so is his will; and as is his will, so is his deed; and whatever deed he does, that he will reap.

6. 'And here there is this verse: "To whatever object a man's own mind is attached, to that he goes strenuously together with his deed; and having obtained the end (the last results) of whatever deed he does here on earth, he returns again from that world (which is the temporary reward of his deed) to this world of action."

'So much for the man who desires. But as to the man who does not desire, who, not desiring, freed from desires, is satisfied in his desires, or desires the Self only, his vital spirits do not depart elsewhere,—being Brahman, he goes to Brahman.

7. 'On this there is this verse: "When all desires

[1] The iti after adomaya is not clear to me, but it is quite clear that a new sentence begins with tadyadetat, which Regnaud, II, p. 101 and p. 139, has not observed.

which once entered his heart are undone, then does the mortal become immortal, then he obtains Brahman."

'And as the slough of a snake lies on an ant-hill, dead and cast away, thus lies this body; but that disembodied immortal spirit (prâna, life) is Brahman only, is only light.'

Ganaka Vaideha said: 'Sir, I give you a thousand.'

8[1]. 'On this there are these verses:

'The small, old path stretching far away[2] has been found by me. On it sages who know Brahman move on to the Svarga-loka (heaven), and thence higher on, as entirely free[3].

9. 'On that path they say that there is white, or blue, or yellow, or green, or red[4]; that path was found by Brahman, and on it goes whoever knows Brahman, and who has done good, and obtained splendour.

10. 'All who worship what is not knowledge (avidyâ) enter into blind darkness: those who delight in knowledge, enter, as it were, into greater darkness[5].

11. 'There are[6] indeed those unblessed worlds,

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[1] This may be independent matter, or may be placed again into the mouth of Yâgñavalkya.

[2] Instead of vitatah, which perhaps seemed to be in contradiction with anu, there is a Mâdhyandina reading vitara, probably intended originally to mean leading across. The other adjective mâmsprishta I cannot explain. Sankara explains it by mâm sprishtah, mayâ labdhah.

[3] That this is the true meaning, is indicated by the various readings of the Mâdhyandinas, tena dhîrâ apiyanti brahmavida utkramya svargam lokam ito vimuktâh. The road is not to lead to Svarga only, but beyond.

[4] See the colours of the veins as given before, IV, 3, 20.

[5] See Vâg. Up. 9. Sankara in our place explains avidyâ by works, and vidyâ by the Veda, excepting the Upanishads.

[6] See Vâg. Up. 3; Katha Up. I, 3.

covered with blind darkness. Men who are ignorant and not enlightened go after death to those worlds.

12. 'If a man understands the Self, saying, "I am He," what could he wish or desire that he should pine after the body[1].

13. 'Whoever has found and understood the Self that has entered into this patched-together hiding-place[2], he indeed is the creator, for he is the maker of everything, his is the world, and he is the world itself[3].

14. 'While we are here, we may know this; if not, I am ignorant[4], and there is great destruction. Those who know it, become immortal, but others suffer pain indeed.

15. 'If a man clearly beholds this Self as God, and as the lord of all that is and will be, then he is no more afraid.

16. 'He behind whom the year revolves with the days, him the gods worship as the light of lights, as immortal time.

17. 'He in whom the five beings[5] and the ether rest, him alone I believe to be the Self,—I who

[1] That he should be willing to suffer once more the pains inherent in the body. The Mâdhyandinas read *s*arîram anu sa*m*karet, instead of sa*ñ*gvaret.

[2] The body is meant, and is called deha from the root dih, to knead together. Roer gives sa*m*dehye gahane, which *S*ankara explains by sa*m*dehe. Poley has sa*m*deghe, which is the right Kâ*n*va reading. The Mâdhyandinas read sa*m*dehe. Gahane might be taken as an adjective also, referring to sa*m*dehe.

[3] *S*ankara takes loka, world, for âtmâ, self.

[4] I have followed *S*ankara in translating avedi*h* by ignorant, but the text seems corrupt.

[5] The five *g*anas, i. e. the Gandharvas, Pit*ri*s, Devas, Asuras, and Rakshas; or the four castes with the Nishâdas; or breath, eye, ear, food, and mind.

know, believe him to be Brahman; I who am immortal, believe him to be immortal.

18. 'They who know the life of life, the eye of the eye, the ear of the ear, the mind of the mind, they have comprehended the ancient, primeval Brahman[1].

19. 'By the mind alone it is to be perceived[2], there is in it no diversity. He who perceives therein any diversity, goes from death to death.

20. 'This eternal being that can never be proved, is to be perceived in one way only; it is spotless, beyond the ether, the unborn Self, great and eternal.

21. 'Let a wise Brâhmana, after he has discovered him, practise wisdom[3]. Let him not seek after many words, for that is mere weariness of the tongue.

22. 'And he is that great unborn Self, who consists of knowledge, is surrounded by the Prânas, the ether within the heart[4]. In it there reposes the ruler of all, the lord of all, the king of all. He does not become greater by good works, nor smaller by evil works. He is the lord of all, the king of all things, the protector of all things. He is a bank[5] and a boundary, so that these worlds may not be confounded. Brâhmanas seek to know him by the study of the Veda, by sacrifice, by gifts, by penance, by fasting, and he who knows him, becomes a Muni. Wishing for that world (for Brahman) only, mendicants leave their homes.

'Knowing this, the people of old did not wish for offspring. What shall we do with offspring, they said,

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[1] See Talavak. Up. I, 2.

[2] See Katha Up. IV, 10-11.

[3] Let him practise abstinence, patience, &c., which are the means of knowledge.

[4] See Brih. Up. IV, 3, 7.

[5] See *Khând*. Up. VIII, 4.

we who have this Self and this world (of Brahman)[1]? And they, having risen above the desire for sons, wealth, and new worlds, wander about as mendicants. For desire for sons is desire for wealth, and desire for wealth is desire for worlds. Both these are indeed desires only. He, the Self, is to be described by No, no[2]! He is incomprehensible, for he cannot be comprehended; he is imperishable, for he cannot perish; he is unattached, for he does not attach himself; unfettered, he does not suffer, he does not fail. Him (who knows), these two do not overcome, whether he says that for some reason he has done evil, or for some reason he has done good—he overcomes both, and neither what he has done, nor what he has omitted to do, burns (affects) him.

23. 'This has been told by a verse (*Rik*): "This eternal greatness of the Brâhma*n*a does not grow larger by work, nor does it grow smaller. Let man try to find (know) its trace, for having found (known) it, he is not sullied by any evil deed."

'He therefore that knows it, after having become quiet, subdued, satisfied, patient, and collected[3], sees self in Self, sees all as Self. Evil does not overcome him, he overcomes all evil. Evil does not burn him, he burns all evil. Free from evil, free from spots, free from doubt, he becomes a (true) Brâhma*n*a; this is the Brahma-world, O King,'—thus spoke Yâ*gñ*avalkya.

*G*anaka Vaideha said: 'Sir, I give you the Videhas, and also myself, to be together your slaves.'

24. This[4] indeed is the great, the unborn Self, the

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[1] Cf. Br*i*h. Up. III, 5, 1. [2] See Br*i*h. Up. III, 9, 26; IV, 2, 4.
[3] See Deussen, Vedânta, p. 85.
[4] As described in the dialogue between *G*anaka and Yâ*gñ*avalkya.

strong[1], the giver of wealth. He who knows this obtains wealth.

25. This great, unborn Self, undecaying, undying, immortal, fearless, is indeed Brahman. Fearless is Brahman, and he who knows this becomes verily the fearless Brahman.

Fifth Brâhmana[2].

1. Yâgñavalkya had two wives, Maitreyî and Kâtyâyanî. Of these Maitreyî was conversant with Brahman, but Kâtyâyanî possessed such knowledge only as women possess. And Yâgñavalkya, when he wished to get ready for another state of life (when he wished to give up the state of a householder, and retire into the forest),

2. Said, 'Maitreyî, verily I am going away from this my house (into the forest). Forsooth, let me make a settlement between thee and that Kâtyâyanî.'

3. Maitreyî said: 'My Lord, if this whole earth, full of wealth, belonged to me, tell me, should I be immortal by it, or no?'

'No,' replied Yâgñavalkya, 'like the life of rich people will be thy life. But there is no hope of immortality by wealth.'

4. And Maitreyî said: 'What should I do with that by which I do not become immortal? What my Lord knoweth[3] (of immortality), tell that clearly to me.'

5. Yâgñavalkya replied: 'Thou who art truly dear to me, thou hast increased what is dear (to me in

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[1] Annâda is here explained as 'dwelling in all beings, and eating all food which they eat.'

[2] See before, II, 4.

[3] The Kânva text has vettha instead of veda.

thee)[1]. Therefore, if you like, Lady, I will explain it to thee, and mark well what I say.'

6. And he said: 'Verily, a husband is not dear, that you may love the husband; but that you may love the Self, therefore a husband is dear.

'Verily, a wife is not dear, that you may love the wife; but that you may love the Self, therefore a wife is dear.

'Verily, sons are not dear, that you may love the sons; but that you may love the Self, therefore sons are dear.

'Verily, wealth is not dear, that you may love wealth; but that you may love the Self, therefore wealth is dear.

'Verily, cattle[2] are not dear, that you may love cattle; but that you may love the Self, therefore cattle are dear.

'Verily, the Brahman-class is not dear, that you may love the Brahman-class; but that you may love the Self, therefore the Brahman-class is dear.

'Verily, the Kshatra-class is not dear, that you may love the Kshatra-class; but that you may love the Self, therefore the Kshatra-class is dear.

'Verily, the worlds are not dear, that you may love the worlds; but that you may love the Self, therefore the worlds are dear.

'Verily, the Devas are not dear, that you may love the Devas; but that you may love the Self, therefore the Devas are dear.

[1] The Kânva text has avridhat, which Sankara explains by vardhitavatî nirdhâritavaty asi. The Mâdhyandinas read avritat, which the commentator explains by avartayat, vartitavaty asi.

[2] Though this is added here, it is not included in the summing up in § 6.

'Verily, the Vedas are not dear, that you may love the Vedas; but that you may love the Self, therefore the Vedas are dear.

'Verily, creatures are not dear, that you may love the creatures; but that you may love the Self, therefore are creatures dear.

'Verily, everything is not dear, that you may love everything; but that you may love the Self, therefore everything is dear.

'Verily, the Self is to be seen, to be heard, to be perceived, to be marked, O Maitreyî! When the Self has been seen, heard, perceived, and known, then all this is known.'

7. 'Whosoever looks for the Brahman-class elsewhere than in the Self, was abandoned by the Brahman-class. Whosoever looks for the Kshatra-class elsewhere than in the Self, was abandoned by the Kshatra-class. Whosoever looks for the worlds elsewhere than in the Self, was abandoned by the worlds. Whosoever looks for the Devas elsewhere than in the Self, was abandoned by the Devas. Whosoever looks for the Vedas elsewhere than in the Self, was abandoned by the Vedas. Whosoever looks for the creatures elsewhere than in the Self, was abandoned by the creatures. Whosoever looks for anything elsewhere than in the Self, was abandoned by anything.

'This Brahman-class, this Kshatra-class, these worlds, these Devas, these Vedas, all these beings, this everything, all is that Self.

8. 'Now as the sounds of a drum, when beaten, cannot be seized externally (by themselves), but the sound is seized, when the drum is seized, or the beater of the drum;

9. 'And as the sounds of a conch-shell, when blown, cannot be seized externally (by themselves), but the sound is seized, when the shell is seized, or the blower of the shell;

10. 'And as the sounds of a lute, when played, cannot be seized externally (by themselves), but the sound is seized, when the lute is seized, or the player of the lute;

11. 'As clouds of smoke proceed by themselves out of lighted fire kindled with damp fuel, thus verily, O Maitreyî, has been breathed forth from this great Being what we have as *Ri*g-veda, Ya*g*ur-veda, Sâma-veda, Atharvâṅgirasas, Itihâsa, Purâ*n*a, Vidyâ, the Upanishads, *S*lokas, Sûtras, Anuvyâkhyânas, Vyâkhyânas, what is sacrificed, what is poured out, food, drink[1], this world and the other world, and all creatures. From him alone all these were breathed forth.

12. 'As all waters find their centre in the sea, all touches in the skin, all tastes in the tongue, all smells in the nose, all colours in the eye, all sounds in the ear, all percepts in the mind, all knowledge in the heart, all actions in the hands, all movements in the feet, and all the Vedas in speech,—

13. 'As a mass of salt has neither inside nor outside, but is altogether a mass of taste, thus indeed has that Self neither inside nor outside, but is altogether a mass of knowledge; and having risen from out these elements, vanishes again in them. When he has departed, there is no more knowledge (name), I say, O Maitreyî,'—thus spoke Yâ*gñ*avalkya.

[1] Explained by annadânanimittam and peyadânanimitta*m* dharma*g*âtam. See before, IV, 1, 2.

14. Then Maitreyî said: 'Here, Sir, thou hast landed me in utter bewilderment. Indeed, I do not understand him.'

But he replied: 'O Maitreyî, I say nothing that is bewildering. Verily, beloved, that Self is imperishable, and of an indestructible nature.

15. 'For when there is as it were duality, then one sees the other, one smells the other, one tastes the other, one salutes the other, one hears the other, one perceives the other, one touches the other, one knows the other; but when the Self only is all this, how should he see another, how should he smell another, how should he taste another, how should he salute another, how should he hear another, how should he touch another, how should he know another? How should he know Him by whom he knows all this? That Self is to be described by No, no[1]! He is incomprehensible, for he cannot be comprehended; he is imperishable, for he cannot perish; he is unattached, for he does not attach himself; unfettered, he does not suffer, he does not fail. How, O beloved, should he know the Knower? Thus, O Maitreyî, thou hast been instructed. Thus far goes immortality.' Having said so, Yâgñavalkya went away (into the forest).

SIXTH BRÂHMANA.

1. Now follows the stem[2]:

1. (We) from Pautimâshya,
2. Pautimâshya from Gaupavana,
3. Gaupavana from Pautimâshya,

[1] See Brih. Up. III, 9, 26; IV, 2, 4; IV, 4, 22.

[2] The line of teachers and pupils by whom the Yâgñavalkya-

4. Pautimâshya from Gaupavana,
5. Gaupavana from Kausika,
6. Kausika from Kaundinya,
7. Kaundinya from Sândilya,
8. Sândilya from Kausika and Gautama,
9. Gautama
2. from Âgnivesya,
10. Âgnivesya from Gârgya,
11. Gârgya from Gârgya,
12. Gârgya from Gautama,
13. Gautama from Saitava,
14. Saitava from Pârâsaryâyana,
15. Pârâsaryâyana from Gârgyâyana,
16. Gârgyâyana from Uddâlakâyana,
17. Uddâlakâyana from Gâbâlâyana,
18. Gâbâlâyana from Mâdhyandinâyana,
19. Mâdhyandinâyana from Saukarâyana,
20. Saukarâyana from Kâshâyana,
21. Kâshâyana from Sâyakâyana,
22. Sâyakâyana from Kausikâyani[1],
23. Kausikâyani
3. from Ghritakausika,
24. Ghritakausika from Pârâsaryâyana,

kânda was handed down. From 1-10 the Vamsa agrees with the Vamsa at the end of II, 6.

The Mâdhyandina text begins with vayam, we, and proceeds to 1. Saurpanâyya, 2. Gautama, 3. Vâtsya, 4. Pârasarya, &c., as in the Madhukânda, p. 118, except in 10, where it gives Gaivantâyana for Âtreya. Then after 12. Kaundinyâyana, it gives 13. 14. the two Kaundinyas, 15. the Aurnavâbhas, 16. Kaundinya, 17. Kaundinya, 18. Kaundinya and Âgnivesya, 19. Saitava, 20. Pârâsarya, 21. Gâtukarnya, 22. Bhâradvâga, 23. Bhâradvâga, Âsurâyana, and Gautama, 24. Bhâradvâga, 25. Valâkâkausika, 26. Kâshâyana, 27. Saukarâyana, 28. Traivani, 29. Aupagandhani, 30. Sâyakâyana, 31. Kausikâyani, &c., as in the Kânva text, from No. 22 to Brahman.

[1] From here the Vamsa agrees again with that given at the end of II, 6.

25. Pârâsaryâyana from Pârâsarya,
26. Pârâsarya from Gâtukarnya,
27. Gâtukarnya from Âsurâyana and Yâska[1],
28. Âsurâyana from Travani,
29. Travani from Aupagandhani,
30. Aupagandhani from Âsuri,
31. Âsuri from Bhâradvâga,
32. Bhâradvâga from Âtreya,
33. Âtreya from Mânti,
34. Mânti from Gautama,
35. Gautama from Gautama,
36. Gautama from Vâtsya,
37. Vâtsya from Sândilya,
38. Sândilya from Kaisorya Kâpya,
39. Kaisorya Kâpya from Kumârahârita,
40. Kumârahârita from Gâlava,
41. Gâlava from Vidarbhî-kaundinya,
42. Vidarbhî-kaundinya from Vatsanapât Bâbhrava,
43. Vatsanapât Bâbhrava from Pathi Saubhara,
44. Pathi Saubhara from Ayâsya Âṅgirasa,
45. Ayâsya Âṅgirasa from Âbhûti Tvâshtra,
46. Âbhûti Tvâshtra from Visvarûpa Tvâshtra,
47. Visvarûpa Tvâshtra from Asvinau,
48. Asvinau from Dadhyak Âtharvana,
49. Dadhyak Âtharvana from Atharvan Daiva,
50. Atharvan Daiva from Mrityu Prâdhvamsana,
51. Mrityu Prâdhvamsana from Pradhvamsana,
52. Pradhvamsana from Ekarshi,
53. Ekarshi from Viprakitti[2],
54. Viprakitti from Vyashti,

[1] The Mâdhyandina text has, 1. Bhâradvâga, 2. Bhâradvâga, Âsurâyana, and Yâska.

[2] Vipragitti, Mâdhyandina text.

55. Vyashti from Sanâru,
56. Sanâru from Sanâtana,
57. Sanâtana from Sanaga,
58. Sanaga from Parameshthin,
59. Parameshthin from Brahman,
60. Brahman is Svayambhu, self-existent.

Adoration to Brahman.

FIFTH ADHYÂYA.

FIRST BRÂHMANA[1].

1. That (the invisible Brahman) is full, this (the visible Brahman) is full[2]. This full (visible Brahman) proceeds from that full (invisible Brahman). On grasping the fulness of this full (visible Brahman) there is left that full (invisible Brahman)[3].

Om (is) ether, (is) Brahman[4]. 'There is the old ether (the invisible), and the (visible) ether of the atmosphere,' thus said Kauravyâyanîputra. This (the Om) is the Veda (the means of knowledge), thus the Brâhmanas know. One knows through it all that has to be known.

SECOND BRÂHMANA.

1. The threefold descendants of Pragâpati, gods, men, and Asuras (evil spirits), dwelt as Brahmakârins (students) with their father Pragâpati. Having finished their studentship the gods said: 'Tell us (something), Sir.' He told them the syllable Da. Then he said: 'Did you understand?' They said: 'We did understand. You told us "Dâmyata," Be subdued.' 'Yes,' he said, 'you have understood.'

2. Then the men said to him: 'Tell us something,

[1] This is called a Khila, or supplementary chapter, treating of various auxiliary means of arriving at a knowledge of Brahman.

[2] Full and filling, infinite.

[3] On perceiving the true nature of the visible world, there remains, i.e. there is perceived at once, as underlying it, or as being it, the invisible world or Brahman. This and the following paragraph are called Mantras.

[4] This is explained by Sankara as meaning, Brahman is Kha, the ether, and called Om, i.e. Om and Kha are predicates of Brahman.

Sir.' He told them the same syllable Da. Then he said: 'Did you understand?' They said: 'We did understand. You told us, "Datta," Give.' 'Yes,' he said, 'you have understood.'

3. Then the Asuras said to him: 'Tell us something, Sir.' He told them the same syllable Da. Then he said: 'Did you understand?' They said: 'We did understand. You told us, "Dayadham," Be merciful.' 'Yes,' he said, 'you have understood.'

The divine voice of thunder repeats the same, Da Da Da, that is, Be subdued, Give, Be merciful. Therefore let that triad be taught, Subduing, Giving, and Mercy.

THIRD BRÂHMANA.

1. Pra*g*âpati is the heart, is this Brahman, is all this. The heart, h*ri*daya, consists of three syllables. One syllable is h*ri*, and to him who knows this, his own people and others bring offerings [1]. One syllable is da, and to him who knows this, his own people and others bring gifts. One syllable is yam, and he who knows this, goes to heaven (svarga) as his world.

FOURTH BRÂHMANA.

1. This (heart) indeed is even that, it was indeed the true [2] (Brahman). And whosoever knows this great glorious first-born as the true Brahman, he conquers these worlds, and conquered likewise may that (enemy) be [3]! yes, whosoever knows this great

[1] *S*aṅkara explains that with regard to the heart, i.e. buddhi, the senses are 'its own people,' and the objects of the senses 'the others.'

[2] The true, not the truth; the truly existing. The commentator explains it as it was explained in II, 3, 1, as sat and tya, containing both sides of the Brahman.

[3] An elliptical expression, as explained by the commentator: 'May that one (his enemy) be conquered, just as that one was

glorious first-born as the true Brahman; for Brahman is the true.

FIFTH BRÂHMA*N*A.

1. In the beginning this (world) was water. Water produced the true[1], and the true is Brahman. Brahman produced Pra*g*âpati[2], Pra*g*âpati the Devas (gods). The Devas adore the true (satyam) alone. This satyam consists of three syllables. One syllable is sa, another t(i), the third[3] yam. The first and last syllables are true, in the middle there is the untrue[4]. This untrue is on both sides enclosed by the true, and thus the true preponderates. The untrue does not hurt him who knows this.

2. Now what is the true, that is the Âditya (the sun), the person that dwells in yonder orb, and the person in the right eye. These two rest on each other, the former resting with his rays in the latter, the latter with his prâ*n*as (senses) in the former. When the latter is on the point of departing this life, he sees that orb as white only, and those rays (of the sun) do not return to him.

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conquered by Brahman. If he conquers the world, how much more his enemy!' It would be better, however, if we could take *g*ita in the sense of va*s*îk*ri*ta or dânta, because we could then go on with ya eva*m* veda.

[1] Here explained by the commentator as Pûtrâtmaka Hira*n*yagarbha.

[2] Here explained as Virâ*g*.

[3] Satyam is often pronounced satiam, as trisyllabic. *S*ankara, however, takes the second syllable as t only, and explains the i after it as an anubandha. The Kâ*n*va text gives the three syllables as sa, ti, am, which seems preferable; cf. *Kh*ând. Up. VIII, 3, 5; Taitt. Up. II, 6.

[4] This is explained by a mere play on the letters, sa and ya having nothing in common with m*ri*tyu, death, whereas t occurs in m*ri*tyu and an*ri*ta. Dvivedaganga takes sa and am as true, because they occur in satya and am*ri*ta, and not in m*ri*tyu, while ti is untrue, because the t occurs in m*ri*tyu and an*ri*ta.

3. Now of the person in that (solar) orb Bhû*h* is the head, for the head is one, and that syllable is one; Bhuva*h* the two arms, for the arms are two, and these syllables are two; Svar the foot, for the feet are two, and these syllables are two[1]. Its secret name is Ahar (day), and he who knows this, destroys (hanti) evil and leaves (*g*ahâti) it.

4. Of the person in the right eye Bhû*h* is the head, for the head is one, and that syllable is one; Bhuva*h* the two arms, for the arms are two, and these syllables are two; Svar the foot, for the feet are two, and these syllables are two. Its secret name is Aham (ego), and he who knows this, destroys (hanti) evil and leaves (*g*ahâti) it.

SIXTH BRÂHMANA.

1. That person, under the form of mind (manas), being light indeed[2], is within the heart, small like a grain of rice or barley. He is the ruler of all, the lord of all—he rules all this, whatsoever exists.

SEVENTH BRÂHMANA.

1. They say that lightning is Brahman, because lightning (vidyut) is called so from cutting off (vidânât)[3]. Whosoever knows this, that lightning is Brahman, him (that Brahman) cuts off from evil, for lightning indeed is Brahman.

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[1] Svar has to be pronounced suvar.

[2] Bhâ*h*satya must be taken as one word, as the commentator says, bhâ eva satya*m* sadbhâva*h* svarûpa*m* yasya so 'yam bhâ*h*satyo bhâsvara*h*.

[3] From do, avakha*nd*ane, to cut; the lightning cutting through the darkness of the clouds, as Brahman, when known, cuts through the darkness of ignorance.

EIGHTH BRÂHMA*N*A.

1. Let him meditate on speech as a cow. Her four udders are the words Svâhâ, Vasha*t*, Hanta, and Svadhâ[1]. The gods live on two of her udders, the Svâhâ and the Vasha*t*, men on the Hanta, the fathers on the Svadhâ. The bull of that cow is breath (prâ*n*a), the calf the mind.

NINTH BRÂHMA*N*A.

1. Agni Vai*s*vânara is the fire within man by which the food that is eaten is cooked, i.e. digested. Its noise is that which one hears, if one covers one's ears. When he is on the point of departing this life, he does not hear that noise.

TENTH BRÂHMA*N*A.

1. When the person goes away from this world, he comes to the wind. Then the wind makes room for him, like the hole of a carriage wheel, and through it he mounts higher. He comes to the sun. Then the sun makes room for him, like the hole of a Lambara[2], and through it he mounts higher. He comes to the moon. Then the moon makes room for him, like the hole of a drum, and through it he mounts higher, and arrives at the world where there is no sorrow, no snow[3]. There he dwells eternal years.

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[1] There are two udders, the Svâhâ and Vasha*t*, on which the gods feed, i. e. words with which oblations are given to the gods. With Hanta they are given to men, with Svadhâ to the fathers.

[2] A musical instrument.

[3] The commentator explains hima by bodily pain, but snow is much more characteristic.

Eleventh Brâhmana.

1. This is indeed the highest penance, if a man, laid up with sickness, suffers pain[1]. He who knows this, conquers the highest world.

This is indeed the highest penance, if they carry a dead person into the forest[2]. He who knows this, conquers the highest world.

This is indeed the highest penance, if they place a dead person on the fire[3]. He who knows this, conquers the highest world.

Twelfth Brâhmana.

1. Some say that food is Brahman, but this is not so, for food decays without life (prâna). Others say that life (prâna) is Brahman, but this is not so, for life dries up without food. Then these two deities (food and life), when they have become one, reach that highest state (i.e. are Brahman). Thereupon Prâtrida said to his father: 'Shall I be able to do any good to one who knows this, or shall I be able to do him any harm[4]?' The father said to him, beckoning with his hand: 'Not so, O Prâtrida; for who could reach the highest state, if he has only got to the oneness of these two?' He then said to him: 'Vi;

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[1] The meaning is that, while he is suffering pain from illness, he should think that he was performing penance. If he does that, he obtains the same reward for his sickness which he would have obtained for similar pain inflicted on himself for the sake of performing penance.

[2] This is like the penance of leaving the village and living in the forest.

[3] This is like the penance of entering into the fire.

[4] That is, is he not so perfect in knowledge that nothing can harm him?

verily, food is Vi, for all these beings rest (vish*t*âni) on food.' He then said: 'Ram; verily, life is Ram, for all these beings delight (ramante) in life. All beings rest on him, all beings delight in him who knows this.'

THIRTEENTH BRÂHMANA.

1. Next follows the Uktha[1]. Verily, breath (prâ*n*a) is Uktha, for breath raises up (utthâpayati) all this. From him who knows this, there is raised a wise son, knowing the Uktha; he obtains union and oneness with the Uktha.

2. Next follows the Ya*g*us. Verily, breath is Ya*g*us, for all these beings are joined in breath[2]. For him who knows this, all beings are joined to procure his excellence; he obtains union and oneness with the Ya*g*us.

3. Next follows the Sâman. Verily, breath is the Sâman, for all these beings meet in breath. For him who knows this, all beings meet to procure his excellence; he obtains union and oneness with the Sâman.

4. Next follows the Kshatra. Verily, breath is the Kshatra, for breath is Kshatra, i.e. breath protects (trâyate) him from being hurt (ksha*n*ito*h*). He who knows this, obtains Kshatra (power), which requires no protection; he obtains union and oneness with Kshatra[3].

[1] Meditation on the hymn called uktha. On the uktha, as the principal part in the Mahâvrata, see Kaush. Up. III, 3; Ait. Âr. II, 1, 2. The uktha, ya*g*us, sâman, &c. are here represented as forms under which prâ*n*a or life, and indirectly Brahman, is to be meditated on.

[2] Without life or breath nothing can join anything else; therefore life is called ya*g*us, as it were yu*g*us.

[3] Instead of Kshatram atram, another *S*âkhâ, i. e. the Mâdhyandina, reads Kshatramâtram, which Dvivedaganga explains as, he

FOURTEENTH BRÂHMANA.

1. The words Bhûmi (earth), Antariksha (sky), and Dyu[1] (heaven) form eight syllables. One foot of the Gâyatrî consists of eight syllables. This (one foot) of it is that (i.e. the three worlds). And he who thus knows that foot of it, conquers as far as the three worlds extend.

2. The *Ri*kas, the Ya*g*û*m*shi, and the Sâmâni form eight syllables. One foot (the second) of the Gâyatrî consists of eight syllables. This (one foot) of it is that (i.e. the three Vedas, the *Ri*g-veda, Ya*g*ur-veda, and Sâma-veda). And he who thus knows that foot of it, conquers as far as that threefold knowledge extends.

3. The Prâ*n*a (the up-breathing), the Apâna (the down-breathing), and the Vyâna (the back-breathing) form eight syllables. One foot (the third) of the Gâyatrî consists of eight syllables. This (one foot) of it is that (i.e. the three vital breaths). And he who thus knows that foot of it, conquers as far as there is anything that breathes. And of that (Gâyatrî, or speech) this indeed is the fourth (turîya), the bright (dar*s*ata) foot, shining high above the skies[2]. What is here called turîya (the fourth) is meant for *k*aturtha (the fourth); what is called dar*s*atam padam (the bright foot) is meant for him who is as it were seen (the person in the sun); and what is called parora*g*as (he who shines high above the

obtains the nature of the Kshatra, or he obtains the Kshatra which protects (Kshatram âtram).

[1] Dyu, nom. Dyaus, must be pronounced Diyaus.

[2] Parora*g*as, masc., should be taken as one word, like paroksha, viz. he who is beyond all ra*g*as, all visible skies.

skies) is meant for him who shines higher and higher above every sky. And he who thus knows that foot of the Gâyatrî, shines thus himself also with happiness and glory.

4. That Gâyatrî (as described before with its three feet) rests on that fourth foot, the bright one, high above the sky. And that again rests on the True (satyam), and the True is the eye, for the eye is (known to be) true. And therefore even now, if two persons come disputing, the one saying, I saw, the other, I heard, then we should trust the one who says, I saw. And the True again rests on force (balam), and force is life (prâ*n*a), and that (the True) rests on life[1]. Therefore they say, force is stronger than the True. Thus does that Gâyatrî rest with respect to the self (as life). That Gâyatrî protects (tatre) the vital breaths (gayas); the gayas are the prâ*n*as (vital breaths), and it protects them. And because it protects (tatre) the vital breaths (gayas), therefore it is called Gâyatrî. And that Sâvitrî verse which the teacher teaches[2], that is it (the life, the prâ*n*a, and indirectly the Gâyatrî); and whomsoever he teaches, he protects his vital breaths.

5. Some teach that Sâvitrî as an Anush*t*ubh[3] verse, saying that speech is Anush*t*ubh, and that we teach

[1] *S*aṅkara understood the True (satyam) by tad, not the balam, the force.

[2] The teacher teaches his pupil, who is brought to him when eight years old, the Sâvitrî verse, making him repeat each word, and each half verse, till he knows the whole, and by teaching him that Sâvitrî, he is supposed to teach him really the prâ*n*a, the life, as the self of the world.

[3] The verse would be, Rig-veda V, 82, 1:
Tat savitur v*rin*îmahe vaya*m* devasya bho*g*anam
*S*resh*th*a*m* sarvadhâtama*m* turam bhagasya dhîmahi.

that speech. Let no one do this, but let him teach the Gâyatrî as Sâvitrî[1]. And even if one who knows this receives what seems to be much as his reward (as a teacher), yet this is not equal to one foot of the Gâyatrî.

6. If a man (a teacher) were to receive as his fee these three worlds full of all things, he would obtain that first foot of the Gâyatrî. And if a man were to receive as his fee everything as far as this threefold knowledge extends, he would obtain that second foot of the Gâyatrî. And if a man were to receive as his fee everything whatsoever breathes, he would obtain that third foot of the Gâyatrî. But 'that fourth bright foot, shining high above the skies[2]', cannot be obtained by anybody—whence then could one receive such a fee?

7. The adoration[3] of that (Gâyatrî):

'O Gâyatrî, thou hast one foot, two feet, three feet, four feet[4]. Thou art footless, for thou art not known. Worship to thy fourth bright foot above the skies.' If[5] one (who knows this) hates some

[1] Because Gâyatrî represents life, and the pupil receives life when he learns the Gâyatrî.

[2] See before, § 2.

[3] Upasthâna is the act of approaching the gods, προσκύνησις, Angehen, with a view of obtaining a request. Here the application is of two kinds, abhikârika, imprecatory against another, and abhyudayika, auspicious for oneself. The former has two formulas, the latter one. An upasthâna is here represented as effective, if connected with the Gâyatrî.

[4] Consisting of the three worlds, the threefold knowledge, the threefold vital breaths, and the fourth foot, as described before.

[5] I have translated this paragraph very freely, and differently from Sankara. The question is, whether dvishyât with iti can be used in the sense of abhikâra, or imprecation. If not, I do not see how the words should be construed. The expression yasmâ upa-

one and says, 'May he not obtain this,' or 'May this wish not be accomplished to him,' then that wish is not accomplished to him against whom he thus prays, or if he says, 'May I obtain this.'

8. And thus *G*anaka Vaideha spoke on this point to Bu*d*ila Â*s*vatarâ*s*vi[1]: 'How is it that thou who spokest thus as knowing the Gâyatrî, hast become an elephant and carriest me?' He answered: 'Your Majesty, I did not know its mouth. Agni, fire, is indeed its mouth; and if people pile even what seems much (wood) on the fire, it consumes it all. And thus a man who knows this, even if he commits what seems much evil, consumes it all and becomes pure, clean, and free from decay and death.'

FIFTEENTH BRÂHMAṆA.

1. [2]The face of the True (the Brahman) is covered with a golden disk[3]. Open that, O Pûshan[4], that we may see the nature of the True[5].

2. O Pûshan, only seer, Yama (judge), Sûrya (sun), son of Pra*g*âpati[6], spread thy rays and gather them!

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tish*th*ate is rightly explained by Dvivedagaṅga, yadartham evam upatish*th*ate.

[1] A*s*vatarasyâ*s*vasyâpatyam, *S*aṅkara.

[2] These verses, which are omitted here in the Mâdhyandina text, are found at the end of the Vâ*g*asaneyi-upanishad 15–18. They are supposed to be a prayer addressed to Âditya by a dying person.

[3] Mahîdhara on verse 17: 'The face of the true (purusha in the sun) is covered by a golden disk.' *S*aṅkara explains here mukha, face, by mukhya*m* svarûpam, the principal form or nature.

[4] Pûshan is here explained as a name of Savit*ri*, the sun; likewise all the names in the next verse.

[5] Cf. Maitr. Up. VI, 35.

[6] Of Î*s*vara or Hira*n*yagarbha.

The light which is thy fairest form, I see it. I am what he is (viz. the person in the sun).

3. Breath to air and to the immortal! Then this my body ends in ashes. Om! Mind, remember! Remember thy deeds! Mind, remember! Remember thy deeds[1]!

4. Agni, lead us on to wealth (beatitude) by a good path[2], thou, O God, who knowest all things! Keep far from us crooked evil, and we shall offer thee the fullest praise! (Rv. I, 189, 1.)

[1] The Vâgasaneyi-samhitâ reads: Om, krato smara, klibe smara, kritam smara. Uvata holds that Agni, fire, who has been worshipped in youth and manhood, is here invoked in the form of mind, or that kratu is meant for sacrifice. 'Agni, remember me! Think of the world! Remember my deeds!' Klibe is explained by Mahîdhara as a dative of klip, klip meaning loka, world, what is made to be enjoyed (kalpyate bhogâya).

[2] Not by the Southern path, the dark, from which there is a fresh return to life.

SIXTH ADHYÂYA.

FIRST BRÂHMANA[1].

1. Harih, Om. He who knows the first and the best, becomes himself the first and the best among his people. Breath is indeed the first and the best. He who knows this, becomes the first and the best among his people, and among whomsoever he wishes to be so.

2. He who knows the richest[2], becomes himself the richest among his people. Speech is the richest. He who knows this, becomes the richest among his people, and among whomsoever he wishes to be so.

3. He who knows the firm rest, becomes himself firm on even and uneven ground. The eye indeed is the firm rest, for by means of the eye a man stands firm on even and uneven ground. He who knows this, stands firm on even and uneven ground.

4. He who knows success, whatever desire he desires, it succeeds to him. The ear indeed is success. For in the ear are all these Vedas successful. He who knows this, whatever desire he desires, it succeeds to him.

5. He who knows the home, becomes a home of his own people, a home of all men. The mind

[1] This Brâhmana, also called a Khila (p. 1010, l. 8; p. 1029, l. 8), occurs in the Mâdhyandina-sâkhâ XIV, 9, 2. It should be compared with the *Kh*ândogya-upanishad V, 1 (Sacred Books of the East, vol. i, p. 72); also with the Ait. Âr. II, 4; Kaush. Up. III, 3; and the Prasña Up. II, 3.

[2] Here used as a feminine, while in the *Kh*ând. Up. V, 1, it is vasish*th*a.

indeed is the home. He who knows this, becomes a home of his own people and a home of all men.

6. He who knows generation[1], becomes rich in offspring and cattle. Seed indeed is generation. He who knows this, becomes rich in offspring and cattle.

7. These Prânas (senses), when quarrelling together as to who was the best, went to Brahman[2] and said: 'Who is the richest of us?' He replied: 'He by whose departure this body seems worst, he is the richest.'

8. The tongue (speech) departed, and having been absent for a year, it came back and said: 'How have you been able to live without me?' They replied: 'Like unto people, not speaking with the tongue, but breathing with breath, seeing with the eye, hearing with the ear, knowing with the mind, generating with seed. Thus we have lived.' Then speech entered in.

9. The eye (sight) departed, and having been absent for a year, it came back and said: 'How have you been able to live without me?' They replied: 'Like blind people, not seeing with the eye, but breathing with the breath, speaking with the tongue, hearing with the ear, knowing with the mind, generating with seed. Thus we have lived.' Then the eye entered in.

10. The ear (hearing) departed, and having been absent for a year, it came back and said: 'How have you been able to live without me?' They replied: 'Like deaf people, not hearing with the ear,

[1] This is wanting in the *Khând.* Up. Roer and Poley read Pragâpati for pragâti. MS. I. O. 375 has pragâti, MS. I. O. 1973 pragâpati.

[2] Here we have Pragâpati, instead of Brahman, in the *Khând.* Up.; also sreshtha instead of vasishtha.

but breathing with the breath, speaking with the tongue, seeing with the eye, knowing with the mind, generating with seed. Thus we have lived.' Then the ear entered in.

11. The mind departed, and having been absent for a year, it came back and said: 'How have you been able to live without me?' They replied: 'Like fools, not knowing with their mind, but breathing with the breath, seeing with the eye, hearing with the ear, generating with seed. Thus we have lived.' Then the mind entered in.

12. The seed departed, and having been absent for a year, it came back and said: 'How have you been able to live without me?' They replied: 'Like impotent people, not generating with seed, but breathing with the breath, seeing with the eye, hearing with the ear, knowing with the mind. Thus we have lived.' Then the seed entered in.

13. The (vital) breath, when on the point of departing, tore up these senses, as a great, excellent horse of the Sindhu country might tare up the pegs to which he is tethered. They said to him: 'Sir, do not depart. We shall not be able to live without thee.' He said: 'Then make me an offering.' They said: 'Let it be so.'

14. Then the tongue said: 'If I am the richest, then thou art the richest by it.' The eye said: 'If I am the firm rest, then thou art possessed of firm rest by it.' The ear said: 'If I am success, then thou art possessed of success by it.' The mind said: 'If I am the home, thou art the home by it.' The seed said: 'If I am generation, thou art possessed of generation by it.' He said: 'What shall be food, what shall be dress for me?'

They replied: 'Whatever there is, even unto dogs, worms, insects, and birds[1], that is thy food, and water thy dress. He who thus knows the food of Ana (the breath)[2], by him nothing is eaten that is not (proper) food, nothing is received that is not (proper) food. *S*rotriyas (Vedic theologians) who know this, rinse the mouth with water when they are going to eat, and rinse the mouth with water after they have eaten, thinking that thereby they make the breath dressed (with water).'

SECOND BRÂHMANA[3].

1. *S*vetaketu Âru*n*eya went to the settlement of the Pa*ñk*âlas. He came near to Pravâha*n*a *G*aivali[4], who was walking about (surrounded by his men). As soon as he (the king) saw him, he said: 'My boy!' *S*vetaketu replied: 'Sir!'

Then the king said: 'Have you been taught by your father!' 'Yes,' he replied.

2. The king said: 'Do you know how men, when they depart from here, separate from each other?' 'No,' he replied.

'Do you know how they come back to this world?' 'No,' he replied[5].

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[1] It may mean, every kind of food, such as is eaten by dogs, worms, insects, and birds.

[2] We must read, with MS. I.O. 375, anasyânnam, not annasyânnam, as MS. I.O. 1973, Roer, and Poley read. Weber has the right reading, which is clearly suggested by *Kh*ând. Up. V, 2, 1.

[3] See *Kh*ând. Up. V, 3; Muir, Original Sanskrit Texts, I, 433; Deussen, Vedânta, p. 390. The commentator treats this chapter as a supplement, to explain the ways that lead to the pit*ri*loka and the devaloka.

[4] The MSS. I. O. 375 and 1973 give *G*aivali, others *G*aibali. He is a Kshatriya sage, who appears also in *Kh*ând. Up. I, 8, 1, as silencing Brâhma*n*as.

[5] The same question is repeated in Roer's edition, only substi-

'Do you know how that world does never become full with the many who again and again depart thither?' 'No,' he replied.

'Do you know at the offering of which libation the waters become endowed with a human voice and rise and speak?' 'No,' he replied.

'Do you know the access to the path leading to the Devas and to the path leading to the Fathers, i.e. by what deeds men gain access to the path leading to the Devas or to that leading to the Fathers? For we have heard even the saying of a *Ri*shi: "I heard of two paths for men, one leading to the Fathers, the other leading to the Devas. On those paths all that lives moves on, whatever there is between father (sky) and mother (earth)."'

*S*vetaketu said: 'I do not know even one of all these questions.'

3. Then the king invited him to stay and accept his hospitality. But the boy, not caring for hospitality, ran away, went back to his father, and said: 'Thus then you called me formerly well-instructed!' The father said: 'What then, you sage?' The son replied: 'That fellow of a Râ*g*anya asked me five questions, and I did not know one of them.'

'What were they?' said the father.

'These were they,' the son replied, mentioning the different heads.

4. The father said: 'You know me, child, that whatever I know, I told you. But come, we shall go thither, and dwell there as students.'

'You may go, Sir,' the son replied.

tuting sampadyante for âpadyante. The MSS. I. O. 375 and 1973 do not support this.

Then Gautama went where (the place of) Pravâhana Gaivali was, and the king offered him a seat, ordered water for him, and gave him the proper offerings. Then he said to him: 'Sir, we offer a boon to Gautama.'

5. Gautama said: 'That boon is promised to me; tell me the same speech which you made in the presence of my boy.'

6. He said: 'That belongs to divine boons, name one of the human boons.'

7. He said: 'You know well that I have plenty of gold, plenty of cows, horses, slaves, attendants, and apparel; do not heap on me[1] what I have already in plenty, in abundance, and superabundance.'

The king said: 'Gautama, do you wish (for instruction from me) in the proper way?'

Gautama replied: 'I come to you as a pupil.'

In word only have former sages (though Brahmans) come as pupils (to people of lower rank), but Gautama actually dwelt as a pupil (of Pravâhana, who was a Râganya) in order to obtain the fame of having respectfully served his master[2].

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[1] Abhyavadânya is explained as niggardly, or unwilling to give, and derived from vadânya, liberal, a-vadânya, illiberal, and abhi, towards. This, however, is an impossible form in Sanskrit. Vadânya means liberal, and stands for avadânya, this being derived from avadâna, lit. what is cut off, then a morsel, a gift. In abhyavadânya the original a reappears, so that abhyavadânya means, not niggardly, but on the contrary, liberal, i.e. giving more than is required. Avadânya has never been met with in the sense of niggardly, and though a rule of Pânini sanctions the formation of a-vadânya, it does not say in what sense. Abhyavadâ in the sense of cutting off in addition occurs in Satap. Br. II, 5, 2, 40; avadânam karoti, in the sense of making a present, occurs Maitr. Up. VI, 33.

[2] The commentator takes the opposite view. In times of distress, he says, former sages, belonging to a higher caste, have

8. The king said: 'Do not be offended with us, neither you nor your forefathers, because this knowledge has before now never dwelt with any Brâhma*n*a[1]. But I shall tell it to you, for who could refuse you when you speak thus?

9. 'The altar (fire), O Gautama, is that world (heaven)[2]; the fuel is the sun itself, the smoke his rays, the light the day, the coals the quarters, the sparks the intermediate quarters. On that altar the Devas offer the *s*raddhâ libation (consisting of water[3]). From that oblation rises Soma, the king (the moon).

10. 'The altar, O Gautama, is Par*g*anya (the god of rain); the fuel is the year itself, the smoke the clouds, the light the lightning, the coals the thunderbolt, the sparks the thunderings. On that altar the Devas offer Soma, the king (the moon). From that oblation rises rain.

11. 'The altar, O Gautama, is this world[4]; the fuel is the earth itself, the smoke the fire, the light the night, the coals the moon, the sparks the stars. On that altar the Devas offer rain. From that oblation rises food.

submitted to become pupils to teachers of a lower caste, not, however, in order to learn, but simply in order to live. Therefore Gautama also becomes a pupil in name only, for it would be against all law to act otherwise. See Gautama, Dharma-sûtras VII, 1, ed. Stenzler; translated by Bühler, p. 209.

[1] Here, too, my translation is hypothetical, and differs widely from *S*aṅkara.

[2] Cf. *Kh*ând. Up. V, 4.

[3] Deussen translates: 'In diesem Feuer opfern die Götter den Glauben.'

[4] Here a distinction is made between aya*m* loka, this world, and p*ri*thivî, earth, while in the *Kh*ând. Up. aya*m* loka is the earth, asau loka the heaven.

12. 'The altar, O Gautama, is man; the fuel the opened mouth, the smoke the breath, the light the tongue, the coals the eye, the sparks the ear. On that altar the Devas offer food. From that oblation rises seed.

13. 'The altar, O Gautama, is woman[1]. On that altar the Devas offer seed. From that oblation rises man. He lives so long as he lives, and then when he dies,

14. 'They take him to the fire (the funeral pile), and then the altar-fire is indeed fire, the fuel fuel, the smoke smoke, the light light, the coals coals, the sparks sparks. In that very altar-fire the Devas offer man, and from that oblation man rises, brilliant in colour.

15. 'Those who thus know this (even G*ri*hasthas), and those who in the forest worship faith and the True[2] (Brahman Hira*n*yagarbha), go to light (ar*k*is), from light to day, from day to the increasing half, from the increasing half to the six months when the sun goes to the north, from those six months to the world of the Devas (Devaloka), from the world of the Devas to the sun, from the sun to the place of lightning. When they have thus reached the place of lightning a spirit[3] comes near them, and leads them to the worlds of the (conditioned) Brahman. In these worlds of Brahman they dwell exalted for ages. There is no returning for them.

[1] Tasyâ upastha eva samil, lomâni dhûmo, yonir ar*k*ir, yad anta*h*karoti te 'ṅgârâ, abhinandâ visphuliṅgâ*h*.

[2] *S*aṅkara translates, 'those who with faith worship the True,' and this seems better.

[3] 'A person living in the Brahma-world, sent forth, i.e. created, by Brahman, by the mind,' *S*aṅkara. 'Der ist nicht wie ein Mensch,' Deussen, p. 392.

16. 'But they who conquer the worlds (future states) by means of sacrifice, charity, and austerity, go to smoke, from smoke to night, from night to the decreasing half of the moon, from the decreasing half of the moon to the six months when the sun goes to the south, from these months to the world of the fathers, from the world of the fathers to the moon. Having reached the moon, they become food, and then the Devas feed on them there, as sacrificers feed on Soma, as it increases and decreases[1]. But when this (the result of their good works on earth) ceases, they return again to that ether, from ether to the air, from the air to rain, from rain to the earth. And when they have reached the earth, they become food, they are offered again in the altar-fire, which is man (see § 11), and thence are born in the fire of woman. Thus they rise up towards the worlds, and go the same round as before.

'Those, however, who know neither of these two paths, become worms, birds, and creeping things.'

THIRD BRÂHMANA[2].

1. If a man wishes to reach greatness (wealth for performing sacrifices), he performs the upasad rule during twelve days[3] (i. e. he lives on small quantities of milk), beginning on an auspicious day of the light half of the moon during the northern progress of the sun, collecting at the same time in a cup or a dish

[1] See note 4 on *Kh*ând. Up. V, 10, and Deussen, Vedânta, p. 393. *S*aṅkara guards against taking âpyâyasvâpakshîyasva as a Mantra. A similar construction is *g*âyasva m*ri*yasva, see *Kh*ând. Up. V, 10, 8.

[2] Mâdhyandina text, p. 1103; cf. *Kh*ând. Up. V, 2, 4–8; Kaush. Up. II, 3.

[3] Yasmin pu*n*ye 'nukûle 'hni karma *k*ikîrshati tata*h* prâk pu*n*yâham evârabhya dvâda*s*âham upasadvratî.

made of Udumbara wood all sorts of herbs, including fruits. He sweeps the floor (near the house-altar, âvasathya), sprinkles it, lays the fire, spreads grass round it according to rule[1], prepares the clarified butter (â*g*ya), and on a day, presided over by a male star (nakshatra), after having properly mixed the Mantha[2] (the herbs, fruits, milk, honey, &c.), he sacrifices (he pours â*g*ya into the fire), saying[3]: 'O *G*âtavedas, whatever adverse gods there are in thee, who defeat the desires of men, to them I offer this portion; may they, being pleased, please me with all desires.' Svâhâ!

'That cross deity who lies down[4], thinking that all things are kept asunder by her, I worship thee as propitious with this stream of ghee.' Svâhâ!

2. He then says, Svâhâ to the First, Svâhâ to the Best, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Breath, Svâhâ to her who is the richest, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Speech, Svâhâ to the Support, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Eye, Svâhâ to Success, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Ear, Svâhâ to the

[1] As the whole act is considered smârta, not *s*rauta, the order to be observed (âv*ri*t) is that of the sthâlîpâka.

[2] Dravadravye prakshiptâ mathitâ*h* saktava*h* is the explanation of Mantha, given in *G*aimin. N. M.V. p. 406.

[3] These verses are not explained by *S*ankara, and they are absent in the *Kh*ând. Up. V, 2, 6, 4.

[4] The Mâdhyandinas read nipadyase.

Home, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Mind, Svâhâ to Offspring, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Seed, pours ghee into the fire, and throws what remains into the Mantha (mortar).

3. He then says, Svâhâ to Agni (fire), pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Soma, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Bhû*h* (earth), Svâhâ, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Bhuva*h* (sky), Svâhâ, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Sva*h* (heaven), Svâhâ, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Bhûr, Bhuva*h*, Sva*h*, Svâhâ, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Brahman (the priesthood), pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Kshatra (the knighthood), pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Past, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Future, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to the Universe, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to all things, pours ghee into the fire, and throws what remains into the Mantha (mortar).

He then says, Svâhâ to Pragâpati, pours ghee into the fire, and throws what remains into the Mantha (mortar).

4. Then he touches it (the Mantha, which is dedicated to Prâna, breath), saying: 'Thou art fleet (as breath). Thou art burning (as fire). Thou art full (as Brahman). Thou art firm (as the sky). Thou art the abode of all (as the earth). Thou hast been saluted with Hiṅ (at the beginning of the sacrifice by the prastotri). Thou art saluted with Hiṅ (in the middle of the sacrifice by the prastotri). Thou hast been sung (by the udgâtri at the beginning of the sacrifice). Thou art sung (by the udgâtri in the middle of the sacrifice). Thou hast been celebrated (by the adhvaryu at the beginning of the sacrifice). Thou art celebrated again (by the âgnîdhra in the middle of the sacrifice). Thou art bright in the wet (cloud). Thou art great. Thou art powerful. Thou art food (as Soma). Thou art light (as Agni, fire, the eater). Thou art the end. Thou art the absorption (of all things).'

5. Then he holds it (the Mantha) forth, saying: 'Thou[1] knowest all, we know thy greatness. He is

[1] These curious words â mamsi â mamhi te mahi are not explained by Sankara. Ânandagiri explains them as I have trans-

indeed a king, a ruler, the highest lord. May that king, that ruler make me the highest lord.'

6. Then he eats it, saying: 'Tat savitur vare*n*yam [1] (We meditate on that adorable light)—The winds drop honey for the righteous, the rivers drop honey, may our plants be sweet as honey! Bhû*h* (earth) Svâhâ!

'Bhargo devasya dhîmahi (of the divine Savit*ri*)—May the night be honey in the morning, may the air above the earth, may heaven, our father, be honey! Bhuva*h* (sky) Svâhâ!

'Dhiyo yo na*h* pro*k*odayât (who should rouse our thoughts)—May the tree be full of honey, may the sun be full of honey, may our cows be sweet like honey! Sva*h* (heaven) Svâhâ!'

He repeats the whole Sâvitrî verse, and all the verses about the honey, thinking, May I be all this! Bhûr, Bhuva*h*, Sva*h*, Svâhâ! Having thus swallowed all, he washes his hands, and sits down behind the altar, turning his head to the East. In the morning he worships Âditya (the sun), with the hymn, 'Thou art the best lotus of the four quarters, may I become the best lotus among men.' Then returning as he came, he sits down behind the altar and recites the genealogical list [2].

7. Uddâlaka Âru*n*i told this (Mantha-doctrine) to his pupil Vâ*g*asaneya Yâ*gñ*avalkya, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

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lated them. They correspond to 'amo nâmâsy amâ hi te sarvam idam' in the *Kh*ând. Up. V, 2, 6, 6. The Mâdhyandinas read: âmo 'sy âma*m* hi te mayi, sa hi râ*g*â, &c. Dvivedagaṅga translates: 'thou art the knower, thy knowledge extends to me.'

[1] Rv. III, 62, 10.

[2] This probably refers to the list immediately following.

8. Vâgasaneya Yâgñavalkya told the same to his pupil Madhuka Paiṅgya, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

9. Madhuka Paiṅgya told the same to his pupil *K*ûla Bhâgavitti, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

10. *K*ûla Bhâgavitti told the same to his pupil *G*ânaki Âyasthû*n*a, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

11. *G*ânaki Âyasthû*n*a told the same to his pupil Satyakâma *G*âbâla, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

12. Satyakâma *G*âbâla told the same to his pupils, and said: 'If a man were to pour it on a dry stick, branches would grow, and leaves spring forth.'

Let no one tell this[1] to any one, except to a son or to a pupil[2].

13. Four things are made of the wood of the Udumbara tree, the sacrificial ladle (sruva), the cup (*k*amasa), the fuel, and the two churning sticks.

There are ten kinds of village (cultivated) seeds, viz. rice and barley (brîhiyavâs), sesamum and kidney-beans (tilamâshâs), millet and panic seed (a*n*upriyaṅgavas), wheat (godhûmâs), lentils (masûrâs), pulse (khalvâs), and vetches (khalakulâs[3]). After having

[1] The Mantha-doctrine with the prâ*n*adar*s*ana. Comm.

[2] It probably means to no one except to one's own son and to one's own disciple. Cf. *S*vet. Up. VI, 22.

[3] I have given the English names after Roer, who, living in India, had the best opportunity of identifying the various kinds of plants here mentioned. The commentators do not help us much. *S*aṅkara

ground these he sprinkles them with curds (dadhi), honey, and ghee, and then offers (the proper portions) of clarified butter[1] (â*g*ya).

FOURTH BRÂHMA*N*A[2].

1. The earth is the essence of all these things, water is the essence of the earth, plants of water, flowers of plants, fruits of flowers, man of fruits, seed of man.

2. And Pra*g*âpati thought, let me make an abode for him, and he created a woman (*S*atarûpâ).

Tâ*m*[3] s*ri*sh*t*vâdha upâsta, tasmât striyam adha upâsîta. Sa etam prâ*ñk*a*m* grâvâ*n*am âtmana eva samudapârayat, tenainâm abhyas*rig*at.

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says that in some places Priyaṅgu (panic seed or millet) is called Kaṅgu; that Khalva, pulse, is also called Nishpâva and Valla, and Khalakula, vetches, commonly Kulattha. Dvivedagaṅga adds that A*n*u is called in Guzerat Moriya, Priyaṅgu Kaṅgu, Khalva, as nishpâva, Valla, and Khalakula Kulattha.

[1] According to the rules laid down in the proper G*ri*hya-sûtras.

[2] This Brâhma*n*a is inserted here because there is supposed to be some similarity between the preparation of the *S*rîmantha and the Putramantha, or because a person who has performed the *S*rîmantha is fit to perform the Putramantha. Thus *S*aṅkara says: Prâ*n*adar*s*ina*h* *s*rîmantha*m* karma k*ri*tavata*h* putramanthe 'dhikâra*h*. Yadâ putramantha*m* *k*ikîrshati tadâ *s*rîmantha*m* k*ri*tvâ *ri*tukâla*m* patnyâ*h* (brahma*k*arye*n*a) pratîkshata iti.

[3] I have given those portions of the text which did not admit of translation into English, in Sanskrit. It was not easy, however, to determine always the text of the Kâ*n*va-sâkhâ. Poley's text is not always correct, and Roer seems simply to repeat it. *S*aṅkara's commentary, which is meant for the Kâ*n*va text, becomes very short towards the end of the Upanishad. It is quite sufficient for the purpose of a translation, but by no means always for restoring a correct text. MS. Wilson 369, which has been assigned to the Kâ*n*va-*s*âkhâ, and which our Catalogue attributes to the same school, gives the Mâdhyandina text, and so does MS. Mill 108. I have therefore collated two MSS. of the India Office, which Dr. Rost had the kindness to select for me, MS. 375 and MS. 1973, which I call A. and B.

3. Tasyâ vedir upastho, lomâni barhis, karmâdhishavane, samiddho[1] madhyatas, tau mushkau. Sa yâvân ha vai vâgapeyena yagamânasya loko bhavati tâvân asya loko bhavati ya evam vidvân adhopahâsam karaty â sa[2] strînâm sukritam vriṅkte 'tha ya idam avidvân adhopahâsam karaty âsya striyah sukritam vriñgate.

4. Etad dha sma vai tadvidvân Uddâlaka Ârunir âhaitad dha sma vai tadvidvân Nâko Maudgalya âhaitad dha sma vai tadvidvân Kumârahârita âha, bahavo maryâ brâhmanâyanâ[3] nirindriyâ visukrito 'smâl lokât prayanti[4] ya idam avidvâmso 'dhopahâsam karantîti. Bahu vâ[5] idam suptasya vâ gâgrato vâ retah skandati,

5. Tad abhimrised anu vâ mantrayeta yan me 'dya retah prithivîm askântsîd yad oshadhîr apy asarad yad apah, idam aham tad reta âdade punar mâm aitv indriyam punas tegah punar bhagah, punar agnayo[6] dhishnyâ yathâsthânam kalpantâm, ity anâmikâṅgushthâbhyâm âdâyântarena stanau vâ bhruvau vâ nimriñgyât[7].

6. If a man see himself in the water[8], he should

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[1] Roer reads samidho, but Saṅkara and Dvivedagaṅga clearly presuppose samiddho, which is in A. and B.

[2] Roer has âsâm sa strînâm, Poley, A. and B. have âsâm strînâm. Saṅkara (MS. Mill 64) read â sa strînâm, and later on âsya striyah, though both Roer and Poley leave out the â here too (â asyeti khedah).

[3] Brâhmanâyanâh, the same as brahmabandhavah, i. e. Brâhmans by descent only, not by knowledge.

[4] Narakam gakkhantîtyarthah. Dvivedagaṅga.

[5] Bahu vâ svalpam vâ.

[6] The Mâdhyandina text has agnayo, and Dvivedagaṅga explains it by dhîshnyâ agnayah sarîrasthitâh. Poley and Roer have punar agnir dhishnyâ, and so have A. and B.

[7] Nirmrigyât, A.; nimriñgyât, B.

[8] Dvivedagaṅga adds, retoyonâv udake retahsikas tatra svakkhâyâdarsane prâyaskittam âha.

recite the following verse: 'May there be in me splendour, strength, glory, wealth, virtue.'

She is the best of women whose garments are pure[1]. Therefore let him approach a woman whose garments are pure, and whose fame is pure, and address her.

7. If she do not give in[2], let him, as he likes, bribe her (with presents). And if she then do not give in, let him, as he likes, beat her with a stick or with his hand, and overcome her[3], saying: 'With manly strength and glory I take away thy glory,'—and thus she becomes unglorious[4].

8. If she give in, he says: 'With manly strength and glory I give thee glory,'—and thus they both become glorious.

9. Sa yâm *ikkh*et kâmayeta meti tasyâm artha*m* nish*t*âya[5] mukhena mukha*m* sandhâyopastham asyâ abhim*ri*sya *g*aped aṅgâdaṅgât sambhavasi h*ri*dayâd adhi *g*âyase, sa tvam aṅgakashâyo[6] 'si digdhaviddhâm[7] iva mâdayemâm amûm mayîti[8].

10. Atha yâm *ikkh*en na garbha*m* dadhîteti[9] tasyâm artha*m* nish*t*âya mukhena mukha*m* sandhâyâbhiprâ*n*yâpânyâd indriye*n*a te retasâ reta âdada ity aretâ[10] eva bhavati.

[1] Trirâtravrata*m* k*ri*tvâ *k*aturtha 'hni snâtâm.

[2] Instead of connecting kâmam with dadyât, Dvivedagaṅga explains it by yathâ*s*akti.

[3] Atikram, scil. maithunâya.

[4] Bandhyâ durbhagâ.

[5] Nish*t*âya, A. B.; nish*th*âya, Roer, Poley; the same in § 10.

[6] Sa tvam aṅgânâ*m* kashâyo raso 'si.

[7] Vishalipta*s*araviddhâm m*ri*gîm iva.

[8] Mâdayeti is the reading of the Mâdhyandina text. Poley, Roer, A. and B. read mâdayemâm amûm mayîti. Ânandagiri has m*ri*gîm ivâmûm madîyâ*m* striyam me mâdaya madva*s*â*m* kurv ityartha*h*. Dvivedagaṅga explains mâdayeti.

[9] Rûpabhra*ms*ayauvanahânibhayât.

[10] Agarbhi*n*î.

11. Atha yâm *ikkh*ed garbha*m* dadhîteti tasyâm artha*m* nish*t*âya mukhena mukha*m* sandhâyâpânyâbhiprâ*n*yâd indriye*n*a te retasâ reta âdadhâmîti garbhi*n*y eva bhavati.

12. Now again, if a man's wife has a lover and the husband hates him, let him (according to rule)[1] place fire by an unbaked jar, spread a layer of arrows in inverse order[2], anoint these three arrow-heads[3] with butter in inverse order, and sacrifice, saying: 'Thou hast sacrificed in my fire, I take away thy up and down breathing, I here[4].'

'Thou hast sacrificed in my fire, I take away thy sons and cattle, I here.'

'Thou hast sacrificed in my fire, I take away thy sacred and thy good works, I here.'

'Thou hast sacrificed in my fire, I take away thy hope and expectation, I here.'

He whom a Brâhma*n*a who knows this curses, departs from this world without strength and without good works. Therefore let no one wish even for sport with the wife of a *S*rotriya[5] who knows this, for he who knows this, is a dangerous enemy.

13. When the monthly illness seizes his wife, she

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[1] Âvasathyâgnim eva pra*g*vâlya.

[2] Pa*sk*imâgra*m* dakshi*n*âgra*m* vâ yathâ syât tathâ.

[3] Tisra*h* is left out by Roer and Poley, by A. and B.

[4] I have translated according to the Kâ*n*va text, as far as it could be made out. As there are four imprecations, it is but natural that tisra*h* should be left out in the Kâ*n*va text. It is found in the Mâdhyandina text, because there the imprecations are only three in number, viz. the taking away of hope and expectation, of sons and cattle, and of up and down breathing. Instead of asâv iti, which is sufficient, the Mâdhyandina text has asâv iti nâma *gri*h*n*âti, and both Ânandagiri and Dvivedaganga allow the alternative, âtmana*h s*atror vâ nâma *gri*h*n*âti, though asau can really refer to the speaker only.

[5] Roer reads dvâre*n*a; Poley, A. and B. dâre*n*a; the Mâdhyan-

should for three days not drink from a metal vessel, and wear a fresh dress. Let no V*ri*shala or V*ri*shalî (a *S*ûdra man or woman) touch her. At the end of the three days, when she has bathed, the husband should make her pound rice [1].

14. And if a man wishes that a white son should be born to him, and that he should know one Veda, and live to his full age, then, after having prepared boiled rice with milk and butter, they should both eat, being fit to have offspring.

15. And if a man wishes that a reddish [2] son with tawny eyes should be born to him, and that he should know two Vedas, and live to his full age, then, after having prepared boiled rice with coagulated milk and butter, they should both eat, being fit to have offspring.

16. And if a man wishes that a dark son should be born to him with red eyes, and that he should know three Vedas, and live to his full age, then, after having prepared boiled rice with water and butter, they should both eat, being fit to have offspring.

17. And if a man wishes that a learned daughter should be born to him, and that she should live to her full age, then, after having prepared boiled rice with sesamum and butter, they should both eat, being fit to have offspring.

18. And if a man wishes that a learned son should be born to him, famous, a public man, a popular speaker, that he should know all the Vedas, and that

dinas *g*âyâyâ. *S*ankara, according to Roer, interprets dvâre*n*a, but it seems that dâre*n*a is used here in the singular, instead of the plural. See Pâraskara G*ri*hya-sûtras I, 11.

[1] To be used for the ceremony described in § 14 seq.

[2] Kapilo var*n*ata*h* pingala*h* pingâksha*h*.

he should live to his full age, then, after having prepared boiled rice with meat and butter, they should both eat, being fit to have offspring. The meat should be of a young or of an old bull.

19. And then toward morning, after having, according to the rule of the Sthâlîpâka (pot-boiling), performed the preparation of the Âgya (clarified butter[1]), he sacrifices from the Sthâlîpâka bit by bit, saying: 'This is for Agni, Svâhâ! This is for Anumati, Svâhâ! This is for the divine *Savitri*, the true creator, Svâhâ!' Having sacrificed, he takes out the rest of the rice and eats it, and after having eaten, he gives it to his wife. Then he washes his hands, fills a water-jar, and sprinkles her thrice with it, saying: 'Rise hence, O Visvâvasu[2], seek another blooming girl, a wife with her husband.'

20. Then he embraces her, and says: 'I am Ama (breath), thou art Sâ (speech)[3]. Thou art Sâ (speech), I am Ama (breath). I am the Sâman, thou art the *Rik*[4]. I am the sky, thou art the earth. Come, let us strive together, that a male child may be begotten[5].'

[1] *K*aru*m* *s*rapayitvâ.

[2] Name of a Gandharva, as god of love. See Rig-veda X, 85, 22. Dvivedaganga explains the verse differently, so that the last words imply, I come together with my own wife.

[3] Because speech is dependent on breath, as the wife is on the husband. See *Kh*ând. Up. I, 6, 1.

[4] Because the Sâma-veda rests on the Rig-veda.

[5] This is a verse which is often quoted and explained. It occurs in the Atharva-veda XIV, 71, as 'amo 'ham asmi sâ tva*m*, sâmâham asmy *ri*k tva*m*, dyaur aham p*ri*thivî tvam; tâv iha sam bhavâva pra*g*âm â *g*anayâvahai.'

Here we have the opposition between ama*h* and sâ, while in the Ait. Brâhma*n*a VIII, 27, we have amo 'ham asmi sa tvam, giving ama*h* in opposition to sa. It seems not unlikely that this

21. Athâsyâ ûrû vihâpayati, vi*g*ihîthâ*m* dyâvâp*ri*thivî iti tasyâm artha*m* nish*t*âya mukhena mukha*m* sandhâya trir enâm anulomâm[1] anumârsh*t*i, Vish*n*ur yoni*m* kalpayatu, Tvash*t*â rûpâ*n*i pi*ms*atu, âsi*ñk*atu Pra*g*âpatir Dhâtâ garbha*m* dadhatu te. Garbha*m* dhehi Sinîvâli, garbha*m* dhehi p*ri*thush*t*uke, garbha*m* te A*s*vinau devâv âdhattâm pushkarasra*g*au.

22. Hira*n*mayî ara*n*î yâbhyâ*m* nirmanthatâm[2] a*s*vinau[3], ta*m* te garbha*m* havâmahe[4] da*s*ame mâsi sûtave. Yathâgnigarbhâ p*ri*thivî, yathâ dyaur indre*n*a garbhi*n*î, vâyur di*s*â*m* yathâ garbha eva*m* garbha*m* dadhâmi te 'sâv iti[5].

23. Soshyantîm[6] adbhir abhyukshati. Yathâ vâyu*h*[7] pushkari*n*î*m* sami*ñg*ayati sarvata*h*, evâ te garbha e*g*atu sahâvaitu *g*arâyu*n*â. Indrasyâya*m* vra*g*a*h* k*ri*ta*h* sârga*l*a*h*[8] sapari*s*raya*h*[9], tam indra nir*g*ahi garbhe*n*a sâvarâ*m*[10] saheti.

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was an old proverbial formula, and that it meant originally no more than 'I am he, and thou art she.' But this meaning was soon forgotten. In the *Kh*ând. Up. I, 6, 1, we find sâ explained as earth, ama as fire (Sacred Books of the East, vol. i, p. 13). In the Ait. Brâhma*n*a sâ is explained as *Ri*k, ama as Sâman. I have therefore in our passage also followed the interpretation of the commentary, instead of rendering it, 'I am he, and thou art she; thou art she, and I am he.'

[1] Anulomam, mûrdhânam ârabhya pâdântam.

[2] Nirmathitavantau. [3] A*s*vinau devau, Mâdhyandina text.

[4] Dadhâmahe, Mâdhyandina text. Instead of sûtave, A. has sûyate, B. sûtaye.

[5] Iti nâma g*ri*h*n*âti, Mâdhyandina text. *S*aṅkara says, asâv iti tasyâ*h*. Ânandagiri says, asâv iti patyur vâ nirde*s*a*h*; tasyâ nâma g*ri*h*n*âtîti pûrve*n*a sambandha*h*. Dvivedagaṅga says, ante bhartâsâv aham iti svâtmano nâma g*ri*h*n*âti, bhâryâyâ vâ.

[6] See Pâraskara G*ri*hya-sûtra I, 16 seq. [7] Vâta*h*, M.

[8] Arga*d*ayâ nirodhena saha vartamâna*h* sârga*d*a*h*, Dvivedagaṅga.

[9] Sapari*s*raya*h*, pari*s*raye*n*a parivesh*t*anena *g*arâyu*n*â sahita*h*, Dvivedagaṅga.

[10] Sâvarâm is the reading given by Poley, Roer, A. and B.

24[1]. When the child is born, he prepares the fire, places the child on his lap, and having poured prishadâgya, i. e. dadhi (thick milk) mixed with ghrita (clarified butter) into a metal jug, he sacrifices bit by bit of that prishadâgya, saying: 'May I, as I increase in this my house, nourish a thousand! May fortune never fail in his race, with offspring and cattle, Svâhâ!'

'I offer to thee in my mind the vital breaths which are in me, Svâhâ!'

'Whatever[2] in my work I have done too much, or whatever I have here done too little, may the wise Agni Svishtakrit make this right and proper for us, Svâhâ!'

25. Then putting his mouth near the child's right ear, he says thrice, Speech, speech[3]! After

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Ânandagiri explains: garbhanihsaranânantaram yâ mâmsapesî nirgakkhati sâvarâ, tâm ka nirgamayety arthah. Dvivedaganga (ed. Weber) writes: nirgamyamânamâmsapesî sâ-avarasabdavâkyâ, tam sâvaram ka nirgamaya.

[1] These as well as the preceding rules refer to matters generally treated in the Grihya-sûtras; see Âsvalâyana, Grihya-sûtras I, 13 seq.; Pâraskara, Grihya-sûtras I, 11 seq.; Sânkhâyana, Grihya-sûtras I, 19 seq. It is curious, however, that Âsvalâyana I, 13, 1, refers distinctly to the Upanishad as the place where the pumsavana and similar matters were treated. This shows that the Upanishads were known before the composition of the Grihya-sûtras, and explains perhaps, at least partially, why the Upanishads were considered as rahasya. Âsvalâyana says, 'Conception, begetting of a boy, and guarding the embryo are to be found in the Upanishad. But if a man does not read the Upanishad, let him know that he should feed his wife,' &c. Nârâyana explains that Âsvalâyana here refers to an Upanishad which does not exist in his own Sâkhâ, but he objects to the conclusion that therefore the garbhâdhâna and other ceremonies need not be performed, and adds that some hold it should be performed, as prescribed by Saunaka and others.

[2] Âsvalâyana, Grihya-sûtra I, 10, 23.

[3] Trayîlakshanâ vâk tvayi pravisatv iti gapato 'bhiprâyah.

that he pours together thick milk, honey, and clarified butter, and feeds the child with (a ladle of) pure gold[1], saying: 'I give thee Bhûh, I give thee Bhuvah, I give thee Svah[2]. Bhûr, Bhuvah, Svah, I give thee all[3].'

26[4]. Then he gives him his name, saying: 'Thou art Veda;' but this is his secret name[5].

27. Then he hands the boy to his mother and gives him her breast, saying: 'O Sarasvatî, that breast of thine which is inexhaustible, delightful, abundant, wealthy, generous, by which thou cherishest all blessings, make that to flow here[6].'

28[7]. Then he addresses the mother of the boy:

[1] Cf. Pâraskara Grihya-sûtras I, 16, 4, anâmikayâ suvarnântarhitayâ; Sânkhâyana, Grihya-sûtras I, 24, prâsayeg gâtarupena.

[2] Bhûr bhuvah svah are explained by Dvivedaganga as the Rig-veda, Yagur-veda, and Sâma-veda. They might also be earth, air, and heaven. See Sânkhâyana, Grihya-sûtras I, 24; Bhur rigvedam tvayi dadhâmi, &c.

[3] The Mâdhyandinas add here another verse, which the father recites while he strokes his boy: 'Be a stone, be an axe, be pure gold. Thou art my Self, called my son; live a hundred harvests.' The same verse occurs in the Âsvalâyana Grihya-sûtras I, 15, 3.

[4] The two ceremonies, here described, are the âyushya-karman and the medhâganana. They are here treated rather confusedly. Pâraskara (Grihya-sûtras I, 16, 3) distinguishes the medhâganana and the âyushya. He treats the medhâganana first, which consists in feeding the boy with honey and clarified butter, and saying to him bhûs tvayi dadhâmi, &c. The âyushya consists in repeating certain verses in the boy's ear, wishing him a long life, &c. In Âsvalâyana's Grihya-sûtras, I, 15, 1 contains the âyushya, I, 15, 2 the medhâganana. Sânkhâyana also (I, 24) treats the âyushya first, and the medhâganana afterwards, and the same order prevails in the Mâdhyandina text of the Brihadâranyaka-upanishad.

[5] In the Mâdhyandina text these acts are differently arranged.

[6] Rig-veda I, 164, 49.

[7] These verses are differently explained by various commentators. Ânandagiri explains ilâ as stutyâ, bhogyâ. He derives Maitrâvarunî

'Thou art I*d*â Maitrâvaru*n*î: thou strong woman hast born a strong boy. Be thou blessed with strong children thou who hast blessed me with a strong child.'

And they say of such a boy: 'Ah, thou art better than thy father; ah, thou art better than thy grandfather. Truly he has reached the highest point in happiness, praise, and Vedic glory who is born as the son of a Brâhma*n*a that knows this.'

FIFTH BRÂHMA*N*A.

1. Now follows the stem[1]:

1. Pautimâshîputra from Kâtyâyanîputra,

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from Maitrâvaru*n*a, i.e. Vasish*th*a, the son of Mitrâvaru*n*au, and identifies her with Arundhatî. Dvivedagaṅga takes i*d*â as bhogyâ, or i*d*âpâtrî, or p*ri*thivîrûpâ, and admits that she may be called Maitrâvaru*n*î, because born of Mitrâvaru*n*au. Vîre is rightly taken as a vocative by Dvivedagaṅga, while Ânandagiri explains it as a locative, mayi nimittabhûte. One expects a*g*î*g*ana*h* instead of a*g*îganat, which is the reading of A. and B. The reading of the Mâdhyandinas, â*g*î*g*anathâ*h*, is right grammatically, but it offends against the metre, and is a theoretical rather than a real form. If we read a*g*î*g*ana*h*, we must also read akara*h*, unless we are prepared to follow the commentator, who supplies bhavatî.

[1] The Mâdhyandinas begin with vayam, we, then 1. Bhâradvâ*g*îputra, 2. Vâtsîma*nd*avîputra, 3. Pâra*s*arîputra, 4. Gârgîputra, 5. Pârâ*s*arî-kau*nd*inîputra, 6. Gârgîputra, 7. Gârgîputra, 8. Bâ*d*eyîputra, 9. Maushikîputra, 10. Hârikar*n*îputra, 11. Bhâradvâ*g*îputra, 12. Paiṅgîputra, 13. *S*aunakîputra, 14. Kâ*s*yapî-bâlâkyâ-mâ*th*arîputra, 15. Kautsîputra, 16. Baudhîputra, 17. *S*âlaṅkâyanîputra, 18. Vârshaga*n*îputra, 19. Gautamîputra, 20. Âtreyîputra, 21. Gautamîputra, 22. Vâtsîputra, 23. Bhâradvâ*g*îputra, 24. Pârâ*s*arîputra, 25. Vârkâru*n*îputra; then from No. 20 as in the Kâ*n*va text.

This stem is called by *S*aṅkara, Samastaprava*k*anava*ms*a*h*, and Ânandagiri adds, pûrvau va*ms*au purushavi*s*eshitau, t*ri*tîyas tu strîviseshita*h*, strîprâdhânyât. Dvivedagaṅga writes, putramanthakarma*n*a*h* strîsa*m*skârârthatvenoktatvât tatsannidhânâd aya*m* va*ms*a*h* strîprâdhânyeno*k*yate.

2. Kâtyâyanîputra from Gotamîputra,
3. Gotamîputra from Bhâradvâgîputra,
4. Bhâradvâgîputra from Pârâsarîputra,
5. Pârâsarîputra from Aupasvatîputra,
6. Aupasvatîputra from Pârâsarîputra,
7. Pârâsarîputra from Kâtyâyanîputra,
8. Kâtyâyanîputra from Kausikîputra,
9. Kausikîputra from Âlambîputra and Vaiyâghrapadîputra,
10. Âlambîputra and Vaiyâghrapadîputra from Kânvîputra,
11. Kânvîputra from Kâpîputra,
12. Kâpîputra from Âtreyîputra,
13. Âtreyîputra from Gautamîputra,
14. Gautamîputra from Bhâradvâgîputra,
15. Bhâradvâgîputra from Pârâsarîputra,
16. Pârâsarîputra from Vâtsîputra,
17. Vâtsîputra from Pârâsarîputra,
18[1]. Pârâsarîputra from Vârkârunîputra,
19. Vârkârunîputra from Vârkârunîputra,
20. Vârkârunîputra from Ârtabhâgîputra,
21. Ârtabhâgîputra from Saungîputra,
22. Saungîputra from Sânkritîputra,
23[2]. Sânkritîputra from Âlambâyanîputra,
24. Âlambâyanîputra from Âlambîputra,
25. Âlambîputra from Gâyantîputra,
26. Gâyantîputra from Mândûkâyanîputra,
27. Mândûkâyanîputra from Mândûkîputra,
28. Mândûkîputra from Sândilîputra,
29. Sândilîputra from Râthîtarîputra,
30[3]. Râthîtarîputra from Bhâlukîputra,

[1] M. has only one. [2] M. inverts 23 and 24.
[3] Deest in M.

31. Bhâlukîputra from Krauñkikîputrau,
32. Krauñkikîputrau from Vaittabhatîputra[1],
33. Vaittabhatîputra from Kârsakeyîputra[2],
34. Kârsakeyîputra from Prâkînayogîputra,
35. Prâkînayogîputra from Sâñgîvîputra[3],
36. Sâñgîvîputra from Prâsñîputra Âsurivâsin,
37. Prâsñîputra Âsurivâsin from Âsurâyana,
38. Âsurâyana from Âsuri,
39. Âsuri
3. from Yâgñavalkya,
40. Yâgñavalkya from Uddâlaka,
41. Uddâlaka from Aruna,
42. Aruna from Upavesi,
43. Upavesi from Kusri,
44. Kusri from Vâgasravas,
45. Vâgasravas from Gihvâvat Vâdhyoga,
46. Gihvâvat Vâdhyoga from Asita Vârshagana,
47. Asita Vârshagana from Harita Kasyapa,
48. Harita Kasyapa from Silpa Kasyapa,
49. Silpa Kasyapa from Kasyapa Naidhruvi,
50. Kasyapa Naidhruvi from Vâk,
51. Vâk from Ambhinî,
52. Ambhinî from Âditya, the Sun.

As coming from Âditya, the Sun, these pure[4] Yagus verses have been proclaimed by Yâgñavalkya Vâgasaneya.

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[1] Vaidabhritîputra, M. [2] Bhâlukîputra, M.

[3] Kârsakeyîputra after 35 in M.

[4] They are called suklâni, white or pure, because they are not mixed with Brâhmanas, avyâmisrâni brâhmanena (doshair asankîrnâni, paurusheyatvadoshadvârâbhâvâd ityarthah). Or they are ayâtayâmâni, unimpaired. Ânandagiri adds, Pragâpatim ârabhya Sâñgîvîputraparyantam (No. 36) Vâgasaneyisâkhâsu sarvâsv eko vamsa ityâha samânam iti. Dvivedaganga says: Vâgisâkhâvakkhin-

4[1]. The same as far as Sâñgîvîputra (No. 36), then
36. Sâñgîvîputra from Mândûkâyani,
37. Mândûkâyani from Mândavya,
38. Mândavya from Kautsa,
39. Kautsa from Mâhitthi,
40. Mâhitthi from Vâmakakshâyana,
41. Vâmakakshâyana from Sândilya,
42. Sândilya from Vâtsya,
43. Vâtsya from Kusri,
44. Kusri from Yagñavakas Râgastambâyana,
45. Yagñavakas Râgastambâyana from Tura Kâvasheya,
46. Tura Kâvasheya from Pragâpati,
47. Pragâpati from Brahman,
48. Brahman is Svayambhu, self-existent.

Adoration to Brahman!

---

nânâm yagushâm Sûryenopadishtatvam Yâgñavalkyena prâptatvam ka purâneshu prasiddham.

[1] This last paragraph is wanting in the Mâdhyandina text, but a very similar paragraph occurs in Satapatha-brâhmana X, 6, 5, 9, where, however, Vâtsya comes before Sândilya.